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**TRANSLATION OF IDIOMS IN O.WILDE'S "THE PICTURE OF
DORIAN GRAY" AND I.MURDOCH'S "THE SEA, THE SEA"**

MASTER THESIS

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CONTENTS

I. Introduction.....	2
II. Compositionality versus Idiomaticity.....	6
III. The Concept of an Idiom: the Meaning, the Structure, the Function.....	8
IV. Types of Idioms in English:.....	16
IV.1. Pure Idioms.....	16
IV.2. Semi-idioms.....	17
IV.3. Verbs + Particles (phrasal verbs, prepositional verbs).....	17
IV.4. Metaphors.....	18
IV.5. Habitual Collocations.....	18
IV.6. Pairs of Words.....	19
IV.7. Sayings, Proverbs.....	20
IV.8. Allusions.....	20
IV.9. Understatements.....	21
IV.10. Idioms in which Actions Stand for Feelings.....	21
IV.11. Idioms with “It”.....	22
IV.12. Short Expressions and Fixed Forms.....	22
IV.13. Wordplay.....	23
IV. 14. Simile.....	24
V. The Interpretation and Translation of Idiom.....	27
V.1. The Translator’s Purpose.....	28
V.2. Idiom Translation Methods.....	30
V.3. Idiom Translation Problems:.....	33
V.3.1. Crossing Cultural Barriers: Untranslability of Idioms.....	34
VI. Translation of Idioms in O.Wilde’s “The Picture of Dorian Gray” and I.Murdoch’s “The Sea, the Sea”.....	40
VI.1. Formally and Semantically Similar Idioms.....	40
VI.2. Semantically Similar, Formally Different Idioms.....	45
VI.3. Idioms That Have Lost Their Idiomatic Nature: Paraphrases and Loan-translations.....	52
VII. Conclusions.....	68
VIII. References.....	70

I. INTRODUCTION

In the last few decades an important number of studies have turned their attention to phraseology. The word “phraseology” (Gr. phrases “phrase”, logos “science”) is used to denote the branch of linguistics studying stable word groups in which the narrow combinability of the components and their semantic integrity is conditioned both by their peculiar structural-semantic features and wholly or partially transferred meaning. “The word “idiom” is even more polysemous. The English use it to denote a mode of expression peculiar to a language, without differentiating between the grammatical and lexical levels. It may also mean a group of words whose meaning it is difficult or impossible to understand from the knowledge of the words considered separately” (Arnold 1968:166).

Much research has been done in the field of English idioms and idiomaticity by foreign authors. Russian scholars (Arnold, 1968; Galperin, 1981) have analyzed idioms and idiomaticity from the aspect of stylistics, Latvian author Naciscione (2001) has investigated phraseological units from the aspect of applied stylistics, while English scholars (Baker, 1992; Pinnavaia, 2002; Gasser, 2006; Elsherbini 2006; Agatucci 2006; Newmark 1998; Robinson 2002) have dealt with idioms from the aspect of translation and grammar. There many well known Lithuanian scholars who have analyzed idioms from stylistic (Klimas, 2001; Pikčilingis, 1975; Kudirkienė, 1976) and lexical (Barauskaitė, 1982; Paulauskas, 1977; Piesarskas, 1998; Vosylytė, 1985) point of view.

As our study deals not only with idioms but also with their translation, we will overview the definition of the phenomenon of translation, as well as relating issues. “Translation is most commonly thought of as a practical activity that involves turning one language into another” (*Routledge Encyclopedia of Translation Studies*, 1998:149). In other words, translation is an activity comprising the interpretation of the meaning of a text in one language – the source text – and the production of a new, equivalent text in another language – called the target text, or the translation. As translation is one of the forms of intercultural communication, any research in this sphere is of great importance.

Today both foreign and Lithuanian researchers focus their attention on translation methods (Baker, 1992; Petrilli, 2003; Armalytė, Pažūsis, 1990), translator’s purpose (Baker, 1992; Šimkus, 1986; Armalytė, Pažūsis, 1990; Ambrasas-Sasnava, 1978; *Routledge Encyclopedia of Translation Studies*, 1998), quality in translation (Baker, 1992; Ambrasas-Sasnava, 1978; Mažeikienė, 2000), translation problems, (untranslability while crossing cultural barriers) (Baker, 1992; *Routledge Encyclopedia of Translation Studies*, 1998; Kitkauskienė (1976, 1978); Šimėnaitė, 1980; Rapšytė, 1980), the views of translation (Petrilli, 2003), norms

and types of translation (Baker, 1992; *The Oxford Guide to Literature In English Translation*, 1998; Mažeikienė, 2000), transformations in translation (Baker, 1992; Armalytė, Pažūsis, 1990), and other aspects. However, the aspect of translation of idioms has not been widely investigated. Kitkauskienė (1976), Šimėnaitė (1980), Rapšytė (1980) have analyzed translation of Lithuanian idioms into the English language, Baker (1992) has written the work on translation of stylistic devices, Rosinienė (1979) dealt with zoomorphic metaphors and similes, presenting how human beings are described using the names of various animals, though they have not gone deeper into the translation of idioms.

Though Karčiauskas, Puzaitė (1998), Judelevičius (1989) have investigated O.Wilde's biography and some of his works, including the novel "The Picture of Dorian Gray", and Tamošiūnienė (1992) has investigated the novels written by I.Murdoch, none of the linguists have analyzed translation of the above mentioned novels from the idiomatic point of view. Hence the **novelty** of the work is a multidimensional analysis of translation of idioms in O.Wilde's "The Picture of Dorian Gray" and I.Murdoch's "The Sea, the Sea".

The **hypothesis** of the research is as follows: in the process of translation, idioms undergo multidimensional changes of stylistic structure and stylistic status.

The **subject** of the present study is the structure and semantics of idioms in the original English fiction texts and their Lithuanian translations.

Therefore, the **aim** of the work is to investigate how English idioms in the above mentioned novels are translated into Lithuanian, and what stylistic and semantic changes they undergo.

To achieve this aim, the following **objectives** have been set:

1. to show the difference between ordinary meaningful word combinations and fixed word groups with a certain meaning.
2. to define the conception of an idiom.
3. to classify various types of English idioms.
4. to provide theoretical issues on translation related topics.
5. to prove that translation of idioms in O.Wilde's "The Picture of Dorian Gray" and I.Murdoch's "The Sea, the Sea" is multidimensional.

The main **methods** used in the work are as follows: *a contrastive method*, which helps to show the peculiarities and the differences in translation of idioms from English into Lithuanian, *a statistical method* to demonstrate the quantity of formally and semantically similar idioms, formally similar, semantically different idioms, semantically similar, formally different idioms and the ones that lose their idiomatic nature in the process of translation (the examples were

selected from the two novels), *analysis* of scientific literature to provide theoretical basis for the investigation of original and translated idioms in the two novels.

The practical value of the present research is a thorough presentation of various types of idioms and the ways the selected idioms from O.Wilde's "The Picture of Dorian Gray" and I.Murdoch's "The Sea, the Sea" are rendered into Lithuanian in the process of translation. We presume that our research and the data collected for it might be useful for students conducting their research in contrastive linguistics or translation, as well as for foreign language learners, teachers, translators and senior pupils having special classes on translation and interpreting at schools.

The first part of the work provides theoretical framework for the concepts of an idiom, idiomaticity, compositionality, the three most important aspects each idiom possesses: the meaning, the structure and the function, and 76 examples to illustrate theoretical postulates.

The second part provides 136 selected examples and their classification on the basis of their motivation, i.e. the relationship between the meaning of the whole and the meaning of its component parts. The examples were selected from the following **sources**:

1. *Longman Idioms Dictionary* (1998). London. (abr. LID)
2. Manser M.H. (1999). *A Dictionary of Everyday Idioms*. Vilnius. (abr. DEI)
3. Vosylytė K.B. (1985). *Lietuvių kalbos palyginimų žodynas*. Vilnius. (abr. LKPZ)
4. Paulauskas J. (1977). *Lietuvių kalbos frazeologijos žodynas*. Kaunas. (abr. LKFZ)
5. Paulauskas J. (2003). *Lietuvių kalbos frazeologijos žodynas*. Kaunas. (abr. LKFZ2)
6. Piesarskas B. (1998). *Anglų – lietuvių kalbų žodynas*. Vilnius. (abr. ALKZ)
7. Kitkauskienė L. (1976). *Kiekybės įvaizdis lietuvių ir anglų frazeologizmuose*. Mūsų kalba, nr.2., pp. 12-16.
8. Kitkauskienė L. (1976). *Lietuvių frazeologizmų perteikimas anglų kalba*. Kalbos kultūra, sąsv.36.
9. Kitkauskienė L. (1978). *Tautosaka – frazeologizmų šaltinis (lietuvių ir anglų kalbose)*. Mūsų kalba, nr.1, pp.32-34.
10. *Lietuvių patarlės ir priežodžiai* (1998). Kaunas.
11. Klimas A. (2001). *Kalbos puošmenos ir pabiros*. Vilnius.
12. Barauskaitė J. (1982). *Lietuvių kalbos frazeologizmai*. Vilnius.

The third part of the research presents the analysis of translation of 73 idioms that have been selected from the above mentioned sources and 182 idioms selected from the following novels: O.Wilde "The Picture of Dorian Gray" and I.Murdch "The Sea, the Sea", and their

Lithuanian translations. “The Picture of Dorian Gray” is translated by Lilija Vanagienė and “The Sea, the Sea” is translated by Bronė Balčienė.

All in all, the study comprises 467 examples selected from various above mentioned sources.

II. COMPOSITIONALITY VERSUS IDIOMATICITY

People need some kind of knowledge for the understanding meaningful combinations of words. “People’s ability to do this is based on what is probably the most important property of human language – **compositionality** – the property that the meaning of a phrase is derived from the meanings of the words in the phrase and the grammatical relation that joins them” (Gasser 2006). In other words, the meaning of a phrase is the **composition** of the meaning of its parts. This combines two kinds of conventions: lexical conventions, that is, knowledge about the meanings of words, and grammatical conventions, that is, knowledge about how meanings are combined for particular grammatical relations. In the examples:

sour grapes ‘a bad attitude that makes someone criticize something because they want it but cannot have it’ (LID: 142);

tie the knot ‘get married’ (LID: 190);

a big shot ‘used about an important or powerful person, especially one who behaves as if they are very important’ (LID: 305);

walk a tightrope ‘used in order to say that someone is in a situation where they must be very careful about what they say or do, especially because they may easily offend either one of two groups who oppose each other’ (LID: 350)

each of the words has a meaning which is more or less independent of its context. Such meanings are said to be context free; they do not rely on the other words in their environment for their interpretation. But our language consists not only of words and their pure compositionality (the possibility of coming up with the meaning of the phrase on the basis of the lexical knowledge of the words in the phrase and general grammatical knowledge). “Alongside with separate words speakers use larger blocks consisting of more than one word yet functioning as a whole” (Arnold 1968:166). Such word combinations are not created in the act of speech but brought out in the communication ready-made. The aspects of their meaning cannot be predicted from the parts and the grammatical combination rule, e.g.

a hot potato ‘used about a subject that a lot of people are talking or arguing about, but that nobody wants to deal with or take responsibility for because it upsets or offends people’ (LID: 270);

blow sb’s cover ‘to tell people what someone’s real name is, or what the real purpose of their work is, when it is supposed to be a secret’ (LID: 71);

play the field ‘to have many different romantic relationships’ (LID: 119);

leave sb high and dry ‘to force someone into a difficult situation without any help’ (LID: 205).

The tendency of phrases to take on meanings that go beyond the meanings of their parts is called **idiomaticity**. Idiomatic expressions include words or phrases with a relatively limited degree of idiomaticity, e.g.:

sb's heart's desire 'used about the thing or person that someone wants more than anything else' (LID: 84);

the million dollar question 'used in order to say that a question is very important but difficult to answer' (LID: 90);

to cut a long story short 'used before a statement to tell people that because the story you are telling them is long and complicated, you are only going to give them the most important facts' (LID: 329).

Idiomatic expressions comprise phrases that are highly idiomatic as well, e.g.:

go cold turkey 'to stop taking a strong drug that you are addicted to at once, without trying to make it easier by taking other drugs or reducing the amounts you take little by little' (LID: 364);

a three-ring circus 'used about a place or situation in which there is so much happening that it seems confusing or does not seem sensible' (LID: 61);

be in apple pie order 'to be very tidy or perfectly arranged' (LID: 251);

overegg the pudding 'to do more than is necessary, or add something that is not needed, so that you spoil the effect you are trying to make' (LID: 274);

sb has had a bypass 'a humorous expression used in order to say that someone lacks a particular good quality completely' (LID: 49).

For this last group, many people may not even be aware of the connection between the original meaning and the idiomatic meaning. It ensues from this that idiomaticity is in opposition to compositionality. In the following chapters we shall put emphasis on the analysis of idiomatic expressions.

III. THE CONCEPT OF AN IDIOM: THE MEANING, THE STRUCTURE, THE FUNCTION

When people talk or write their language is a mixture of already known phrases and new ones invented by the language-users. Familiar ready-made phrases such as *the bread and butter of 'the most basic and usual parts of a job, profession, or situation'* (LID: 41), *how are you? 'a conventional greeting, often also a definite enquiry about someone's health and welfare'* (DEI: 186) or *happy birthday 'an expression of greeting on someone's birthday, wishing a happy time'* (DEI: 53) are known as idioms. "Idioms and fixed expressions are at the extreme end of the scale from collocations in one or both of these areas: flexibility of patterning and transparency of meaning. They are frozen patterns of language which allow little or no variation in form and, in the case of idioms, often carry meanings which cannot be deduced from their individual components" (Baker 1992: 63). In other words, idioms are indivisible units whose components cannot be varied or varied only within definable limits. According to Šiménaitė (1980: 183), an idiom is a language unit comprising two or more words, the meaning of which arises automatically in the act of speech, and bears a stable lexical meaning, components and structure. Arnold (1968: 168) defined the word-group as an idiom "<...> if the elements of the phrase are always the same and make a fixed context for each other <...>. Here no variations and no substitution is possible, because it would destroy the meaning or the euphonic and expressive qualities of the whole". Naciscione (2001: 20) defined an idiom as "[...] a stable, cohesive combination of words with a fully or partially figurative meaning".

Idiomatic English usage does not allow for example *tonic and gin* or *a merry New Year*. Idioms (ready-made expressions) and idiomaticity (acceptable usage), while closely related and pervading all languages, are not identical. The basis of both is a habitual and, therefore, predictable co-occurrence of specific words, but with idioms signifying a narrower range of word combinations than idiomaticity. All expressions are on a spectrum of idiomaticity with differing degrees of fixedness of form and opacity of meaning.

In idioms the new meaning is created by the whole, though every element may have its original meaning weakened or even completely lost, e.g.

(just) in the nick of time 'just before it is too late, or just before something bad happens' (LID: 244);

smell a rat 'to begin to think that someone is trying to deceive you, or that something about a situation is wrong' (LID: 281);

to throw in the towel 'to stop trying to achieve something, because it has been too difficult' (LID: 359);

do time 'to spend time in prison' (LID: 351);

how the land lies 'the facts about a situation, that you need to know before you do something or make a decision' (LID: 201).

As some of the above mentioned scholars propose slightly different characteristics of an idiom, we will define the concept of an idiom used in the present study. Here each phrase arising in the act of speech ready made and bearing partially or fully figurative meaning is considered to be an idiom. Thus metaphors, habitual collocations, stable pairs of words, sayings and proverbs revealing both some moral and particularities of a certain culture, well known allusions to famous people, objects, cities, etc., familiar short expressions, fixed forms, understatements and wordplay are treated as idioms. According to this definition, all examples mentioned in the research have been selected and classified into groups.

As English idioms on the whole are rather frequent in written and spoken texts, the majority of native speakers regardless of their level of education are normally familiar with an unlimited number of them. Idioms are, after all, "<...> the patrimony of a culture and tradition; they represent centuries of life in a determined sociolinguistic context and geographical setting and are therefore the heart and soul of a linguistic community" (Pinnavaia 2002:54). To better understand idiomatic expressions, according to Pinnavaia (2002: 55), one should always bear in mind the three most important aspects of each idiom: *the meaning*, *the structure* and *the function* it possesses. We could present this in the following diagram:

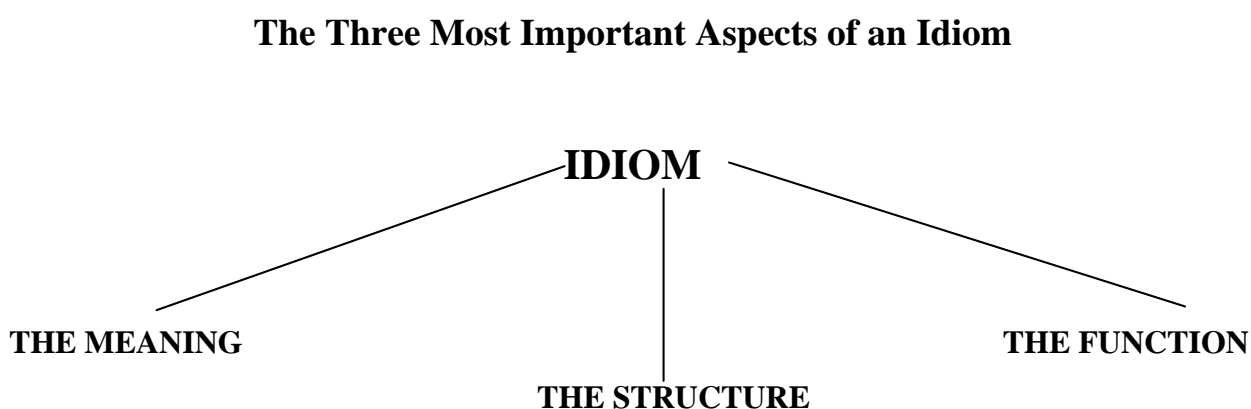


Figure 1. The Three Most Important Aspects of an Idiom.

The Meaning

The first thing one should be aware of is that because idioms are so strongly tied to the culture and history of the people, their structures always tell a story that justifies their meanings. According to Pinnavaia (2002: 55), there is the multitude of idioms that originate from:

1. sailor speech, e.g.:

don't spoil the ship for a hap'orth of tar 'used in order to say that if you are doing something important you should do it properly, and not try to save money or effort' (LID: 302);

abandon ship 'to leave an organization, a political party etc because you think it will fail' (LID: 302);

leave a sinking ship 'used in order to say that people are leaving a company, organization etc, because they know that it is in trouble' (LID: 302);

when your ship comes in 'used in order to say what you will do when you become rich, usually used humorously' (LID: 302).

2. the speech of soldiers, e.g.:

dead soldiers 'empty bottles that used to contain alcohol' (LID: 318);

wage war on 'to be fighting someone or trying to destroy or deal with something' (LID: 371);

sb has been in the wars 'used in order to say that someone has had a lot of problems' (LID: 371);

be under the gun 'to be in a difficult situation because people want you to succeed and will blame you if you fail' (LID: 146).

3. the language of huntsmen, e.g.:

kill two birds with one stone 'to achieve two things with one action' (LID: 27);

have another shot in your locker 'used in order to say that you have another plan to try, when one plan has failed' (LID: 306).

4. life lived with all sorts of animals, e.g.:

(as) quiet as a lamb 'used in order to say that a person or animal is very quite and calm, especially when you would expect them not to be' (LID: 200);

mad as a hornet 'used in order to say that someone is extremely angry' (LID: 174);

never look a gift horse in the mouth 'used in order to say that someone should accept a present, or something that is free, even if it is not exactly what they want' (LID: 175);

strong as a horse ‘used in order to emphasize that someone is very strong or healthy’ (LID: 175).

5. life lived in the open air in contact with nature, e.g.:

not be out of the woods (yet) ‘used in order to say that there will probably be more problems before a situation improves’ (LID: 389);

blow hot and cold ‘to keep changing your attitude about someone or something, especially when you sometimes seem to like them or be excited about them, and sometimes seem the opposite’ (LID: 32);

leave sb twisting/swinging in the wind ‘to not help someone who is having serious problems, especially because you can gain an advantage from their problems’ (LID: 385);

think the sun shines out of sb ‘to admire someone so much that you think everything they do is good’ (LID: 333).

6. a number of games, e.g.:

two can play at that game ‘used as a threat or warning’ (DEI: 142);

play ball ‘to behave in the way that people want or expect you to behave’ (LID: 15);

the rat race ‘used about a situation, especially people’s daily work, that you think is difficult and unpleasant because people are always competing with each other and trying hard to get advantages for themselves’ (LID: 278).

7. pastimes like music and dancing, e.g.:

in tune with ‘understanding, agreeing with, or suitable for the people, situation or events you are involved with’ (LID: 363);

play second fiddle (to sb) ‘used about someone who is less important or powerful than someone else, especially when they think that they are just as important, skilful etc as the other person’ (LID: 119).

An awareness of the source and the lexical area to which an idiom belongs can illuminate its non-literal meaning.

We could demonstrate the source of an idiom in the following chart:

The Source of an Idiom

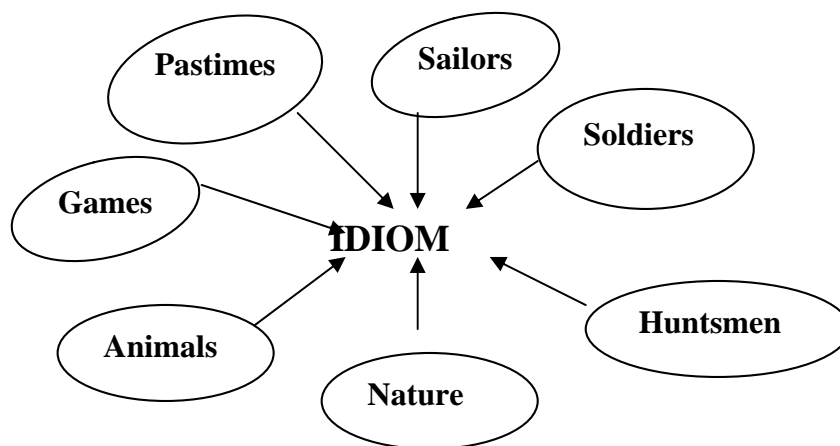


Figure 2. The Source of an Idiom.

The Structure

According to Baker (1992: 63), the structure of idioms is more or less fixed and allows no variation in form under normal circumstances. While the structure of some idioms is inflexible and cannot be transformed in any way (*a red herring*), there is a number of them that can accept variations both of the lexical kind (*to put somebody in a new light* = *to show somebody in a new light*) and the grammatical kind (*Jane pulled strings for Sue* and *Sue had her strings pulled by Jane*).

Recent publications (Pinnavaia 2002: 5) have shown how traditionally fixed kind of idioms are quite frequently transformed for humorous or stylistic effects by means of lexical variations applied to base forms through the following:

1. lexical additions, e.g. *a flash in the economics* instead of *a flash in the pan* (LID: 124),
2. lexical deletions, e.g. *hawks* instead of *hawks and doves* (*Collins Cobuild English Dictionary:497.*),
3. permutations, e.g. *the rat was smelled* instead of *smell a rat* (LID: 281),
4. substitutions, e.g. *the proof of the beer is in the drinking* instead of *the proof of the pudding (is in the eating)* (LID: 273),
5. means of grammatical variations concerning number, e.g. *sitting ducks* instead of *be a sitting duck* (LID: 95).

These variations are confusing for a non-native speaker, thus he can experience difficulties while differentiating among them.

To summarize the above mentioned changes in the structure of idioms, we could draw the following diagram:

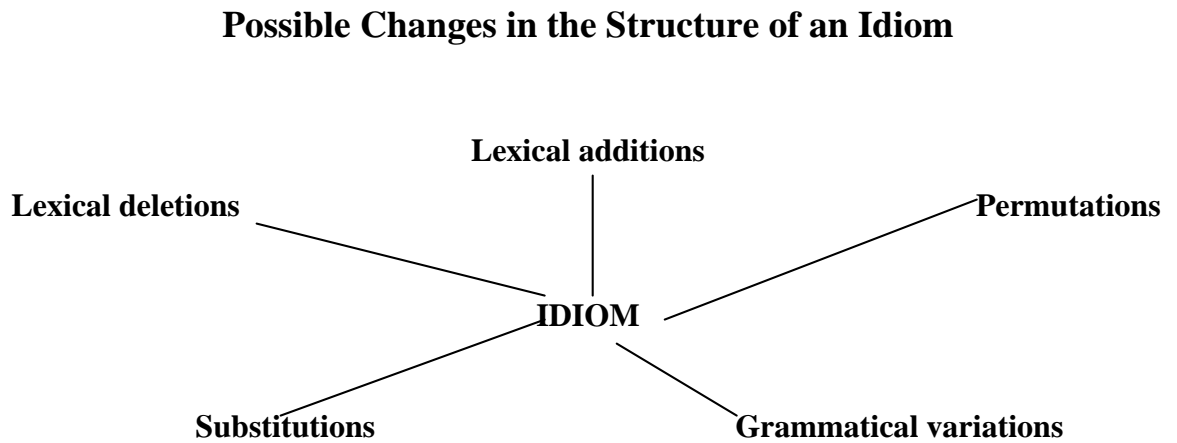


Figure 3. Possible Changes in the Structure of an Idiom.

The Function

That idioms are so readily transformed in order to achieve certain stylistic effects testifies to the fact that they contribute to the expressive value of a text. Idioms are themselves texts with a very strong communicative force. “The expressive means of a language are those phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in language-as-a-system for the purpose of logical and/or emotional intensification of the utterance” (Galperin 1981: 27). This explains the fact why it is almost impossible to imagine advertisements, newspaper articles, prose, fiction and public speeches without the usage of them.

It is also very important to distinguish between certain language styles in which idioms are used in order to fully understand the text in which they appear. The selected examples were classified according to *Longman Idioms Dictionary*:

1. formal (the idiom is mainly used when speaking about business or politics, usually found in newspapers, magazines etc), e.g.:

be robbing Peter to pay Paul ‘to take money from one part of a system or organization that needs it and use it in another part of the system or organization, so that you deal with one difficulty but still have problems’ (LID: 261);

the A to Z of sth ‘used in order to say that something describes or deals with every part of a subject’ (LID: 1);

all-singing, all-dancing ‘used about a machine, system etc that has many of the newest technical features, especially when you think that they are not all necessary’ (LID: 5);

apple polisher ‘someone who is always trying to impress or be nice to important or powerful people in order to gain an advantage’ (LID: 6);

bring home the bacon ‘to win or do very well in sports’ (LID: 13);

grind to a halt ‘if a system, process, or organization grinds to a halt, it gradually stops working’ (LID: 149).

2. informal (the idiom is only used when you are speaking to known people, but not used in writing), e.g.:

sick as a parrot ‘a humorous expression meaning extremely disappointed’ (LID: 257);

sb is getting above himself/herself ‘used in order to say that someone has begun to think that they are better or more important than they really are’ (LID: 1);

catch sb in the act ‘to walk into a place unexpectedly and find two people having sex’ (LID: 2);

as the actress said to a bishop ‘used humorously to say that what has just been said could have a sexual meaning’ (LID: 2).

3. slang (the idiom is used by a particular group of people, but is not used by most people), e.g.:

good answer! ‘said when you approve of or agree with someone’ (LID: 6);

be ass out ‘to be in trouble’ (LID: 8);

hang a B.A. ‘to bend over and show your bare buttocks as a joke or to insult someone’ (LID: 11).

4. rude and taboo language (the idiom should not be used because it is extremely rude or offensive), e.g.:

get off my back! ‘a rude expression used in order to tell someone who keeps criticizing you to stop’ (LID: 12);

(don’t) piss on my back and tell me it’s raining ‘a rude expression used in order to tell that someone that you do not believe them’ (LID: 13);

fuck you ‘an extremely rude expression said when you are very angry at someone or about something’ (LID: 131).

5. old-fashioned language (the idiom was used earlier in the century, but is not used frequently now), e.g.:

be out of the Ark 'used in order to say that something is very old-fashioned'
(LID: 7);

run with the hare and hunt with the hounds 'used when you disapprove
because someone is trying to support both sides in an argument or quarrel' (LID: 156);

go fly a kite 'used in order to tell someone impolitely to go away because they are
annoying you' (LID: 188).

To be able to use idioms and idiomatic expressions correctly and to reveal a desirable message, one needs to investigate the whole context carefully. The people, the settings and the theme involved in any text are elements that determine the use of one or another idiom.

Having defined the conception of an idiom, it is important to review their certain types.

IV. TYPES OF IDIOMS IN ENGLISH

This classification is based upon the motivation of the unit, i.e. the relationship existing between the meaning of the whole and the meaning of its component parts. The degree of motivation is correlated with the possibility of changing the form or the order of components and of substituting the whole by a single word.

According to the type of motivation and the other above-mentioned features, Elsherbini (2006) suggests the following types of idioms:

IV.1. Pure Idioms

These are fixed groups of words with a special meaning and “<...> the highest stage of blending together” (Arnold 1968: 170). As the meaning of components is completely absorbed by the meaning of the whole, pure idioms do not include any indicator to the meaning, thus the meaning cannot be predicted from the form. The idioms that belong to this group are referred to as non-identifiable. Pure idioms are specific for every language and usually do not lend themselves to literal translation into other languages, e.g.

to blow the gaff ‘to tell someone something that is secret, especially without intending to’ (LID: 132);

to give sb the bird ‘to make a very rude sign by putting your middle finger up and your other fingers in a fist, when someone has done something that makes you angry’ (LID: 27);

to shoot the bull ‘to talk in an informal and friendly way about lots of different things, usually things that are not very important’ (LID: 43);

to break a butterfly on a wheel ‘to use severe methods that harm people who have not done anything very bad, for example by passing strict laws to prevent crime’ (LID: 49);

to chase the dragon ‘to smoke heroin by heating it and breathing in the smoke’ (LID: 93);

tit for tat ‘used about something that a group does in order to harm the group which harmed them’ (LID: 354);

to be bleeding red ink ‘used in order to say that a business is losing a lot of money’ (LID: 180);

to gild the lily ‘to spoil something by trying to improve it when it is already good enough’ (LID: 212)

a smoke-filled room ‘used about a meeting where a business or political decision is made secretly or informally by a small group of people’ (LID: 288);

to sink your teeth into something ‘to begin working hard at something that interests you and uses all your ability’ (LID: 341).

IV.2. Semi-idioms

Semi-idioms are much more numerous. They are closely related, structurally speaking, to pure idioms, but each semi-idiom includes a word that refers, implicitly or explicitly, to the overall meaning of the semi-idiom. According to Arnold (1968: 170), the other characteristics of such idioms is that there is a possibility of synonymous substitution in the phrase, however it is very limited. Some of semi-idioms are easily translated and even international, e.g.

to build bridges ‘to try to establish a better relationship between people or groups who do not agree or do not like each other’ (LID: 43);

a red-letter day ‘used about a very special day, when something exciting or important happens’ (LID: 80);

to be like watching paint dry ‘used about an activity that you think is extremely boring’ (LID: 254);

to shed/weep/cry crocodile tears ‘to pretend that you feel sad, sorry or upset’ (LID: 74);

a shaggy dog story ‘a story told as a joke, that often ends in a very silly or unexpected way’ (LID: 89);

to mouse over a book ‘to study heartily’ (ALKZ);

to see pink elephants ‘a humorous expression meaning to see things that are not really there, because you are drunk’ (LID: 103);

sb wouldn’t hurt a fly ‘used in order to say that someone is very gentle and no one should be afraid of them’ (LID: 126);

to go south ‘used in order to say that something fails or does not work correctly’ (LID: 319);

wouldn’t say boo to a goose ‘used about someone who is shy and quiet’ (LID: 141).

IV.3. Verbs + Particles (phrasal verbs, prepositional verbs)

The meaning of the verb of the idiom changes with the change of the particle added to it, e.g.

to pack it in ‘said when you want someone to stop doing that is annoying you’ (LID: 253);

to pack up ‘to stop working’ (ALKZ);

to pack off 'to send somebody somewhere for a period of time' (ALKZ);
to bring sth up 'to mention or introduce a subject for attention' (ALKZ);
to bring sth about 'to cause something to happen' (ALKZ);
to bring sb around 'to cause somebody to change his/her opinion' (ALKZ);
to bring down 'to cause somebody to lose power' (ALKZ);
to bring in 'to introduce' (ALKZ);
to bring off 'to do something successfully' (ALKZ);
to bring on 'to cause to have something' (ALKZ).

IV.4. Metaphors

Metaphors or highly figurative idioms contain groups of words that are used imaginatively to describe somebody or something as another object, for the purpose to show that they have the same qualities and to make the description more forceful, e.g.

to be no spring chicken 'used about someone who is no longer young' (LID: 59);
dead soldiers 'empty bottles that used to contain alcohol' (LID: 318);
a cock teaser 'an offensive expression used about a woman who behaves in a sexual way to get men's attention, when she does not intend to have sex with them' (LID: 65);
a top dog 'used about the person who has the highest or most important position, especially after a struggle' (LID: 89);
an ugly duckling 'someone who is not as attractive, skillful etc as other people when they are young, but who becomes beautiful and successful later' (LID: 96);
a cold fish 'used about someone who does not show their feelings and seems unfriendly' (LID: 122);
sb is not a happy bunny 'used in order to say that someone is not happy about a situation' (LID: 46);
a Sunday driver 'someone who annoys other people by driving too slowly' (LID: 334);
small potatoes 'used about something or someone that is not very big or important compared with other things or people of the same kind' (LID: 271).

IV.5. Habitual Collocations

They refer to the co-occurrence of two or more words that gain stability and familiarity due to frequent manipulation by language users. They manifest some sort of logical association between its constituent parts, e.g.

to jump for joy (*jumping and joy*) ‘to be extremely happy’ (ALKZ);

in the pink of health (*pink and good health*) ‘feeling very healthy’ (LID: 264);

to sing somebody’s praises (*sing and praises*) ‘to say how good someone or something is in an enthusiastic way’ (LID: 271);

to be full of the joys of spring (*joy and spring*) ‘to feel happy, full of energy, and pleased with life, especially because it is spring or because you are young’ (LID: 184);

a bolt from the blue (*a bolt and the blue sky*) ‘used about something that happens suddenly and surprises everyone’ (LID: 34);

to be a breath of fresh air (*a breath and fresh air*) ‘used in order to say that someone has made a situation more interesting and exciting with their new ideas or new ways of doing things’ (LID: 42);

to be bitten by the bug (*biting and a bug*) ‘to become enthusiastic about a particular activity and very eager to start doing it yourself’ (LID: 45).

IV.6. Pairs of Words

This group contains such idioms that consist of the words that are joined by “and” and “or”. The order of the words never changes. It is always fixed, e.g.

body and soul ‘used in order to say that all your energy, thoughts, and attention are being used to do something’ (LID: 34);

blood and thunder ‘used about films, stories and sports events that are full of exciting and violent action’ (LID: 30);

oil and water ‘used about two things or people that are very different and should not be put together’ (LID: 249);

smoke and mirrors ‘a way of deceiving someone by taking their attention away from what is important’ (LID: 316);

to beg, borrow or steal ‘to do everything possible in order to obtain something’ (LID: 23);

bells and whistles ‘extra features added to a product that are not necessary but will make people think that it is special’ (LID: 23);

the birds and the bees ‘the things you tell children in order to explain sex to them, often used humorously when you do not want to mention sex directly when talking to an adult’ (LID: 27);

blood, sweat and tears ‘a very large amount of effort that you use to try to achieve something’ (LID: 31);

bright and breezy ‘cheerful and confident’ (LID: 44).

IV.7. Sayings, Proverbs

These are short groups of words expressing popular wisdom, a truth or a moral lesson in an imaginative way. Their lexical components are also constant, their meaning is traditional and figurative, and they are introduced into speech ready-made, e.g.

birds of a feather flock together ‘used in order to say that people who have similar interests like being with each other’ (LID: 27);

a bird in the hand (is worth two in the bush) ‘used in order to say that it is better to accept something that you have, than to try to get something better that you may not succeed in getting’ (LID: 26);

the early bird catches/gets the worm ‘used in order to say that if you do something early or before other people, you will gain an advantage’ (LID: 27);

when the cat’s away (the mice will play) ‘used in order to say that when someone in authority is not there, people can enjoy themselves or do what they want’ (LID: 54);

don’t count your chickens (before they’re hatched) ‘used in order to tell someone not to be too sure that what they are hoping for will happen’ (LID: 59);

don’t/never look a gift horse in the mouth ‘used in order to say that someone should accept a present, or something that is free, even if it is not exactly what they want’ (LID: 175);

you can lead/take a horse to water (but you can’t make it drink) ‘used in order to say that although you can give someone the opportunity to do something you cannot force them to do it if they do not want to’ (LID: 175);

a leopard can’t/doesn’t change its spots ‘used in order to say that people, groups, organizations etc cannot easily change their bad qualities’ (LID: 207);

can’t/don’t/shouldn’t judge a book by its cover ‘used in order to say that someone may be different from what they seem to be’ (LID: 35).

IV.8. Allusions

These are the idioms that refer to something that has certain significance in a particular culture, e.g.

Aunt Sally ‘used about someone or something that is often blamed or criticized by a particular group of people, even when there is no good reason’ (LID: 10);

to go for a Burton ‘to fall or be broken, destroyed, or killed’ (LID: 47);

to fiddle while Rome burns ‘used when you disapprove because someone is spending too much time or attention on unimportant matters instead of trying to solve bigger and more important problems’ (LID: 288);

the Achilles’ heel ‘a weakness in someone’s character that causes them problems, or the weak part of a place, system, argument etc, where it can easily be attacked or criticized’ (LID: 1);

an Aladin’s cave of sth ‘a place where a lot of a particular type of thing can be found, especially something interesting or unusual’ (LID: 56);

to be like Darby and Joan ‘used about an old husband and wife who live very happily together’ (LID: 78);

Dutch courage ‘courage or confidence that you get by drinking alcohol’ (LID: 70);

rich as Croesus ‘very rich’ (LID: 74);

to open a Pandora’s box ‘if a new development, action, or decision opens a Pandora’s box, it causes a lot of problems that did not exist before’ (LID: 39).

IV.9. Understatements

The idioms that express an idea in a weak way, e.g.

not to be overjoyed ‘not to be happy’ (ALKZ);

for what it’s worth ‘used when the speaker is not sure of the importance of a statement, opinion, etc’ (DEI: 384);

not half bad ‘quite good really’ (DEI: 39);

you tell me ‘I don’t know, I have no idea’ (DEI:338);

it’s no joke ‘it is something serious’ (DEI:196);

you must be joking! ‘I cannot seriously believe what you are saying’ (DEI: 196);

I don’t blame you ‘you were quite right’ (DEI: 55);

oops a daisy! ‘used when someone falls down, drops something, or makes a mistake’ (DEI: 267).

IV.10. Idioms in which Actions Stand for Feelings

These are the phrases in which the action expressed by the verb or a combination of the verb and the adjective or the noun reveals various emotions and feelings, e.g.

to be green with envy ‘used in order to say that someone is very upset or annoyed because they wish they had someone’s possessions, abilities, success, etc’ (LID: 106);

to be hanging over your head ‘if a problem or difficulty is hanging over your head, you keep worrying about it because you know that you will soon have to deal with it’ (LID: 160);

to go ape ‘to suddenly become very angry or excited’ (LID: 6);

to be walking/floating on air ‘to feel extremely happy, often so that you do not notice anything else’ (LID: 3);

to fly off the handle ‘to suddenly get very angry’ (ALKZ);

to have steam coming out of your ears ‘to be very angry’ (LID:325);

to quake/shake in your boots ‘to feel very afraid’ (LID: 37);

to breathe easier/easy ‘to feel safe or relaxed again after you have been afraid or worried’ (LID: 43);

to shit a brick ‘a rude way of saying that someone is extremely frightened or worried about something’ (LID: 43).

IV.11. Idioms with “It”

In such kind of idioms we can neither delete the word “it”, nor replace it with any other component, e.g.

to make it big ‘to become very successful and famous, especially as an actor or musician’ (LID: 221);

sb’s got it bad ‘used in order to say that someone is very much in love with someone else’ (LID: 14);

don’t bank on it ‘used in order to tell someone that what they are hoping for or depending on probably will not happen’ (LID: 17);

to grin and bear it ‘used in order to say that you should accept a difficult situation because there is nothing you can do about it’ (LID: 143);

to bluff it out ‘to keep pretending that you know or understand something or that you believe something is true, because something bad will happen’ (LID: 32);

to cap it all ‘used before a statement to say that something is the last in a series of annoying, unpleasant, or funny events’ (LID: 51);

to be coining it ‘to be earning a lot of money very quickly’ (LID: 65).

IV.12. Short Expressions and Fixed Forms

Short expressions and fixed forms are usually exclamatory sentences or dictations, e.g.

on your bike! ‘a rude expression used in order to tell someone to go away’ (LID: 26);

hot dog! ‘perfect’ (ALKZ);

dog on it! ‘send it to hell’ (ALKZ);

great snakes! ‘my goodness’ (ALKZ);

beat it! ‘a rude expression used in order to tell someone to leave immediately because they are annoying you or should not be there’ (LID: 21);

so be it! ‘let it be as you say’ (LID: 314);

you’re on ‘I’ll accept your offer’ (LID: 265);

good answer! ‘said when you approve or agree with someone’ (LID: 6);

kiss my ass! ‘a very insulting expression used in order to tell someone to stop bothering you or to show that you do not respect them’ (LID: 8);

chop chop ‘used in order to tell someone to hurry’ (LID: 60);

IV.13. Wordplay

Have ants in your pants ‘to feel excited or have a lot of energy, so that it is difficult to keep still or stay in one place’ (LID: 6);

an eager beaver ‘used about someone who is annoying or seems silly because they are too keen or excited about doing something’ (LID: 21);

fat cat ‘used about someone who is rich and powerful and uses their position and their wealth in a way that seems unfair to you’ (LID: 54);

a legal eagle ‘used about a lawyer who is famous for being good at his or her job’ (LID: 98);

horses for courses ‘used in order to say that in a situation in which you have many people or things to choose from, you can or should choose the person or thing which has exactly the qualities you need’ (LID: 175);

drunk as a skunk ‘a humorous expression meaning very drunk’ (LID: 312);

the cock of the walk ‘the leader’ (ALKZ);

a blast from the past ‘used about someone or something from the past that you suddenly remember, see, or hear about, that reminds you of that time in your life’ (LID: 29);

boys with toys ‘used in order to say that men like to own fast cars, the most modern electronic equipment etc’ (LID: 40);

the brain drain ‘a situation in which people in a particular profession or business go abroad or to another business or industry to work, because they will be paid more for their work there’ (LID: 40);

be hot to trot 'used in order to say that a person or organization is very eager to get involved in an activity or process' (LID: 176);

no pain, no gain 'used in order to say that you do not mind doing something unpleasant, because it will have a good result' (LID: 254).

IV.14. Simile

Simile is a fixed group of words used as a comparison of one thing with another. "Ordinary comparison and simile must not be confused. They represent two diverse processes. Comparison means weighing two objects belonging to one class of things with the purpose of establishing the degree of their sameness or difference. To use a simile means to characterize one object by bringing it into contact with another object belonging to an entirely different class of things. Comparison takes into consideration all the properties of two objects, stressing the one that is compared. Simile excludes all the properties of the two objects except one which is made common to them. <...> Similes forcibly set one object against another regardless of the fact that they may be completely alien to each other" (Galperin 1981: 167).

Similes are not created but used ready-made in the act of speech thus they are fixed and traditional. According to Pikčilingis (1975: 353), each simile possesses a whole or a generalized meaning and a constant lexical and grammatical structure. As all other types of idioms, simile is used only in a particular lexical environment. This type of idioms has formal elements in its structure: connective words such as: *like, as, such as, as if, seem*.

Similes are greatly expressive and emotional word-groups, that is why there is a long list of them specifying various qualities, states, actions, features and peculiarities in the English language. The majority of them contain different species of animals that are supposed to be the bearers of the given quality. In the process of the analysis of similes, arises the problem, whether the meaning of a certain simile should be understood literally or in a figurative sense. There are three views:

- 1) similes have a literal meaning;
- 2) similes describing character features have a literal meaning, while the ones depicting outward details take an intermediate position between the literal and figurative meaning;
- 3) similes have a figurative meaning.

However, the fact that similes bear a figurative sense instead of a literal meaning is more logical and persuasive. (Rosiniènè 1990: 6). This is particularly obvious when such kind of similes depict character features, e.g.

crazy like a fox ‘said about someone who seems to be crazy but is really very intelligent’ (LID: 129);

to be like a bear with a sore head ‘to be rude to people because you are feeling unhappy or angry’ (LID: 21);

to be sick as a pig ‘to be annoyed or disappointed because something pleasant that you would have liked has happened to someone else’ (LID: 263);

quiet as a mouse ‘used in order to say that a person or animal is very quiet’ (LID: 237);

like a rabbit caught in the headlights ‘used in order to say that someone is very confused and does not know what to do’ (LID: 278);

happy as a pig in shit ‘a rude expression used in order to say that someone is very happy and enjoying what they are doing’ (LID: 263);

happy as a lark ‘very happy about a situation or what you are doing’ (LID: 202);

When describing people’s outward features, the meaning of the simile becomes closer to the literal one, yet it is still figurative because the content in which a particular simile has been used is of great importance to clearly understand the real meaning of the simile. In this case, similes show the person’s features and not special physical or psychical characteristics of a certain animal, e.g.

to grin/smile like a Cheshire cat ‘to have a big smile on your face, so that you look silly or too pleased with yourself’ (LID: 54);

to drink like a fish ‘to frequently drink a lot of beer, wine etc’ (LID: 122);

... like a blue-arsed fly ‘a slightly rude expression used in order to say that someone is very active and busy, without achieving much or thinking clearly about what they are doing’ (LID: 126);

like a dog with a bone ‘used about someone who will not stop trying to do something, or thinking about something, even though it is difficult or unpleasant’ (LID: 89);

(as) sick as a dog ‘very ill, especially bringing up food from one’s stomach’ (LID: 89);

to eat like a bird ‘to eat very little’ (LID: 27);

like a moth to the flame/candle ‘used about someone who feels that someone or something is very attractive, and wants to be near them, even though they may cause trouble’ (LID: 235);

like turkeys voting for Christmas ‘used in order to say that it is unlikely that someone would do something because it would be very bad for them’ (LID: 364);

rare/scarce as hen’s teeth ‘used in order to say that something is extremely rare’ (LID: 341);

like a cat on hot bricks ‘in a way that shows you are very nervous or anxious’ (LID: 54).

In order to demonstrate all types of English idioms, according to the classification proposed by Elsherbini (2006), we could present the above mentioned theory in short:

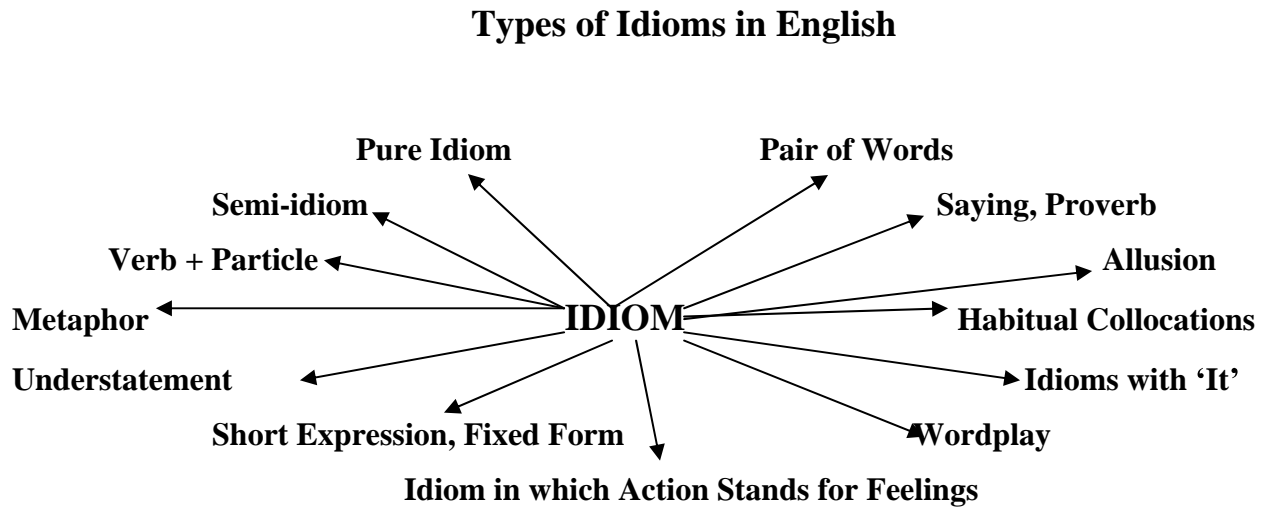


Figure 4. Types of Idioms in English.

Having discussed the types of idioms in the English language, it is expedient to analyze specific translation problems and methods in the following chapter.

V. THE INTERPRETATION AND TRANSLATION OF IDIOMS

As translation studies is now an established discipline in many parts of the world, the definition and analysis of the phenomenon of translation as well as relating issues have been proposed by various Lithuanian and foreign authors.

“Translation [...] involves not simply the ability to speak in a language other than one’s own but the capacity to reshape one’s thoughts and actions in accordance with accepted forms, a process that involves either affirmation or evasion of the social order” (*Routledge Encyclopedia of Translation Studies* 1998: 149). According to *The Oxford Guide to Literature in English Translation* (1998: 11), translation constitutes one among a number of possible modes of the intercultural movement of texts and therefore, like any other use of language, it is a matter of communication. Petrilli (2003: 297) claims that the art of translation confronts directly the problem of coordinating vocabulary, syntax and semantics between two texts. Translation is an “[...] enduring mystery of making an elegant and faithful (within limits) version of an original text from natural language under the rules and constraints of a different natural language, while preserving meaning, and, where relevant, beauty” (Petrilli 2003: 297).

As far as Lithuanian authors are concerned, Rapšytė (1980: 375) claims that translation is a kind of creative work, thus the most important thing here is a translator’s talent, his language knowledge, absorption and intuition. In addition to this, Šimkus (1986: 103) states that four components are necessary when translating any text: a translator’s talent, his inspiration, thorough analysis of the text and hard work while ‘polishing’ each line. “As an actor chooses his role according to his role specialization, a translator should choose a text matching his temperament, type of talent, taste, skills and even education” (Ambrasas-Sasnava 1984: 54).

Naida proposed a model of translation process (Armalytė, Pažūsis 1990: 41) which comprises three levels. The first level involves the analysis of the external structure of the source text. Here the grammatical relations, the meaning of words and word groups are studied. The second level of translation, according to Naida, is called the transfer. The transfer takes place in an internal level of the language: a translator transfers the meaning of an already analyzed text in its original language to the internal level of the translation language. Transferred information is expressed with the help of language structures of the translation language. This way the translation text is created. This is the third level of translation process.

We could present the above mentioned model of translation in the following diagram:

Translation Process

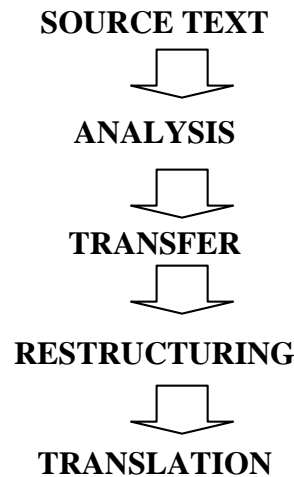


Figure 5. Translation Process.

It is natural that the same words bearing a literal meaning in various languages are of different semantic structure and valency, and very often they perform different stylistic functions. It goes without saying that translation of words bearing a figurative meaning is much more complicated. According to Rapšytė (1980: 367), reasons why translation of idioms causes many problems is the lack of proper dictionaries and the fact that a translator has to be educated and careful enough to be able to recognize an idiom in the text, interpret it correctly and convey its figurative meaning as well as stylistic function. “Only a perfect understanding of the meaning and stylistic function of an idiom and the context in which it appears contributes to accurate translation” (Rapšytė 1980: 367).

However, before analyzing translation of idioms selected from the two above mentioned novels, we shall discuss the translator’s purpose, translation methods and translation problems in more detail.

V.1. The Translator’s Purpose

As an approach towards translation and translated texts differs from time to time, a translator’s purpose becomes different as well. For example, at the end of the 19th century Lithuanian translators’ goal was not only to introduce a reader with the author’s works and expand the reader’s knowledge but also to raise up the most relevant problems and concerns with the help of the original text and the author’s thoughts. Translators were allowed to express their

own opinions and approaches. While nowadays, according to Ambrasas-Sasnava (1984: 55), any translator who tries to reconstruct the text, insert his own thoughts, change the details or shorten the written work is considered to be an unqualified professional. “Today a translator has to bear great responsibility for his work. His duty is to find a key for each text in the process of translation: to convey particularity, mood, national originality of the text, the author’s individuality and idea as precise, imaginative and clear as possible” (Ambrasas-Sasnava 1984: 55). Petrilli (2003: 300) also claims that nowadays “in each case the translator has to decide what must be kept, and what can (or must) be let go.” Here arises the question of the translator’s reliability. “For the translator, reliability is important mainly as a source of professional pride, which also includes elements that are of little or no significance to translation users; speed is important mainly as a source of increased income, which can be enhanced through other channels as well; and it is extremely important, perhaps even most important of all, that the translator enjoys the work, a factor that is of no significance to outsiders” (Robinson 2003: 24). Robinson (2003: 12) singles out 8 aspects of translator’s reliability:

1. Attention to detail. (The translator is meticulous in her attention to the contextual and collocational nuances of each word and phrase he uses.)
2. Sensitivity to the user’s needs. (The translator listens closely to the user’s special instructions regarding the type of translation desired, understands those instructions quickly and fully, and strives to carry them out exactly and flexibly.)
3. Research. (The translator does not simply ‘work around’ words he does not know, by using a vague phrase that avoids the problem or leaving a question mark where the word would go, but does careful research in reference books and Internet databases and through phone calls, faxes and e-mail inquires.
4. Checking. (The translator checks his work closely and if there is any doubt, has a translation checked by an expert before delivery to the client.
5. Versatility. (The translator is versatile enough to translate texts outside his area of specialization, in manners he has never tried. The translator also has to know when something is simply beyond his abilities thus he has to politely refuse doing the work.)
6. Promises. (The translator knows his abilities and schedule and working habits well enough to make realistic promises to clients or agencies regarding delivery dates and times, and then keeps those promises; or, if pressing circumstances make it impossible to meet a deadline, calls the client or agency and renegotiates the time frame or arranges for someone else to finish the job.)

7. Friendliness. (The translator is friendly and helpful on the phone or in person, is pleasant to speak or be with, has a sense of humour, offers helpful advice (such as who to call for that one page of Estonian or Urdu), does not offer unhelpful advice, etc.)
8. Confidentiality. (The translator will not disclose confidential matters learned through the process of translation (or negotiation) to third parties.)

While translating any text the translator has to follow some rules. Mažeikienė (2000: 67) suggests 6 main rules that should be kept in mind when translating prose texts:

1. The translator should translate in blocks of text, not separate sentences or words.
2. The translator has to convey the real meaning of an idiom bearing in mind that their nature is different in various languages.
3. The translator has to think of an equivalent or the adequate concept for the one in the source text.
4. The translator has to be able to recognize false equivalents.
5. The translator should be free in making changes in order to recreate the text that would fit his own culture.
6. The translator cannot alter the text greatly.

Following the rules on translation every professional has to bear in mind the main goal for each translator: “[...] to make the ‘alien’ original text familiar, accessible, immediate, readable to the intended cross-cultural readers; to allow the prior text to speak as directly as possible, with power, immediacy, urgency, to the cross-cultural reader, enabling ‘identification’ (even if this is problematic) – enabling the reader to imagine her/himself in the author’s place without erasing cultural differences and ‘appropriating’ the original author’s distinct cultural/personal identity” (Agatucci 2004).

Having discussed the translator’s main purpose, the importance of his reliability and some translation rules, we shall overview basic translation methods in the following paragraph.

V.2. Idiom Translation Methods

The central problem of translating has always been whether to translate literally or freely. The argument has been probably going since the first century BC up to this day. Earlier “[...] many writers favoured some kind of ‘free’ translation: the spirit, not the letter, the sense not the word; the message rather than the form; the matter not the manner. This was the often revolutionary slogan of writers who wanted the truth to be read and understood [...]” (Newmark 1998: 45). Later, when the study of cultural anthropology suggested that language was the

product of culture, the view that translation of some specific cultural phenomena was impossible came to existence. Therefore it was agreed that translations had to be as literal as possible. Today the approach to too above mentioned kinds of translation has changed. Today the translator has to pay attention to 3 basic factors: the purpose of the translation, the type of text and the nature of readership.

Newmark (1998: 45) suggests 8 methods of translation:

1. Word-for-word translation. (The source language word order is preserved and the words translated singly by their most common meanings, out of context. Cultural words are translated literally.)
2. Literal translation. (The source language grammatical constructions are converted to their nearest target language equivalents but the lexical words are again translated singly, out of context.)
3. Faithful translation. (A faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the target language grammatical structures. It transfers cultural words and preserves the degree of grammatical and lexical abnormality – deviation from source language norms – in the translation. It attempts to be completely faithful to the intentions of the writer.
4. Semantic translation. (It differs from faithful translation only in as far as it must take more account of the aesthetic value. Further, it may translate less important cultural words by culturally neutral terms. The distinction between faithful and semantic translation is that the first is uncompromising and dogmatic, while the second is more flexible.)
5. Adaptation. (This is the freest form of translation. It is used mostly for plays and poetry; the themes, characters, plots are usually preserved, the source language culture converted to the target language culture and the text rewritten.)
6. Free translation. (Free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is much longer than the original, prolix, and not translation at all.)
7. Idiomatic translation. (Idiomatic translation reproduces the message of the original but tends to distort nuances of meaning by preferring idioms where these do not exist in the original.)
8. Communicative translation. (It attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the reader.)

We have drawn the following diagram in order to show the variety of translation methods:

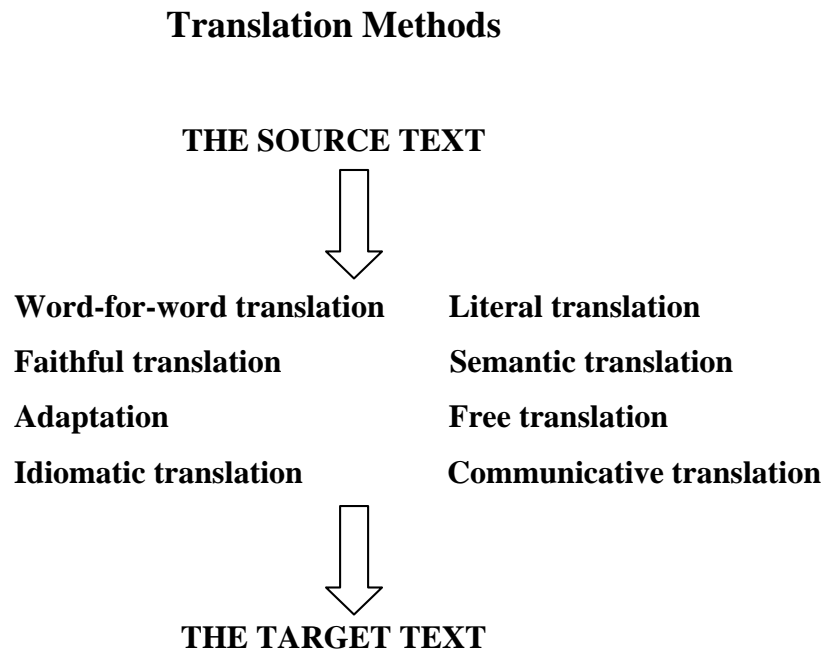


Figure 6. Translation Methods.

According to Newmark (1998: 47), only semantic and communicative translation fulfil the two main aims of translation: accuracy and economy. “[...] a semantic translation is written at the author’s linguistic level, a communicative at the readership’s. Semantic translation is used for ‘expressive’ texts, communicative for ‘informative’ and ‘vocative’ texts” (Newmark 1998: 47).

As far as translation of idioms is concerned, the translator does not necessarily have to find an absolute equivalent for the idiom in the original text. The most important thing here is information the idiom communicates. Thus the translator should create such a view which could reveal the same information the author had in mind. Therefore the structure of the idiom and its lexical components should not necessarily match. Ambrasas-Sasnava (1978: 105) singles out four idiom translation methods:

1. Literal.
2. Philological, when idiomatic expressions are explained.
3. Literary, when equivalent idioms are found.
4. Adaptation of fiction texts.

When analyzing translation of idioms in O.Wilde's "The Picture of Dorian Gray" and I.Murdoch's "The Sea, the Sea" we shall classify idioms translated by Vanagienė and Balčienė according to the method proposed by Šimėnaitė (1980):

1. Formally and semantically similar idioms.
2. Semantically similar, formally different idioms.
3. Idioms that have lost their idiomatic nature:
 - 1) Paraphrases,
 - 2) Loan-translations.

Naturally, the quality of the translated text depends on the translator's abilities, the rules he follows and translation methods he uses. The more educated and professional the translator is, the more perfect the target text becomes. However, despite thoroughly written rules and methods, the translator faces many difficulties. In the following paragraph we shall put an emphasis on the problems the translator comes across.

V.3. Idiom Translation Problems

Cultures and the intercultural awareness is a very complex phenomenon. There has probably never been a time when the community of translators was unaware of cultural differences and their significance for translation. "Medieval literalists were not ignorant of cultural or linguistic difference; due to the hermeneutical traditions in which they worked and the audiences for whom they translated, they were simply determined to bracket that difference, set it aside, and proceed as if it did not exist" (Robinson 2003: 186). Thus nowadays cultural knowledge and cultural difference have been a major focus of translator training and translation theory. The main concern has traditionally been with words and phrases that are so heavily and exclusively grounded in one culture that they are almost impossible to translate.

"A translator shall work only into the language (in exceptional cases this may include a second language) of which he has native knowledge. 'Native knowledge' is defined as the ability to speak and write a language so fluently that the expression of thought is structurally, grammatically and idiomatically correct" (Baker 1992: 65). There are two main problems that idioms pose in translation:

- 1. The ability to recognize and interpret an idiom correctly.** Sometimes it is difficult to recognize idioms. Easily recognizable ones include expressions that violate truth conditions, such as *it's raining cats and dogs*. Similes such as *like a bat out of hell* or *like water off duck's back* also suggest that they should not be interpreted literally. "[...] the more difficult an expression is to understand and the less sense it makes in a

given context, the more likely a translator will recognize it as an idiom” (Baker 1992: 65).

2. The difficulties when trying to convey various aspects of meaning of an idiom.

Once an idiom has been recognized and interpreted correctly, the next step is to decide how to translate it into the target language. The difficulties involved in translating an idiom are totally different from those involved in interpreting it. In the process of translating an idiom, according to Kitkauskienė (1976: 9), it is important to convey the stylistic connotation of a certain idiom that supplements the main meaning of an idiom with additional details.

It goes without saying that idioms and idiomatic expressions are one of the most difficult language units to be translated as “the translator has to find such expressions in his own language that would not pervert the meaning of the original phrase, perform the same stylistic function and expressivity of language so that the reader could get an identical artistic view” (Šimėnaitė 1980: 183). Concerning all these difficulties, the loss in meaning is almost inevitable. According to Ambrasas-Sasnava (1984: 71), in the process of translation it is easier to reveal and preserve referential meanings. The translators often face problems when trying to convey pragmatic meanings as they are part of a certain culture. For example, a mourning colour for European people is black while it is white for the Japanese. Hence pragmatic meanings frequently touch the problem of untranslability.

V.3.1. Crossing Cultural Barriers: Untranslability of Idioms

Translability is mostly understood as the capacity for some kind of meaning to be transferred from one language to another without undergoing radical change. According to Routledge Encyclopedia of Translation Studies (1998: 273), the concept of translability may operate in at least 3 ways:

1. Meanings are universal and are thus generally translatable into various languages. The relation between thinking and speaking is thus held to be loose.
2. Thinking and speaking are more tightly bound together. “[...] translators would always have to run aground on one of two rocks, either clinging too closely to the original at the expense of the taste and language of their nation, or clinging too closely to the specificity of their nation at the expense of the original” (Routledge Encyclopedia of Translation Studies (1998: 274).
3. Although all languages have a claim to individuality, texts should still be translatable out of them. Meaning is accessible with the help of modes of

understanding that we might call ‘sense’. In addition to this, translators and interpreters express not only the sense but also their understanding of it.

As there are many different cultures in the world and “[...] translated texts are believed to provide a transparent window onto the cultures they represent and to facilitate cross-cultural understanding” (Routledge Encyclopedia of Translation Studies (1998: 153), translation would thus have to adopt the principle of necessary sacrifice – not everything is translatable. The term *cheese* would seem to be untranslatable into a culture that has had no experience of cheese. However, the term *cheese* will be entirely translatable when the target culture has paraphrased the text and learned the technology for making cheese. “Translability would thus depend on the target language, and especially on the translation culture existing within it; it would lean on previous translations of the same text or of other texts translated from the same language, literature or genre” (Routledge Encyclopedia of Translation Studies (1998: 276).

Key concepts, key symbols and especially various idioms may be protected by untranslability. Thus there is an implication that other languages should be translatable into one’s own, but not one’s own into any other.

There is a great number of Lithuanian and English idioms that consist of the same or very similar lexical items and therefore create more or less identical views in one’s imagination. This similarity is not accidental because all people think and appreciate the phenomenon of the reality almost the same. There are many differences as well when a particular idiom is constructed by using such words that have no sense in the other language. The terms may cover unique names, surnames, place-names, etc. that come from the history of the country and are well known only for people of a certain nationality or even region. Usually such idioms have neither equivalents, nor analogues in other tongues and are translated word-by-word or only explained in short, e.g.:

kaip Samuolio bitės ‘about a rambling thing’ (Barauskaitė 1982: 41);

kaip Sekminių karvė ‘too duded-up’ (Klimas 2001: 56);

lipniaus arklį paikinti ‘to risk’ (Barauskaitė 1982: 41);

luokės keliais eiti ‘to lose one’s good name’ (Barauskaitė 1982: 41);

uždirbo kaip Zablockis su muilu ‘went bankrupt’ (Barauskaitė 1982: 41);

velka kaip Juzelis lašinius ‘moves hard’ (Barauskaitė 1982: 41);

kaip Telšių pliumpis ‘about an untidy person’ (Barauskaitė 1982: 41).

The majority of special Lithuanian and English idioms come from the folklore – proverbs, sayings and fairy tales.

The bigger part of such origin Lithuanian and English idioms are reduced, i.e. the idiom is made up from the fragment of the proverb or saying. The idioms below are constructed by reducing the end of the proverbs and sayings.

Table 1. Reduced Endings of Proverbs and Sayings in Lithuanian.

Idiom	Meaning	Proverb, Saying
Senas vilkas (LKFZ: 305).	Somebody who has seen a lot in his life, cunning.	Seno vilko į kepteną neišankinsi (Jakitienė 1980: 101).
Ankstyvas paukštis (Kitkauskienė 1978: 33).	Used about someone who wakes up early and goes somewhere or does something earlier than other people (LID: 27).	Ankstyvas paukštis dantis rakinėja, vėlyvas – akis krapštinėja (Kitkauskienė 1978: 33).
Nauja šluota (Kitkauskienė 1978: 33).	Used about a new person in a position of an authority who deals with problems and makes a lot of changes in a company, organization etc in order to make it better (LID: 44).	Nauja šluota gražiai šluoja (Kitkauskienė 1978: 33).

Table 2. Reduced Endings of Proverbs and Sayings in English.

Idiom	Meaning	Proverb, Saying
Old bird (Kitkauskienė 1978: 33).	Somebody who has seen a lot in his life; cunning.	Old birds are not to be caught with chaff (Kitkauskienė 1978: 33).
An early bird (LID: 27).	Used about someone who wakes up early and goes somewhere or does something earlier than other people (LID: 27).	The early bird catches/gets the worm (LID: 27).
Rolling stone (Kitkauskienė 1978: 32).	Used about someone who never stays in the same job, relationship, house etc for very long, and avoids having	A rolling stone gathers no moss (Kitkauskienė 1978: 32).

	responsibilities (LID: 328).	
A new broom (Kitkauskienė 1978: 33).	Used about a new person in a position of an authority who deals with problems and makes a lot of changes in a company, organization etc in order to make it better (LID: 44).	A new broom sweeps clean (Kitkauskienė 1978: 33).

The above idioms are constructed by reducing the end of the proverbs and sayings, while the following ones are made by reducing beginnings

Table 3. Reduced Beginnings of Proverbs and Sayings in Lithuanian

Idiom	Meaning	Proverb, Saying
Ragai dygsta (Kitkauskienė 1978: 33).	About a person who often flaunts.	Lepinamam vaikui ragai dygsta (Kitkauskienė 1978: 33).
Griebtis už šiaudo (Kitkauskienė 1978: 33).	To try to save oneself.	Skęstantis už šiaudo griebiasi (Kitkauskienė 1978: 33).

Table 4. Reduced Beginnings of Proverbs and Sayings in English

Idiom	Meaning	Proverb, Saying
Spilt milk (Kitkauskienė 1978: 33).	An irreversible thing.	It's no use crying over spilt milk (Kitkauskienė 1978: 33).
To catch at a straw (Kitkauskienė 1978: 33).	To try to save oneself.	A drowning man will catch at a straw (Kitkauskienė 1978: 33).

The idioms from the following list are made up by the wrap-up principle, i.e. the word order of proverbs and sayings is changed or some of the words are omitted.

Table 5. Wrapped-up Proverbs and Sayings in Lithuanian

Idiom	Meaning	Proverb, saying
Du kiškius vyti (LKFZ: 127).	To want much.	Du kiškiu vydamas, nė vieno nepagausi (Kitkauskienė 1978: 33).
Sietu semti vandenį (Kitkauskienė 1978: 33).	To do something in vain.	Sietu vandens nepasemsi (Kitkauskienė 1978: 33).
Išlindo kaip yla iš maišo (Kitkauskienė 1978: 33).	Became clear.	Ylos maiše nepaslėpsi (Kitkauskienė 1978: 33).

Table 6. Wrapped-up Proverbs and Sayings in English

Idiom	Meaning	Proverb, Saying
Any stick to beat a dog (Kitkauskienė 1978: 33).	Any means for punishment.	A stick is quickly found to beat a dog (Kitkauskienė 1978: 33).
To run after two hares (Kitkauskienė 1978: 33).	To want much.	If you run after two hares, you will catch neither (Kitkauskienė 1978: 33).

There is a number of Lithuanian and English idioms that come from fairy tales, e.g. a Lithuanian story about a frog, which wanted to be as big as a bull and therefore had ballooned its body till it exploded. The story resulted the appearance of the idiom *pučiasi lyg varlė* 'to be proud of oneself too much' (Kitkauskienė 1978: 34). The other fairy tale is about a sparrow, which stepped on the leg of an owl (*numynė žvirblis pelėdai koją* 'when a bigger person complains that a smaller one has harmed him' (Kitkauskienė 1978: 33).

In English there is a story about the mice, which decided to save themselves from the cat with the help of one bell (*to bell the cat* 'a risky attempt to help somebody' (Kitkauskienė 1978: 34). Or a fairy tale about Alnaschar who broke the dishes of glass when dreaming (*Alnaschar's dreams* 'the woolgathering' (Kitkauskienė 1978: 33).

There is a long list of specific Lithuanian and English idioms that enrich each language and make them more figurative and expressive. However, such kind of idioms are the ones that

cause most of the problems for the translator. In the following chapter we shall try to analyze the idioms that have been selected from O.Wilde's "The Picture of Dorian Gray" and I.Murdoch's "The Sea, the Sea" putting them into 3 groups according to the method of translation: *formally and semantically similar; semantically similar, formally different idioms; idioms that have lost their idiomatic nature: paraphrases and loan-translations..*

VI. TRANSLATION OF IDIOMS IN O.WILDE’S “THE PICTURE OF DORIAN GRAY” AND I.MURDOCH’S “THE SEA, THE SEA”

Idioms show the person’s ability to find general elements between nature and society. Idioms have the characteristic of the capacity and expressiveness of thought, thus they witness national particularity of each language best. Finding an absolute equivalent is rather complicated because every language has its own specific idioms or fixed expressions. When trying to translate idioms and reveal their original meaning and expressiveness, it is very important for the translator to use idiomatic expressions or other stylistic means in his own language.

VI.1. Formally and Semantically Similar Idioms

While translating idioms from Lithuanian into English or vice versa, one can find such patterns of them that bear an equivalent meaning and form, frequently lexical and grammatical structure. These are formally and semantically similar idioms, in other words – **equivalents** (Kitkauskienė 1976: 70). It is possible to find common idiomatic expressions in various languages.

People think alike, sometimes their living conditions are similar, thus in some languages idioms appear naturally, without borrowings. Therefore “equivalents bear the same meaning and do not depend on the context” (Šimėnaitė 1980: 185).

While classifying the following examples and idioms selected from the two novels we will consider an idiom in the source text and an idiom in the target text to be equivalents following the above mentioned definition of an equivalent proposed by Kitkauskienė.

Table 7. Equivalent Idioms in Lithuanian and English.

Idiom in English	Idiom in Lithuanian	Meaning
Strong as a bull (LID: 175).	Stiprus kaip bulius (LKFZ: 51).	Very strong.
Like herrings in a barrel (Kitkauskienė 1976: 13).	Kaip silkės bačkøj (Kitkauskienė 1976: 13).	Too close to one another.
Take the bull by the horns (LID: 46).	Griebti jautį už ragų (ALKZ).	To act with determination.
A golden calf (ALKZ).	Aukso veršis (ALKZ).	A big sum of money.

A dog's age (ALKZ).	Šuns amžius (LKFZ: 274).	A long period of time.
Red as a lobster (ALKZ).	Raudonas kaip vėžys (LKPZ: 319).	With red cheeks.
To fight like cat and dog (LID: 54).	Peštis kaip šuniui su kate (LKPZ: 111).	To keep arguing with somebody.
To play cat and mouse (LID: 54).	Žaisti kaip katei su pele (LKPZ: 111).	To pretend that you will let somebody do something.
To shed crocodile tears (LID: 74).	Lieti krokodilo ašaras (LKFZ: 140).	To pretend that you feel sad.
To stir up a hornets' nest (LID: 243).	Išjudinti širšių lizdą (LKPZ: 149).	To cause a lot of trouble by making a bad situation worse.
As light as a feather (ALKZ)	Lengvas kaip plunksna (LKFZ2: 240).	Very light.
As plain as two and two make four (ALKZ).	Aišku kaip du kart du – keturi (ALKZ).	Very simple.
As cold as ice (ALKZ).	Šaltas kaip ledas (LKFZ2: 64).	Extremely cold.
To lose one's head (LID: 161).	Pamesti galvą (LKFZ2: 93).	To behave in an unreasonable way.
Something goes in one ear and out the other (LID: 98).	Pro vieną ausį įeina, pro kitą išeina (<i>Lietuvių patarlės ir priežodžiai</i> 1998: 111).	To pay no attention to what is said.

Table 8. Equivalentents In O.Wilde's "The Picture Of Dorian Gray".

Idiom In English	P.	Translation	P.
Dorian Gray never took his gaze off him, but sat like one <i>under a spell</i> , smiles chasing each other over his lips, and wonder growing grave in his darkening eyes.	52	Dorianas Grėjus nenuleido nuo jo akių ir sėdėjo <i>kaip užburtas</i> , jo lūpomis dažnai perbėgdavo šypsnyš, o patamsėjusiose akyse nuostaba darėsi vis rimtesnė.	41
I want <i>to place</i> her <i>on a pedestal</i> of gold, and to see the world worship the	91	Noriu <i>užkelti</i> ją <i>ant</i> auksinio <i>pjdestalo</i> ir žiūrėti, kaip pasaulis garbina moterį,	69

woman who is mine.		kuri priklauso man.	
‘But surely, if one lives merely for one’s self, Harry, one <i>pays a</i> terrible <i>price for</i> doing so?’	92	Bet, Hari, jei gyvensi vien sau, turėsi už tai <i>mokėti</i> labai brangią <i>kainą</i> .	70
She spiritualises them, and one feels that they <u>are</u> of the same <i>flesh and blood</i> as one’s self.	95	Jinai juos sudvasina, ir tada jauti, kad jie to paties <i>kūno ir kraujo</i> kaip ir tu.	72
I was afraid I would find you plunged in remorse, and <i>tearing</i> that nice curly <i>hair</i> of yours.	113	Maniau, kad graužiatės, kad <i>raunat</i> savo puikias <i>garbanas</i> .	84
What has become of the Frenchman, <i>by the by</i> ?	170	<i>Beje</i> , kur jis dingo?	123
Though your sins be as scarlet, yet I will make them <i>as white as snow</i> .	181	Nors tavo nuodėmės būtų raudonos kaip kraujas, aš padarysiu jas <i>baltas kaip sniegas</i> .	130
You are mad, I tell you – mad to imagine that I would <i>raise a finger</i> to help you, mad to make this monstrous confession.	193	Netekai proto, sakau tau, netekai proto, jeigu manai, kad bent <i>pirštą pajudinsiu</i> tau pagelbėti, netekai proto, jei atlieki man šią klaikią išpažintį.	138
<i>From time to time</i> the butler filled his glass with champagne.	203	<i>Kartas nuo karto</i> tarnas jo taureę pripildydavo šampano.	145
The word doctrinaire – word full of terror to the British mind – reappeared <i>from time to time</i> between his explosions.	207	Tarp juoko protrūkių <i>kartas nuo karto</i> iš jo lūpų išsprūsdavo žodis “doktrinierius”, toks baisus brito ausims.	148
It is the <i>feet of clay</i> that make the gold of the image precious	208	Tik <i>molio kojos</i> aukso statulą padaro tokią brangią.	148
Her feet are very pretty, but they are not <i>feet of clay</i> .	208	Jos <i>kojos</i> labai dailios, bet ne <i>iš molio</i> .	148
His soul was certainly <i>sick to death</i> .	212	Jo siela tikrai buvo <i>mirtinai iškamauta</i> .	151
Thank God, I have not <i>got his blood upon my hands</i> .	221	Ačiū dievui, kad <i>nesusitečiau rankų jo krauju</i> .	157
Nowadays <i>a broken heart</i> will run to many editions.	18	Nūdienis kūrinys apie <i>plyštančią širdį</i> susilaukia ne vieno leidimo.	17

Table 9. Equivalents In I.Murdoch's "The Sea, the Sea".

Idiom In English	P.	Translation	P.
I liked the poor ugly thing, it was <i>like an old dog</i> .	39	Aš mėgau tą nelaimingą baidyklę, <i>nelyginant pasenusį šunį</i> .	40
I had always <i>played serious games with</i> Lizzie.	41	Su Lizi aš visuomet <i>žaisdavau rimtai</i> .	41
I look at your letter and try to <i>read between the lines</i> .	43	Žvelgiu į tavo laišką ir bandau <i>skaityti tarp eilučių</i> .	43
I love you so much – only I can't <i>put my head into that noose</i> .	45	Aš taip tave myliu – bet negaliu <i>kišti galvos į kilpą</i> .	45
You could <i>drive</i> us both <i>mad</i> .	46	Tu gali mus abu <i>išvaryti iš proto</i> .	46
A cleverer woman might have replied coolly and let me <i>read between the lines</i> .	47	Protingesnė moteris būtų atsakiusi ramiai ir leidusi man <i>skaityti tarp eilučių</i> .	47
<i>Time will show</i> .	70	<i>Laikas parodys</i> .	67
She is my end and my beginning, she <i>is alpha and omega</i> .	77	Ji mano pradžia ir mano galas, <i>alfa ir omega</i> .	74
I cannot attach much importance to Lizzie's other 'objection', expressed in her letter, her fear that I might <i>break her heart!</i>	99	Neteikiu reikšmės ir kitam Lizi „prieštaravimui“, išsakytam josios laiške, - būgštavimams, kad galiu <i>sudraskyti jai širdį!</i>	93
And we don't want you barging in here at all hours of the day either, sorry if this sounds rude, but it's better to get it understood <i>once and for all</i> .	151	Ir negeidaujam, kad ir jūs čia atgriūtumėt bet kuriuo paros metu, atsiprašau, jeigu pasakysiu per grubiai, bet geriau jau susitarti <i>vienąkart visiems laikam</i> .	140
All right, it's <i>blind as a bat</i> .	183	Tegu ji ir <i>akla lyg šikšnosparnis...</i>	170
For she held my virtue in her keeping, she had held it and kept it all these years, she was my <i>alpha and my omega</i> .	186	Nesgi jai patikėjau aš savo dorybę, ir ji sergėjo ją visus šiuos ilgus metus, ji – mano <i>alfa ir omega</i> .	173
And then at last I just got frightened	220	Ir galų gale aš iš baimės visai <i>pamečiau</i>	203

and <i>lost my head</i> and told him.		<i>galvą</i> ir jam papasakoju.	
Hartley, do you know, I think you've <i>crossed the Rubicon</i> .	277	Žinai, Hartli, man regis, tu jau <i>perėjai Rubikoną</i> .	255
Stop being so bloody miserable, you'll <i>drive me mad!</i>	293	Gana tų kankynių, tu <i>varai</i> mane <i>iš proto!</i>	269
But whatever she was I loved her and was committed to her and had always been, here and out beyond the stars, those stars behind stars behind stars which I had seen that night when I lay on the rocks and the golden sky slowly <i>turned</i> the universe <i>inside out</i> .	302	Tačiau, kad ir kas, aš ją myliu ir esu jai atsidavęs, koks buvau visada, ir čia, ir tenai, kur žvaigždės, kur aibės žvaigždžių, o už jų dar žvaigždynai, kuriuos aš mačiau aną naktį, kai gulėjau uolynuos, o auksinis dangaus skliautas palengva <i>vertė</i> visatą <i>išvirkščių</i> .	278
This situation here is <i>driving me mad</i> .	307	Tokia padėtis <i>varo</i> mane <i>iš proto</i> .	282
That bloody long drive – I think your mind's going, you're getting senile, you're <i>living in a dream world</i> , a rather nasty one.	315	Tas prakeiktas važiavimas... man regis, tu netenki proto, tai senatvinės silpnaprotystės pradžia, <i>gyveni prasimanytam pasauly</i> , kuris, be to, ganėtinai koktus.	289
So <i>all's well that ends well</i> .	324	Vadinasi, <i>viskas gerai, kas gerai baigiasi</i> .	297
She has been perfectly loyal to you <i>in word and deed</i> and deserves your respect and gratitude.	339	Ji niekuo nenusidėjo Jums <i>nei žodžiais, nei darbais</i> ir tikrai nusipelno Jūsų pagarbą ir dėkingumą.	311
' <i>Keep an eye on him</i> .'	382	<i>Užmesk tu retsykius akį ant jo</i> .	347
He knew that I wanted him <i>out of my way</i> and may have conjectured how very far I might, in the end, be prepared to go.	392	Jis žino, kad aš norėjau <i>pašalinti</i> jį <i>nuo kelio</i> ir, ko gero, jau sumetė, ką aš galiu padaryti, jeigu priešiu ligi kraštutinumo.	357
<i>All's well that ends well</i> .	435	<i>Viskas gerai, kas gerai baigiasi</i> .	397
Then I felt too that I might take this opportunity <i>to tie up a few loose ends</i> , only of course loose ends can never be properly tied, one is always producing new ones.	477	Be to, dar pamaniau, jog reikia pasinaudoti proga ir <i>suraišioti kai kuriuos palaidus galus</i> , nors kaip reikiant suraišioti palaidus galus, aišku, nėra įmanoma – amžinai jų vis	433

		atsiranda ir atsiranda.	
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The tables above provide the evidence that for 39 out of 182 English idioms in the two novels the translators have found equivalent idioms in Lithuanian. That makes almost the fifth part of all selected idioms. Taking great differences between Lithuanian and English cultures into consideration, we can state that translation of idioms by equivalents shows Balčienė's and Vanagienė's high professional skills.

VI.2. Semantically Similar, Formally Different Idioms

A really good translation of an idiom requires that a certain idea should have the same form in the translated text so that the reader could experience identical associations (Kudirkienė 1976: 10). However, it is rather complicated to find equivalent idioms in the English and Lithuanian languages. According to Kitkauskienė (1976: 70), a close cousin to the equivalent is the **analogue** – a translated idiom with the same meaning but bearing a different form and lexical aspect. “Stylistic peculiarities and specific ways in expressing an idea in a certain language are best observed when analyzing analogues. The same thought, its emotional and expressive content in the original and target languages are conveyed in a different form” (Šimėnaitė 1980: 186). According to Šimėnaitė (1980: 189), cultural differences and similarities are best seen when analyzing analogue similes. The translator's choice of one or another analogue depends on his understanding of the original text and the expressiveness of his native language.

Though there are some changes from the lexical point of view, the form of the analogue idioms may remain very similar. They have the same meanings because the images of these idioms are closely connected from the semantic aspect in both languages. The following idioms as well as the ones selected from the two novels are listed according to the same semantic and formal principles.

Table 10. Analogous Idioms in Lithuanian and English.

Idiom in English	Idiom in Lithuanian	Meaning
(As) blind as a bat (LID: 19).	Aklas kaip kurmis (ALKZ).	Unable to see very well or unable to see at all.
Like a bear with a sore head (LID: 21).	Piktas kaip šuva (LKPZ: 274).	Very angry.

A busy bee (LID: 22).	Darbšti kaip bitė (LKPZ: 44).	Someone who works hard.
He thinks he's the bee's knees (DEI: 44).	Nosimi debesis siekia (DEI: 44).	He thinks he is the best.
Hungry as a hunter (ALKZ).	Alkanas kaip vilkas (LKPZ: 321).	Very hungry.
Kill two birds with one stone (LID: 27).	Vienu šūviu du zuikius nušauti (LKFZ: 309).	To do two things on one occasion.
A bird in the hand (is worth two in the bush) (LID: 26).	Geriau žvirblis rankoj, o ne briedis girioje (<i>Lietuvių patarlės ir priežodžiai</i> 1998: 47).	It is better to accept something that you have, than to try to get something better that you may not succeed in getting.
Need sth like a hole in the head (LID: 171).	Reikėti kaip šuniui penktos kojos (LKFZ: 278).	Not to want something because it would cause problems.
Birds of a feather flock together (LID: 27).	Toks tokį pažino ir alaus pavadino (<i>Lietuvių patarlės ir priežodžiai</i> 1998: 137).	People with similar interests who like being with each other.
To knock into a cocked hat (LID: 157).	Suriesti į ožio ragą (LKFZ: 190).	To be much better than someone and defeat him.
A little bird told me (LID: 27).	Šarkos čirškia (DEI: 53).	Used to avoid saying the source of some information.
Never look a gift horse in the mouth (LID: 175).	Dovanotam arkliui į dantis nežiūri (Klimas 2001: 54).	Somebody should accept a present even if it is not what they want.
(Straight) from the horse's mouth (LID: 237).	Iš pirmų lūpų (ALKZ).	The information has come directly from the person who knows the most.
Have/get butterflies in (your stomach) (LID: 49).	Kinkas drebinti (LKFZ: 125).	To feel very nervous.
To shoot the cat (ALKZ).	Ožius lupti (LKFZ: 190).	To vomit.
Like a cat on hot bricks (LID: 54).	Kaip ant adatų (LKFZ: 18).	Very nervous or anxious.
I could eat a horse (DEI: 185).	Galėčiau šunį praryti (LKFZ: 275).	I am extremely hungry.
For a rainy day (DEI: 80).	Juodai dienai (LKFZ2: 69).	To save something for a time you

		will need it.
A drop in the ocean (DEI: 95).	Lašas mariose (LKFZ2: 162).	A very small amount of something.
Be in the money (DEI: 232).	Pinigus semti (LKFZ2: 232).	To have a lot of money.
A close shave (DEI: 50).	Per plauko metą (LKFZ2: 238).	A situation in which you were nearly hurt.
All water under the bridge (ALKZ).	Kas buvo, tas pražuvo (ALKZ).	No feeling of anger about something that happened a long time ago.
To harp on the same string (ALKZ).	Traukti/giedoti tą pačią giesmę (ALKZ).	To say things or behave the other person does.
One man's meat is another man's poison (DEI: 227).	Katei juokai, pelei verksmai (ALKZ).	What one person likes may be disliked by another.

Table 11. Analogous Idioms in O.Wilde's "The Picture of Dorian Gray".

Idiom In English	P.	Translation	P.
Something seemed to tell me that I <i>was on the verge of</i> a terrible crisis in my life.	13	Tarsi koks balsas būtų sakęs, jog atsidūriau <i>ant</i> baisios savo gyvenimo krizės <i>slenksčio</i> .	13
Only England could have produced him, and he always said that the country <i>was going to the dogs</i> .	40	Tik Anglija galėjo jį pagimdyti, o jis tuo tarpu tvirtino, kad Anglija <i>einanti velniop</i> .	33
Her grandfather hated Kelso, <i>thought him a mean dog</i> .	42	Jos senelis nekenė Kelsou, <i>laikė jį šikna</i> .	34
Carlington <i>went on his knees</i> to her.	43	Kerlingtonas <i>ant kelių</i> prieš ją <i>šliaužiojo</i> .	35
To test reality we must see it <i>on the tight-rope</i> .	49	Norėdami išbandyti tikrovę, leidžiam jai <i>balansuoti ant virvės</i> .	39
But, <i>on the other hand</i> , judging from their appearance, most of them cannot be at all expensive.	64	Bet, <i>kita vertus</i> , sprendžiant iš išvaizdos, dauguma jų nelabai brangiai kainuoja.	49

Dorian, you mustn't let this thing <i>get on your nerves</i> .	115	Dorianai, <i>neimkit</i> taip <i>į širdį</i> .	85
I have <i>heaps of time</i> .	170	Turiu <i>marias laiko</i> .	123
Now you shall look on it <i>face to face</i> .	175	Dabar pažvelgsit jam <i>tiesiai į akis</i> .	127
You would <i>not turn a hair</i> .	194	<i>Nė plaukelis</i> tau <i>nesuvirpėtų</i> .	139
My dear Gladys, I would <i>not</i> alter either name <i>for the world</i> .	222	Mieloji Gledise, <i>nieku gyvu</i> nekeisčiau judviejų vardų.	158
But <i>on the other hand</i> no one is more ready than I am to acknowledge that it is better to be good than to be ugly.	223	Bet, <i>kita vertus</i> , niekas už mane greičiau nepripažins, kad geriau būti geram negu bjauriam.	159
You gave her good advice, and <i>broke her heart</i> .	241	Davei jai gerą patarimą ir <i>sutrypei širdį</i> .	171

Table 12. Analogous Idioms in I.Murdoch's "The Sea, the Sea".

Idiom In English	P.	Translation	P.
And it is not just a matter of sagely departing <i>on the crest of the wave</i> .	3	Ir išėjau ne tik dėl to, kad išmintinga pasitraukti, kai esi „ <i>šlovės viršūnėje</i> ”.	7
I <i>was in heaven</i> .	28	Buvau <i>devintam danguj</i> .	29
My father enjoyed a certain amount of fixing and mending, but he would have liked to sit sometimes quite vacantly and <i>watch the world drift by</i> , only he was never allowed to.	34	Tėvas ielai ką nors taisydavo arba tvarkydavo, bet jam būtų patikę kartais pasėdėti nieko neveikiant, tik <i>žiūrint kaip slenka pro akis gyvenimas</i> , bet niekas jam šito neleisdavo.	35
Wilfred <i>drank like a fish</i> , but it never showed on stage.	37	Vilfridas <i>gėrė kaip smakas</i> , bet scenoje to niekad nepastebėdavai.	38
All the ladies <i>went downhill</i> after I left them, except Rosina.	52	Visos aktorės, kai jas pamesdavau, <i>nusirisdavo žemyn</i> , tik viena Rozina ne.	51
Was I a little too cruel to her, never quite saying how much I loved her, always trying <i>to keep her 'on the</i>	53	Gal aš ir buvau jai kiek žiaurus, nes niekuomet neprisipažindavau, kaip labai ją myliu, nuolatos <i>laikydavau lyg</i>	52

<i>hop</i> ’, puzzled, baffled, at a disadvantage?		<i>ant adatos</i> , išmušdavau iš vėžių, statydavau į beviltišką ar nepatogią padėtį.	
I am certainly not going <i>to lose face</i> at the Black Lion by going along to the ‘ladies’ bathing place!	67	Aš neketinu tiek <i>nusmukti</i> „Juodojo Liūto“ <i>lankytojų akyse</i> , kad eičiau į „damų maudyklę“!	65
If you hang around here you’ll <i>get burnt</i> .	94	Jeigu tu dar sukinėsi aplinkui, paprasčiausiai <i>nudegsi nagus</i> .	88
I <i>did not care a fig for</i> the company and I did not mind if they knew it.	142	Į visą smuklės kompaniją man <i>buvo nusispjaut</i> , dėl jų nuomonės aš nesukau sau galvos.	132
As it was I even hinted that she had helped to ‘ <i>bring me to my senses</i> ’.	155	O dabar aš net leidau jai suprasti, kad tai ji padėjo man „ <i>ateiti į protą</i> “.	144
Such feelings <i>do me no credit</i> ; but they are not uncommon ones.	163	Tokie jausmai man <i>garbės neteikia</i> ; bet nieko nepaprasto čia nėra.	152
When I had finished writing the above, which brought my novel-diary up to date, I packed my suitcase and left my muddled awful little London flat, where I <i>had not the had heart</i> to so much as move a chair or unpack a cup.	169	Pabaigęs šiuos užrašus, taigi savo romaną-dienoraštį pateikęs iki dabartinio momento, aš susikroviau lagaminą ir išėjau iš savo purvino ankšto baisaus londoniško butuko, kur man <i>nekilo rankos</i> perstatyti bent vienai kėdei ar išpakuoti puodukui.	158
She opened hostilities by saying (as I expected) that she had not believed a word of my recent story about having given up Lizzie, and had not believed that I was going to stay in London, and how right she had been, and if I imagined I was going to get rid of her – I cut this story by telling her, briefly and selectively, the story of the ‘ <i>old flame</i> ’.	182	Karo veiksmus ji pradėjo nuo pareiškimo (kaip aš ir maniau), jog nė sekunde nepatikėjusi, kad aš nutraukiau ryšius su Lizi, ir nepatikėjusi, kad aš ilgam pasiliksiu Londone, ir teisingai padariusi, o jeigu aš įsivaizduoju, kad taip lengvai ja atsikratysiąs... čia aš ją pertraukiau ir papasakojau, - trumpai, daug ką praleisdamas, - apie <i>seną</i> savo <i>meilę</i> .	169
Here I was, about to make a decisive move, tormented by love and fear and	182	Štai ir aš, prieš žengdamas lemiamą žingsnį, kankinamas meilės,	169

awful incipient jealousy, telling Rosina a bland, even humorous, story about an ' <i>old flame</i> ' and thus, while telling the truth, deceiving her.		būgštavimų ir ką tik įsiliepsnojusio baisaus pavydo, lengvai, net su jumoru pasakojau Rozinai apie <i>seną</i> savo <i>meilę</i> ir šitaip klaidinau ją, sakydamas teisybę.	
But Hartley, under the ' <i>old flame</i> ' heading, was a different matter altogether, and here Rosina's sheer intelligence did work on the side of reason.	183	O Hartli kaip „ <i>seną meilę</i> “ – visai kitas reikalas, ir čia įgimta Rozinos nuovoka neprašovė pro šalį.	170
I loved you to the limit, I still do, I tried to the limit, I didn't run away, I didn't marry anyone else, it was all your fault, you'll <i>drive me crazy</i> if you start...	217	Aš mylėjau tave iki beprotybės, ir dabar tebemyliu, aš padariau viską, ką galėjau, aš nepabėgau, nevedžiau kitos, tai tu kalta, aš <i>išeisiu iš proto</i> , jeigu tu...	200
Gilbert knew what Lizzie had told him about the ' <i>old flame</i> ', but I had checked his eager attempts to pursue the matter.	252	Gilbertas žinojo, ką buvau papasakojęs Lizi apie savo „ <i>seną meilę</i> “, tačiau aš ryžtingai užkirsdavau kelią, kai jis bandydavo pasmagurianti šia tema.	232
<i>On the other hand</i> , if he walked back with the dog he might not be there till nearer ten	271	<i>Antra vertus</i> , jeigu jis eis namo pėsčias ir su šuniu, tai gali užtrukti ir iki dešimtos.	249
I said, inaudibly, ' <i>Fuck off.</i> '	291	Aš vien lūpomis ištariau: „ <i>Eik tu velniop!</i> “	268
'Oh, <i>fuck off.</i> '	331	<i>Eikit po velnių!</i>	304
<i>On the other hand</i> , if Ben did consistently deny the charge, I was certainly short of proof.	393	Tačiau, <i>antra vertus</i> , jeigu Benas susimanys atkakliai ir nuosekliai kaltinimą neigti, juk įrodymų aš iš esmės neturiu.	358
<i>On the other hand</i> , Rosina was capable de tout.	431	Bet, <i>antra vertus</i> , Rozina capable de tout.	392
The sun was shining into the cheerful comfortably furnished front hall as I went in, and it occurred to me how	432	Pro patogaus, skoningai apstatyto vestibulio langus švietė saulė, ir aš pamačiau, kaip čia švaru, jauku ir	393

clean and tidy and pleasant it was after the filth and squalor of Shruff End, where I <i>had no heart</i> to embellish any more.		tvarkinga, palyginti su Šraf Endo purvu ir apsileidimu, kur man jau <i>rankos nebekilo</i> ką nors gražinti.	
Sorry, I've been <i>talking my head off</i> , why not let's go to the Black Lion and have drinks on the house?	457	Oi, aš <i>visai be galvos</i> , užsiplepėjau, kodėl mums neužsukus į „Juodąjį Liūtą“, - tegu stato išgerti?	417
Had he been overwhelmed with disgust because he had had to use his 'power' to save my life, was that <i>the last straw</i> , and was it really all my fault after all?	474	Kas, jeigu jis pasidarė pats sau atgrasus, todėl, kad buvo priverstas pasinaudoti savo „galia“, kad išgelbėtų man gyvybę, kas, jeigu tai buvo <i>paskutinis lašas</i> ir galų gale iš tiesų dėl visko kaltas tik aš?	431
Ben had decided to throw me off the scent for good, even send me on <i>a wild goose chase</i> to the antipodes, and had then removed his submissive wife to Bournemouth or Lytham-St-Anne's.	489	Benas nusprendė vienąsyk mane suklaidinti kaip reikiant, net pasiūsti <i>galvotrūckčiais lėkti</i> paskui antipodus, o pats nuolankiąją savo žmoną išsigabeno į Bornmutą arba į Litem Sent Eną.	444
She was a survivor, <i>tough as old boots</i> .	490	Ji <i>gaji kaip katė</i> .	444

The above tables prove that 40 out of 182 English idioms in the two novels have been translated by analogous idioms in Lithuanian. Though the translators have not found equivalent idioms, the expressive value of the text has been preserved with the help of analogous idiomatic expressions. However, we could discuss translation of the idiom *a wild goose chase* (Merdok: 489). According to *Longman Idioms Dictionary* (1998: 58), the definition of the idiom is as follows: “when you spend a long time searching for something without finding it, especially because it does not exist”. This way, *galvotrūckčiais lėkti* is not a suitable phrase. Perhaps it could have been better for the translator to paraphrase the idiom. Maybe translated phrases *beviltiškai ieškoti* or *beviltiškai bandyti rasti* could suit here more.

VI.3. Idioms That Have Lost Their Idiomatic Nature: Paraphrases and Loan-translations

Finding equivalents or analogues is a rather complicated matter. Sometimes it is impossible because of too many differences between two cultures. In such situations the translator tries to convey the meaning of an idiom by retelling it or using only one word that often has a figurative meaning. Idioms that have been translated this way are called **paraphrases**. “This is by far the most common way of translating idioms when a match cannot be found in the target language or when it seems inappropriate to use idiomatic language in the target text because of differences in stylistic preferences of the source and target languages” (Baker 1992: 74). However, retelling the original idiom is not the best way of translating it because, according to Šimėnaitė (1980: 193), this way the artistry of a piece of work suffers.

Table 13. Paraphrases in O.Wilde’s “The Picture of Dorian Gray”.

Idiom In English	P.	Translation	P.
The wind shook some blossoms from the trees, and the heavy lilac-blooms, with their clustering stars, moved <i>to and fro</i> in the languid air.	12	Vėjas nupurtė nuo medžių kelis žiedus, sunkios alyvų kekės tartum žiedų žvaigždynai <i>lingavo</i> slogiame ore.	13
You know we poor artists have to show ourselves in society <i>from time to time</i> , just to remind the public that we are not savages.	12	Juk žinai, mes, vargšai menininkai, turim <i>kartkartėmis</i> pasirodyti žmonėms, kad primintume nesą laukiniai.	13
I knew that I <i>had come face to face with</i> someone whose mere personality was so fascinating that, if I allowed it to do so, it would absorb my whole nature, my whole soul, my very art itself.	13	Supratau <i>sutikęs</i> žmogų, kurio asmenybė tokia kerinti, kad jis, jei tik nesipriešinsiu, gerte sugers mano prigimtį, mano sielą, net mano meną.	13
I had only met her once before, but she <i>took it into her head</i> to lionise me.	14	Nors tik vieną sykį buvom iš viso matęsi, ji <i>užsimanė</i> rodyti mane lyg kokią žymenybę.	13
Suddenly I found myself <i>face to face</i>	14	Staiga <i>kaktomuša</i> susidūriau su tuo	14

with the young man whose personality had so strangely stirred me.		vaikinu, kurio asmuo buvo taip keistai mane sujudinęs.	
The masses feel that drunkenness, stupidity, and immorality should be their own special property, and that if anyone of us <i>makes an ass of himself</i> he is poaching on their preserves.	16	Masės jaučia, kad girtavimas, kvailumas bei amoralumas turėtų būti vien tik jų, ir jeigu kas iš mūsų tarpo <i>apsijuokia</i> , tuo pačiu pasikėsina į jų valdas.	15
It would be rather <i>hard lines on</i> your work.	34	Tavo kūriniiui jie butu <i>nenaudingi</i> .	28
I believe she <i>has made up her mind</i> to propose to him, Duchess.	47	Mano supratimu, hercogiene, jinai jau <i>bus nusprendusi</i> jam pasipiršti.	38
I thought you must have some curious romance <i>on hand</i> .	66	Aš ir pamaniau, kad jūs <i>užsiėmęs</i> koku įdomiu romanu.	51
I <i>have not laid eyes on</i> him for a week.	67	Ištisą savaitę jo <i>nemačiau</i> .	52
The moment she touched actual life, she marred it, and it marred her, and so she <i>passed away</i> .	120	Tą akimirką, kai tik susidūrė su gyvenimu, ji sutrypė jį, o jis sutrypė ją, todėl jinai <i>pasitraukė</i> .	89
Why <i>have</i> you <i>changed your mind</i> ?	131	Kodėl <i>apsigalvojojot</i> ?	97
The portrait must be hidden away <i>at all costs</i> .	136	Portretą <i>būtiniausiai</i> reikėjo paslėpti.	100
The gas-lamps flickered, and became blue, and the leafless trees shook their black iron branches <i>to and fro</i> .	183	Dujinėse lempose liepsna suvirpėjo ir pamėlo; belapiai medžiai <i>lingavo</i> juodas geležines šakas.	131
[...] greatly to the annoyance of his mother, who <i>had set her heart on</i> his standing for Parliament [...]	190	[...] dideliam motinos apmaudui, - mat motina <i>troško</i> , kad jis patektų į parlamentą [...]	136
You are quite <i>out of sorts</i> .	203	Tu visiškai <i>be nuotaikos</i> .	145
<i>Upon my word</i> that is trop de z?le.	204	<i>Dievaži</i> , tai jau trop de z?le.	146
The word doctrinaire – word full of terror to the British mind – reappeared <i>from time to time</i> between his explosions.	207	Tarp juoko protrūkių <i>kartas nuo karto</i> iš jo lūpų išsprūsdavo žodis “doktrinierius”, toks baisus brito ausims.	148
<i>From time to time</i> a huge misshapen	212	<i>Kartkartėmis</i> didžiulis debesis, lyg	151

cloud stretched a long arm across and hid it.		šmėkla kyštelėjęs ilgą ranką, uždengdavo jį.	
<i>From time to time</i> he seemed to see the eyes of Basil Hallward looking at him.	216	<i>Kartkartėmis</i> jam vaidenosi į jį žvelgiančios Bezilio Holvordo akys.	154
Each man lived his own life, and <i>paid</i> his own <i>price for</i> living it.	218	Kiekvienas gyvena savo gyvenimą ir <i>moka</i> už jį pats.	155
‘You have been <i>on the brink of</i> committing a terrible crime, my man, ‘he said, looking at him sternly.	220	Žmogau, jūs <i>vos</i> neįvykdėt baisaus nusikaltimo, - pasakė jis, griežtai žvelgdamas į Džeimsą Veiną.	157
The keen aromatic air, the brown and red lights that glimmered in the wood, the hoarse cries of the beaters ringing out <i>from time to time</i> , and the sharp snaps of the guns that followed, fascinated him, and filled him with a sense of delightful freedom.	231	[...] <i>kartkartėmis</i> pasigirstantys kimūs varovų šūksmai [...]	165
What <i>an ass</i> the man <i>was</i> to get in front of the guns!	231	Koks <i>asilas</i> galėjo atsisototi priešais šautuvus!	165
Her clever tongue <i>gets on one’s nerves</i> .	250	Jos šmaikštus liežuvis <i>erzina</i> .	178

Table 14. Paraphrases in I.Murdoch’s “The Sea, the Sea”.

Idiom In English	P.	Translation	P.
I always felt that <i>we were in the same boat</i> , adventuring along together.	28	Aš visuomet jausdavau, kad mudu <i>išvien</i> , nelyginant nuotykių ieškotojai.	30
Of course I loved my mother too, but she had <i>a hard line</i> in her where my father had none.	28	Žinoma, motiną aš irgi mylėjau, bet joje buvo <i>atšiauraus griežtumo</i> , ko tėvas neturėjo.	30
She was not what like people thought; neither her fans nor her foes did her justice and she had <i>her lion’s share of</i>	33	Ji buvo visai net a, kokia buvo laikoma, nei gerbėjai, nei priešai jos deramai neįvertino, o <i>ir vienu, ir kitų ji turėjo</i>	34

<i>both.</i>		<i>daugiau, negu reikia.</i>	
My 'successful' carrier contains many failures, many <i>dead ends</i> .	36	Mano „spindinti“ karjera atlaikė daugybę nesėkmių, ne kartą <i>buvau atsidūręs aklavietėje.</i>	37
I am known as a Shakespeare man but of course I <i>have tried my hand at everything</i> ; you name it, I did it.	39	Aš išgarsėjau Šekspyro dramomis, bet <i>stačiau ir daugybę kitų veikalų</i> , ko tik aš nesu režisavęs!	39
Do you want to experiment now that you <i>have time on your hands</i> ?	43	Tu nesisakau, kad mane myli, o gal tau maga paeksperimentuoti, juk dabar <i>turi šitiek laiko.</i>	43
I think I <i>fell in love with</i> you were shouting at Romeo and Juliet, 'Don't touch each other!'	44	Man regis, aš tave <i>įsimylėjau</i> , kai tu per repeticiją surikai ant Romeo ir Džiuljetos: „Nesilieskit vienas prie kito!“	44
Perhaps I do want a sort of retired part-time 'senior wife' figure, like an ageing ex-concubine in a harem who has become a friend: a companion who <i>is taken for granted</i> , to whom one is close, but not committed except by bonds of friendship?	48	Galbūt man ir iš tiesų pusei dienos reikalinga „vyresnioji žmona“, tokia lyg ir buvusi sugulovė iš haremo, kuri pasidarė tikrai draugė: <i>ji visuomet čia, priprasta</i> ir artima, bet iš tavęs nieko kito nesitiki, tik draugiškų jausmų?	47
In fact the harem situation would <i>suit me down to the ground.</i>	48	Taip, tokia haremo situacija man būtų <i>kaip tik.</i>	48
She <i>fell in love with</i> me during <i>Romeo and Juliet</i> , she revealed her love during <i>Twelfth Night</i> , we got to know each other during <i>A Midsummer Night's Dream</i> .	49	Ji mane <i>įsimylėjo</i> per „Romeo ir Džiuljetą“, aš tai supratau per „Dvyliktąją naktį“, mudu arčiau susipažinom per „Vasarvidžio nakties sapną“.	48
I <i>was on good terms with</i> Clement who had one of her silly young men at the time.	50	Su Klement <i>santykiai laikėsi kuo geriausi</i> , ji tada pramogavo su vienu iš savo jaunųjų pusgalvių.	50
The wine problem <i>is still on the horizon.</i>	55	Vyno problema <i>vis dar aktuali.</i>	54
I hope you are happily 'settled in' and	56	Tikiuosi, tu jau apsipratai naujoje	54

<i>on good terms with</i> your house.		vietoje ir <i>geruoju sutari</i> su savo namu.	
However she <i>took it for granted</i> that we were Christians.	65	Vis dėlto, <i>suprantama</i> , mudu abu <i>laikė</i> krikščionimis.	62
Even if readers claim that they ' <i>take it all with a grain of salt</i> ', they do not really.	76	Net kai skaitytojai sakosi <i>nelabai tikį</i> autoriumi, jie tik gudrauja.	73
And take your <i>bloody hands</i> off my sleeve.	95	Ir nuimk tą <i>prakeiktą ranką</i> nuo mano rankovės.	89
I'm not going <i>to play your game</i> or enter your muddle.	96	Aš neketinu <i>su tavim vaidinti šitos komedijos</i> .	89
You are <i>living in a dream world</i> .	107	Tu gyveni pačios <i>susikurtame pasaulyje</i> .	100
Why <i>have a war on your hands</i> , why waste your life and your time?	108	Argi <i>tau verta pradėti karą</i> , eikvoti tam jėgas ir laiką?	101
We must – we must somehow <i>get a grip on</i> this situation – I shall go mad.	133	Mes turime... turime kaip nors <i>susigaudyti</i> šioje situacijoje... Aš išeisiu iš proto...	124
This <i>rang false</i> .	135	Tai <i>išėjo nenuoširdžiai</i> .	126
'Hartley, I'm not going to leave you alone, so you must <i>make up your mind</i> to that and invent some humane way of dealing with me!	135	Hartli, ramybės aš tau neduosiu, taigi tu jau su tuo <i>apsiprask</i> ir sugalvok kokį humanišką būdą kaip su manim elgtis!	126
For a moment she bowed her head and rolled her brow quickly <i>to and fro</i> against my shirt, and I felt the blazing warmth of her flesh against mine.	136	Akimirką ji palenkė galvą ir greit <i>pasitrynė</i> kaktą į mano marškinius, pajutau jos kūno karštį.	126
Are you just afraid or <i>falling in love with</i> me again, is that it?	136	O gal bijai vėl iš naujo mane <i>įsimylėti</i> ?	126
I <i>was</i> very <i>touched</i> and impressed by the spectacle of your relationship with Gilbert.	136	Tavo santykiai su Gilbertu mane <i>sujaudino</i> ir padarė man didelį įspūdį.	127
I <i>had no heart</i> to cook lunch.	139	Pasitaisyti pusryčius <i>tingėjau</i> .	130
We're young and we know that we're young, whereas most young people	147	Mudu jauni, ir žinome, kad esam jauni, o juk daugumai jaunuolių tai atrodo	136

just <i>take it for granted</i> .		<i>savaime suprantamas dalykas.</i>	
I used to be such a busy person and I <i>have all the time in the world</i> , do you find that you've retired.	150	Seniau turėjau darbų iki kaklo, o dabar tiesiog <i>nebėra kur dėti laiko</i> , jūs tikriausiai irgi jaučiatės atsiskyre?	139
I've always been such a <i>rolling stone</i> I've never been able to keep an animal, such a pity.	150	Pats aš visą gyvenimą <i>klajojau iš vienos vietos į kitą</i> ir negalėjau įsitaisyti nei šuns, nei katės, iki šiolei gailiuosi.	139
And if you think I'm some sort of <i>jet set</i> grandee or something you're quite wrong.	151	Ir jūs labai apsirinkat, jeigu manot, kad aš koks <i>labai svarbus</i> asmuo.	141
I suppose you wouldn't like <i>to take Pam off my hands</i> too, would you?	161	Gal tu ir <i>nuo Pamelos mane išvaduotum</i> , ką? Ne?	150
They live <i>in the never – never</i> land of art, all tricked out in Shakespeare's wit and wisdom, and mock us from there, filling us with false hopes and empty dreams.	163	Jos gyvena <i>netikro</i> meno šaly, kurią sukūrė Šekspyro genijus ir išmintis, ir juokias iš mūsų, žadindamos nepasiekiamas viltis ir tuščias svajones.	152
The pain of it, Charles, the pain of it, the bloody suffering, the degradation, the bloody <i>tit for tat</i> .	164	Skaudu, Čarlzai, oi kaip skaudu, kankina vieni kitus, žemina, kerštauja <i>vieni kitiems</i> .	153
Don't call me "Perry", <i>fuck you</i> .	167	Nevadink manęs Periu, <i>bjaurybe</i> .	156
<i>Two could play at that game</i> .	178	Nusprendžiau <i>atsilyginti</i> jam <i>tuo pačiu</i> .	166
Nor could I or would I ever try to explain to Rosina how tired I was of 'witty unconventional women', and how it was that that <i>'bag'</i> was for me the dearest of all beings and the most precious and unspoilt creature in the world and the most thrillingly attractive.	186	Ir juk negalėjau paaiškinti Rozinai, kaip aš pavargau nuo tų „įdomių, spjaunančių į visus prietarus moterų“ ir kaip atsitiko, kad man ši „ <i>senikė</i> “ iki šiol pats mieliausias ir brangiausias žmogus, pati nekalčiausia būtybė pasaulyje ir pati gražiausia.	172
I haven't any sort of arrangement with Lizzie, she's just arrived <i>out of the blue</i> and she doesn't know.	187	Jokių susitarimų tarp mudviejų su Lizi nebuvo, ji atvyko visai <i>netikėtai</i> ir nieko nežino.	174

<p>The drive from London, it's such a long way, I hired a car, I didn't drive Gilbert's, all the way I had a sort of marvellous love conversation with you, if only it hadn't been for that long drive, it all came to a climax, like a coronation, I was thinking how surprised and pleased you'd be to see me, and how perfectly happy we'd both be and we'd laugh and laugh like we used to, and I kept picturing it and I felt such love and such joy – even though I was saying to myself that I might end up with <i>a broken heart</i> and this time it would kill me – but I thought I don't care how it ends or how much I suffer, so long as he wants me and takes me in his arms – and now it's ended before it even began, and I never imagined it would all be spoilt and broken at the start – and now I've got nothing – except my love for you – all wakened up again and rejected – all wakened up again – forever and ever ‘</p>	191	<p>Kai aš važiuavau iš Londono, ilgai ilgai, automobilį išsinuomojau, Gilberto neėmiau, ir visą kelią šnekėjausi su tavim stebuklinga meilės kalba, per tokią ilgą kelionę buvau pasiekusi kone laimės viršūnę, jau svajojau kaip tu nustebsi mane išvydęs, kaip apsidžiaugsi ir kokie mes abudu būsim laimingi ir kvatosim, kvatosim be galo, kaip kitados, vaizdavaus visa tai ir buvau kupina tokios meilės, tokio džiaugsmo, nors kalbėjau sau, kad viskas gali sudužti, <i>širdis gali plyšti</i> ir šįsyk jau tikrai nebeišlaikysiu... bet, aš galvojau, nesvarbu, kuo viskas pasibaigs, nesvarbu, kiek teks iškentėti, kad tik aš būčiau jam reikalinga ir jis mane apkabintų... ir štai dabar viskas baigėsi nė neprasidėję, negalėjau net įsivaizduoti, kad iš pirmo žvilgsnio viskas bus sugadinta, viskas suduš... ir man nieko daugiau nebeliko... tik meilė tau... tu vėl ją pažadinai ir vėl atstūmei... o ji vėl nubudo... dabar amžinai...</p>	177
<p>Don't worry, Charles, that lusty little animal won't <i>break its heart</i>.</p>	192	<p>Nesijaudink, Čarlzai, <i>neplyš širdis</i> tam gašliam žvėriūkščiu.</p>	178
<p>Sometimes I think you want to <i>drive me out of my mind</i> and make me mad enough to...</p>	195	<p>Man kartais atrodo, tu tyčia <i>privarai</i> mane <i>iki pasiutimo</i>, kad aš...</p>	181
<p>And he turns up <i>as bold as brass</i> and comes and rings my door bell!</p>	198	<p>O dabar dar šitas <i>atsibeldė</i>, šitas begėdis akiplėša, atsibeldė čionai ir skambina į mano duris!</p>	184
<p>In my earlier reflections I had</p>	200	<p>Mąstydamas apie tai anksčiau, aš</p>	186

somehow vaguely <i>taken it for granted</i> that once it was clear, if it should become clear, that Hartley's marriage was a disaster, it would not be hard for me to break it up and remove her.		kažkodėl <i>darydavau prielaidą</i> , jog vos tiktai įsitikinsiu, jeigu tik man paaiškės, kad Hartli vedybos nėra laimingos, man jau nebus sunku jas išardyti ir ją susigražinti.	
You see, I can't decide, I've kept swinging <i>to and fro</i> .	230	Matai, aš negaliu apsispręsti, mintyse <i>svarstau ir vienaip, ir kitaip.</i>	212
She was crying out Hartley had been running <i>to and fro</i> in the kitchen like a demented animal, taking a few little rushing steps towards the door, then a few steps back to the table.	232	Verkdama Hartli <i>blaškėsi</i> po virtuvę tartum iš išgąščio apdujęs gyvulys, puldinėjo čia prie durų, čia vėl atgal prie stalo.	214
I also <i>had it in mind</i> that I might see a seal, since Gilbert said that he thought he had seen one.	246	Kamuojamas nerimo ir norėdamas atsikratyti Gilberto, užsikabinau ant kaklo žiūronus ir išėjau į uolas stebėti paukščių, o dar <i>tikėjausi</i> , jog galbūt pamatysiu ruonių, nes Gilbertas sakėsi vieną, atrodo, regėjęs.	226
It was rather too early to start <i>losing face</i> and seeming old.	257	Dar ankstoka <i>prarasti prestižą</i> ir pasirodyti seniu.	237
Her moment, whatever it had been, with Titus, was now over, and the cruel husband-dominated time whose slave she was <i>had driven out of her head</i> .	272	Trumpas laiko tarpsnis jai pabūti Titum pasibaigė, ir žiauri ją pavergus tikrovė, kur viešpatavo tik vyras, <i>išmušė</i> jai iš <i>galvos</i> net ir Titų.	250
I <i>had not the heart</i> to swim, and anyway I did not want Ben to find me trouserless; and there was enough of a swell on for me to see that I might have difficulty getting out.	285	Aš nesimaudžiau, <i>nesinorėjo</i> , kad Benas užtiktų mane be kelnų, be to, jūroje buvo didelė siūba ir aš žinojau, jog išlysti iš vandens man bus per sunku.	262
Once, quite <i>out of the blue</i> , she asked, 'what happened to Aunt Estelle?'	294	Sykį ji <i>nelauktai</i> paklausė: „Kas atsitiko tetai Estelei?“	270
I never <i>twisted and turned</i> where you	300	Nuo tavęs aš <i>nevinguriavau</i> ,	276

were concerned.		<i>neišsisukinėjau.</i>	
She had been <i>brainwashed</i> through fear of him, <i>brainwashed</i> by hearing the same things repeated to her again and again and again: that it was her fault, always her fault.	303	Iš baimės ji <i>pasidavė įtaigai</i> , nes metai po metų jis kalė ir kalė jai galvon vis tą patį: kad dėl visko kalta ji viena, tiktai ji viena.	279
You were pretty <i>old hat</i> when you were still with us, now you're ancient history.	314	Tu, ir kai dirbai, jau buvai <i>seniena</i> , o dabar – beveik iškasena.	288
That bloody long drive – I think your <i>mind's going</i> , you're getting senile, you're living in a dream world, a rather nasty one.	315	Tas prakeiktas važiavimas... man regis, tu <i>netenki proto</i> , tai senatvinės silpnaprotystės pradžia, gyveni prasimanytam pasauly, kuris, be to, ganėtinai koktus.	289
But perhaps he would be away, perhaps he would have disappeared, perhaps when it came to it Hartley would <i>change her mind</i> .	338	Bet gal jo nebus, gal jis kur išsidanginęs, o gal, kai bus prieita iki grįžimo, Hartli <i>apsigalvos</i> ...	310
It isn't just a case of sentimentality about an <i>old flame</i> .	354	Tai nėra tik sentimentalūs aikčiojimai dėl <i>jaunatviškos meilės</i> .	323
Did his long silence after the kidnap perhaps mean that he was <i>in two minds</i> about wanting her back?	374	Ar tas ilgas jo tylėjimas po Hartli pagrobimo kartais nereiškia, jog jis dar <i>nėra apsisprendęs</i> , ar nori, kad ji sugrįžtų?	340
But still I had assumed that Hartley would want Titus <i>in the picture</i> somehow.	374	Tačiau vis dėlto iki šiol man atrodė, jog Hartli <i>panorės</i> kaip nors <i>palaikyti ryšius</i> su Titum.	340
It only then occurred to me that Titus might have been reflecting on those ambiguities in our relationship which struck Gilbert so much, might indeed have been <i>put in mind</i> of them by some crude jest of Gilbert's.	376	Aš tik dabar atsigodau, kad jis, galimas daiktas, jau buvo susimąstęs apie mudviejų santykių dviprasmiškumą, kuris iškart šovė į galvą Gilbertui, gal koks netašytas Gilberto sąmojis ir <i>užvedė</i> jį <i>ant šios minties</i> .	341
I'll be along pretty soon <i>on the heels</i>	381	Aš netrukus ateisiu, labai greit, tiesiog	346

<i>of</i> this letter and I'll tell him myself!		<i>įkandin</i> šito laiško, ir tada pats jam viską pasakysiu!	
<i>The last straw</i> was seeing bloody Rosina suddenly sitting on top of that rock like a black witch.	398	Mano kantrybė baigėsi, kai aš staiga pamačiau tą velnienę Roziną, tupinčią ant uolos kaip kokią juodą raganą.	362
I suppose honour is satisfied now anyway, and I won't have to offer you any more drinks, thank God, and I won't even want to tell you what <i>a four-letter man</i> you are.	399	Na, tiek to, dabar už mano garbę, galima sakyti, atkeršyta, ir man, ačiū Dievui, neberekės įkalbinėti tave, kad išgertum ir man net nebeliko noro pasakyti tau, koks esi <i>galvijis</i> .	363
I <i>had no heart</i> to go swimming and wondered if I would ever swim again.	426	Eiti maudytis man <i>stigo drąsos</i> , abejoju, ar išvis dar kada begalėsiu maudytis jūroje.	388
Yes, if it's necessary, but I'm quite <i>in the dark</i> .	451	Taip, jeigu tau reikia, bet aš <i>nežinau, apie ką tu kalbi</i> .	411
I've been thinking a lot these last months and I think I've changed a lot and <i>come to terms</i> with myself at last.	463	Per šiuos mėnesius aš daug galvojau ir, atrodo, labai pasikeičiau ir dėl kai ko pagaliau su savim <i>susitariau</i> .	421
I relaxed my hold on him, I <i>lost my grip</i> .	471	Aš susilpninau savo galią jam... Aš <i>pasidaviau</i> ...	428
The colonel explained that he had organized the funeral (a cremation) because they had been unable <i>to get in touch with</i> me, but if I wished for something different...	478	Pulkininkas man paaiškino, kad apsiėmęs surengti laidotuves – kremaciją, mat jie negalėję <i>susisiekti su</i> manim, bet jeigu aš pageidausiąs kitaip...	434
After all, he <i>died</i> a hero <i>with his boots on</i> .	488	Vadinasi, jis vis dėlto <i>žuvo savo poste</i> didvyrio mirtimi.	442
I must have been a bit <i>under the weather</i> yesterday when I wrote the above.	496	Vakar, kai visa tai rašiau, turbūt truputį <i>nesveikavau</i> .	449

The analysis of translation of the idioms selected from the two novels justifies Baker's (1992: 74) words that this is the most common way of translating idiomatic expressions because the majority of the selected idioms (93 out of 182) belong to the group of paraphrases. However,

we have doubts about translation of some of the above mentioned idioms both in “The Picture of Dorian Gray” and “The Sea, the Sea”. An English idiom *took it into her head* (Wilde 1994: 14) has an equivalent idiom in Lithuanian *įsikalė sau į galvą*. This Lithuanian equivalent suits the context and figurativeness of the text is preserved. Thus we think that Vanaginė’s translation *užsimanė* (Vaildas 1989: 13) is less expressive and could be replaced by *įsikalė sau į galvą*. The other idiom *passed away* (Wilde 1994: 120) is translated as *pasitraukė* (Vaildas 1989: 89). It is a well known English idiom bearing a meaning ‘to die’. We agree that the verb ‘to die’ could be translated as *pasitraukė* in a figurative sense. However, all this may sound misleading for a Lithuanian reader because the most frequent meaning of the word *pasitraukė* is ‘to go away’. Consequently, Lithuanian readers may misunderstand this part of the text. Though translation *mirė* sounds pale, the real meaning of the idiom is revealed. Or we could replace *pasitraukė* by a well known analogous idiom in Lithuanian *išėjo anapilin*. This way not only the semantic meaning but also expressiveness of the text is transferred.

As far as translation of “The Sea, the Sea” is concerned, we think that the phrase *we were in the same boat* (Murdoch 1999: 28) could be translated by an equivalent idiom *toje pačioje valtyje*. *Išvien* (Merdok 1990: 30) sounds colourless. The idiom *had no heart* (Murdoch 1999: 139, 285, 426) is translated differently. According to *Longman Idioms Dictionary* (1998: 163), the definition of the idiom is as follows: ‘used in order to say that you are unwilling to say or do something that would make someone unhappy or upset’. As a result, *tingėjau* (Merdok 1999: 130) or *stigo drąsos* do not show the real meaning of the phrase. Only *nesinorėjo* (Merdok 1999: 262) is closest to the real meaning. We suggest that *tingėjau* could be replaced with *nebuvo nuotaikos* and *stigo drąsos* with *visai nebenorėjau*. Translation of the idiom *jet set* (Murdoch 1999: 151) is the object of discussion as well. *Longman Idioms Dictionary* (1998: 182) states that the phrase should be used for describing rich and fashionable people, for example actors or singers, who travel around the world a lot, and who ordinary people like to read about. Thus *labai svarbus* (Merdok 1990: 141) is too abstract. We could suggest the word *žvaigždė* because it comprises all the aspects of the definition provided by *Longman Idioms Dictionary* and the word is rather popular in our society, thus it is easy to understand for every reader. The idiom *in the never-never* (Murdoch 1999: 163) is translated as *netikroji* (Merdok 1990: 152). We think that this is not the best translation because art cannot be unreal. Therefore, we suppose that the word *išgalvotoj* could be a better version of translation. The other idiomatic expression *take it for granted* (Murdoch 1999: 147, 200) has two different translations in the novel as well. In one situation it is translated as *savaime suprantamas dalykas* (Merdok 1990: 136) and in the other as *darydavau prielaidą* (Merdok 1990: 186). According to *Longman Idioms Dictionary* (1998: 338), the phrase bears a meaning of being sure that something is true or will happen, especially

when you should not be. As a result, translation of the phrase on P.186 is incorrect because Lithuanian word *prielaida* always has some doubts in its lexical meaning. Considering the fact that the main hero of the novel was absolutely sure that he would win back his beloved woman's love, any kind of doubts do not suit here. Thus we could probably suggest to replace *darydavau prielaidą* with *buvau tikras*, *buvau įsitikinęs* or *net neabejojau*. The other well known idiom *had in mind* (Murdoch 1999: 246) is translated inadequately too – *tikėjau* (Merdok 1990: 226). The English idiom has nothing to do with hope. Moreover, there is an analogous idiom in Lithuanian – *turėti galvoje*.

Translation of the idiom *to and fro* (Wilde 1994: 52, 53; Murdoch 1999: 56, 59) differs, however, the difference is logical because the meaning of the phrase depends upon the context. One translation is for plants, the other for people, their motions, etc. Whereas, translation of the idiom *broken heart* (Murdoch 1999: 43, 58) is looser. Possibility to change the word order or even part of speech in the structure of this Lithuanian idiom, allows the translator to alternate between the form of the idiom in the target text. In both cases, the translator reveals the main message as well as expressiveness of the phrase. Moreover, proper but different translation forms make the text playful and more interesting.

Sometimes the translator cannot find a matching phrase in his own language, thus he tries to translate each word of an idiom separately. This is considered to be a mechanical translation. Literally translated idiomatic expressions are called **loan-translations**. However, “[...] literally translated idioms are inanimate, unclear and do not enter the system of the other language” (Šimėnaitė 1980: 197).

Loan-translations are sometimes considered to be a bad feature of translation. Thus nowadays translators avoid loan-translations and do their best to find equivalent or adequate phrases. Consequently, we have not found any loan-translations in O.Wilde's “The Picture of Dorian Gray”, while Balčienė, the translator of I.Murdoch's “The Sea, the Sea”, used this kind of translation only 8 out of 182 times.

As loan-translations are considered to be a bad feature of translation, in the following table we provide our suggested idioms that could replace loan-translations proposed by Balčienė. We suppose that new analogous idioms and paraphrases suit the situations better because they are familiar to Lithuanian readers, thus the text becomes clearly understandable and its expressive value is also preserved.

Table 15. Loan-translations in I.Murdoch “The Sea, the Sea”.

Idiom In English	P.	Translation	P.	Suggested Translation
Rosina was one of those women who believe that ‘a good row <i>clears the air</i> ’.	73	Rozina buvo iš tų moterų, kurios įsitikinusios, jog „smagus skandaliukas <i>išgrynina orą</i> “.	70	Rozina buvo iš tų moterų, kurios įsitikinusios, jog „smagus skandaliukas <i>išsklaido debesis</i> “.
But now <i>the decks must be cleared</i> .	138	Bet dabar <i>laivo denis turi būti švarus</i> .	128	Bet dabar <i>reikia kibti į naujus darbus</i> .
You’d <i>lose face</i> !	184	<i>Prarasi savo veidą!</i>	171	<i>Susigadinsi reputaciją!</i>
Here the idea of <i>losing face</i> ’ could indeed find a foothold!	184	Štai kur iš tiesų būtų tikusi mintis apie „ <i>prarastą veidą</i> “!	171	Štai kur iš tiesų būtų tikusi mintis apie <i>sugadintą reputaciją!</i>
I had given to Hartley my first and my only completely innocent love, before I became a ‘hedonistic dreamer’ and a ‘ <i>cold fish</i> ’.	186	Hartli aš atidaviau savo pirmąją, savo vienintelę ir tyrą meilę, o tik paskui tapau „hedonistu“ ir „ <i>šalta žuvim</i> “.	172	Hartli aš atidaviau savo pirmąją, savo vienintelę ir tyrą meilę, o tik paskui tapau „hedonistu“ ir <i>bejausmiu</i> .
‘You want to make things complicated in your way, you <i>twist and turn</i> , you’re <i>like an eel</i> , I remember that about you.’	300	Tai tu viską komplikuoji, kaip tau patinka, <i>gudrauji, vinguriuoji lyg ungyrys</i> , tu visuomet toks buvai, atsimenu.	276	Tai tu viską komplikuoji, kaip tau patinka, <i>gudrauji, išsisukinėji kaip lapinas</i> , tu visuomet toks buvai, atsimenu.
So now I’m <i>like an eel</i> !	300	Na mat, dabar aš jau <i>ungyrys!</i>	276	Na mat, dabar aš jau <i>lapinas!</i>
‘ <i>That’s the way the cookie crumbles</i> .’	338	<i>Taip trupa sausainiai</i> .	310	<i>Nieko nepapeši – kaip yra, taip</i> .

Baker (1992: 77) singles out one more way of translating idioms – translation by omission. “As with single words, an idiom may sometimes be omitted altogether in the target text. This may be because it has no close match in the target language, its meaning cannot be easily paraphrased, or for stylistic reasons” (Baker 1992: 77). Among all the selected idioms we have found only two of them that have not been translated at all.

Table 16. Omitted Idioms in I.Murdoch’s “The Sea, the Sea”.

Idiom in English	P.	Translation	P.
Just as, <i>on the other hand</i> , I have always felt guilty about my chauffeur Freddy Arkwright because he once flew at me, and not because I had occasioned his resentment by keeping him waiting hungry for hours while I was guzzling at the Connaught Hotel.	74	O štai savo vairuotojui Fredžiui Arkraitui aš visuomet jaučiau nusikaltę, todėl, kad jis vienašyk mane aprėkė, bet ne todėl, kad aš jį supykdyčiau, versdamas alkaną laukti tris valandas, o pats tuo metu valgiau ir gėriau „Connaught“ viešbutyje.	71
Just <i>make up your mind</i> to stay here.	231	Likis čia , ir viskas.	214

In both above mentioned cases, omission of idioms is logical for stylistic reasons. Lithuanian conjunction *o* bears some sort of contradiction in its meaning, thus in this case there is no need to translate the idiom, what would take more space and sound less natural. The sentence ‘*Just make up your mind to stay here*’ implies encouragement and, having the whole context in mind, even pleading. The meaning of the English idiom is expressed by means of the imperative mood. This way the text becomes more natural and readable.

According to Baker (1992: 78), the strategy of compensation could be used when some idioms in the source text are omitted. “[...] this means that one may either omit or play down a feature such as idiomaticity at the point where it occurs in the source text and introduce it elsewhere in the target text. This strategy is not restricted to idiomaticity or fixed expressions and may be used to make up for any loss of meaning, emotional force, or stylistic effect which may not be possible to reproduce directly at a given point in the target text” (Baker 1992: 78). However, the translator of the novel did not have to use this strategy because the meaning of both omitted idioms was properly revealed and emotional force as well as stylistic effect of the text did not suffer much.

There are cases where Lithuanian and English idioms are constructed by using similar words and structures, however they express slightly or completely different meanings. Thus a translator who replaces an idiom in the source text with a formally similar but semantically different idiom in the target text, makes a great translation mistake.

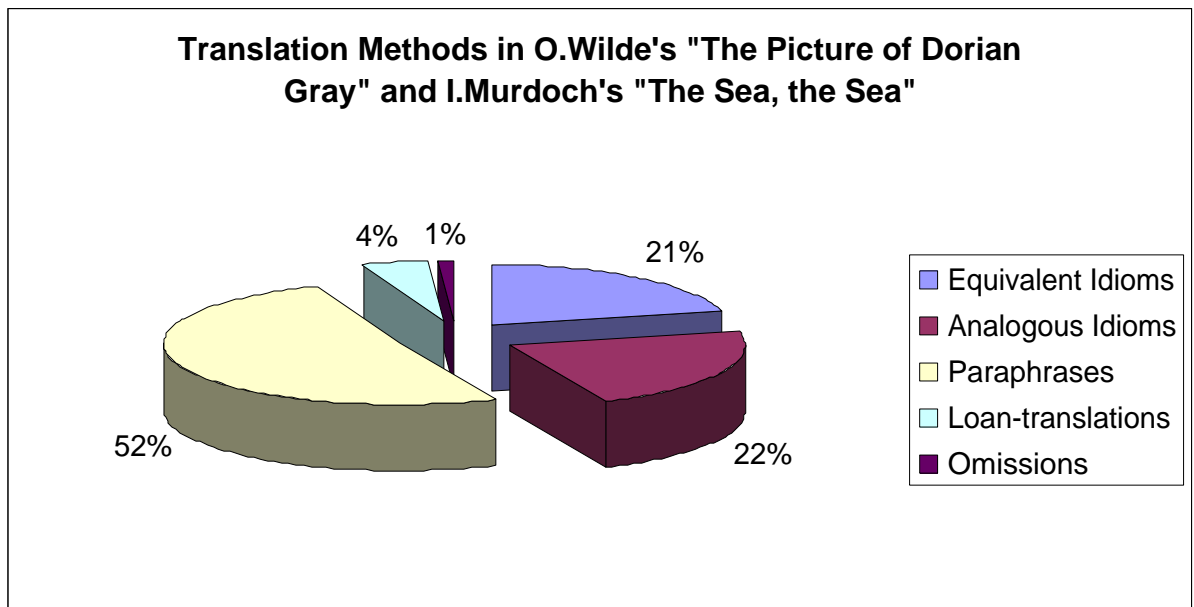
Table 17. Formally Similar, Semantically Different Idioms

Idiom in English	Meaning	Idiom in Lithuanian	Meaning
A black horse (ALKZ).	Someone who is not well known but surprises others by doing something very well.	Juodas arklys (LKFZ: 33).	Somebody who works very hard.
Dog days (LID: 89).	The hottest days of the summer.	Šuns dienos (LKFZ: 274).	Bad life.
Day after day (ALKZ).	Every day.	Diena po dienos (LKFZ2: 71).	Soon.
To stretch one's legs (ALKZ).	To take a walk.	Ištiesti kojas (LKFZ: 141).	To die.

When analyzing idioms selected from O.Wilde's "The Picture of Dorian Gray" and I.Murdoch's "The Sea, the Sea", formally similar but semantically different idioms were not found. Thus we can claim that the translators of the two novels have recognized as well as understood all the idioms and have found either equivalent or analogous idioms, or rephrased them using their own words. As a result, no big translation mistakes have been noticed.

Having looked through all translation methods the two translators have used, we could present the percentage of translated idioms falling into certain translation method groups in the following pie chart:

Figure 7. Translation Methods in O.Wilde's "The Picture of Dorian Gray" and I.Murdoch's "The Sea, the Sea".



VII. CONCLUSIONS

Although the past decades have witnessed an increasing interest in theoretical and practical research in phraseology, the variety and vagueness of terms are still causing a number of difficulties for readers, foreign language learners, as well as translators and interpreters.

Idioms are often used both in everyday communication and written texts. The translation of idioms, especially containing some specific items, causes a great number of problems for a translator. However, such idioms are not necessarily untranslatable. It is not the specific items an expression contains but rather the meaning it conveys. That is why the process of finding equivalents is rather subjective depending upon translator's knowledge and experience.

In the research of English idioms we have paid special attention to their types and differences when translating them from English into Lithuanian. Having compared them on the semantic, structural and stylistic levels, and implemented the objectives of the study, we can draw the following conclusions:

1. Although combinability of words both grammatical and lexical is rather wide, there is a great number of fixed word groups with a certain meaning, called idioms. As such word combinations are not created in the act of speech or writing but appear in oral or written flows of communication ready-made and bear a figurative meaning, they often make specific problems for translators.
2. Idiom being a fixed unit in language which allows no variation in structure and carries a meaning that cannot be predicted from its separate elements, bears three important aspects: the meaning, the structure and the function. While the structure of the majority of idioms cannot be transformed, some forms of variation for reasonable purposes may be allowed to contribute to the expressive value of a text, however, changes in the structure of idioms cause more difficulties for translators when trying to recognize and interpret them correctly.
3. According to the relationship existing between the meaning of the whole and the meaning of its component parts, idioms are usually classified into certain groups, e.g. pure idioms, semi-idioms, pairs of words, wordplay etc.
4. Translating idioms is a very complicated matter. Although different translation methods may be engaged, a translator, whose main purpose is to reveal the correct message and preserve all stylistic devices, often faces three main problems that idioms pose in translation: the ability to recognize and interpret an idiom correctly, difficulties when trying to convey various aspects of meaning of an idiom and finding an equivalent.

5. The selected examples prove that the majority of idioms undergo semantic, stylistic or structural changes in the process of translating them from one language into the other. Though there are some English idioms that have equivalents in Lithuanian, in the majority of cases only few elements coincide.
6. Our research proved that 79 out of 182 (43%) idioms were translated by equivalent or analogous (similar in content but not in form) idioms. Consequently, the translated phrase remained idiomatic in nature and the translators of the two novels conveyed an expressive value of the works.
7. Sometimes when the gap between the two cultures is too big and translators meet an untranslatable cultural phenomenon, idioms in the source text do not preserve their stylistic status. They are translated as ordinary phrases met in everyday language and do not have the figurative meaning. In the above mentioned novels English idioms sound stylistically vivid and expressive, whereas in Lithuanian translations of the novels in the majority of cases (103 out of 182 – 57%) they become common and pale in style.

As in the process of translation idioms undergo multidimensional changes of stylistic structure and stylistic status, the hypothesis of the research has been proved.

Having analyzed the ways the selected idioms have been translated, we can arrive at a conclusion that for both translators – Vanagienė and Balčienė – paraphrases were the most frequent way to translate idioms – 93 out of 182 (52%). This fact is not surprising because this is the most common way to translate idioms, for many of them contain specific component parts that are impossible or very difficult to translate into another language. As 43% of all idioms have been translated by equivalent or analogous idioms, we can claim that both translators have been professional enough because the process of recognizing, understanding the meaning of idiomatic phrase and finding similar idioms in Lithuanian is very long and causes lots of problems. Loan-translations were the least found in the two novels – only 8 (4%). As loan-translation is viewed as a bad feature of translation by some scholars, the only drawback of Balčienė's translation could be the use of this translation method.

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Sigita Baltramaitytė. Idiomų vertimas O.Vaildo „Doriano Grėjaus portretas“ ir A.Merdok „Jūra, jūra...“ romanuose: vertimo magistrantūros baigiamasis darbas / mokslinis vadovas dr. Laimutė Stankevičienė; Šiaulių universitetas, Anglų filologijos katedra. – 71p.

SANTRAUKA

Magistro baigiamojo darbo objektas yra anglišku idiomų struktūra bei semantika anglų grožinėje literatūroje ir jų vertimas į lietuvių kalbą. Todėl šio darbo tikslas yra ištyrinėti, kaip angliškos idiomos O.Vaildo „Doriano Grėjaus portretas“ ir A.Merdok „Jūra, jūra...“ romanuose yra verčiamos į lietuvių kalbą ir kaip pasikeičia jų stilistika bei semantika. Pagrindiniai tyrimo metodai yra šie: gretinamasis, statistinis ir mokslinės literatūros analizės metodas. Teorinėje darbo dalyje pristatomos įvairių užsienio ir Lietuvos autorių suformuluotos junginių darybos, idiomatiškumo ir idiomos sąvokos, išskiriami trys pagrindiniai idiomos aspektai: reikšmė, struktūra, funkcija, pateikiama 14 idiomų tipų anglų kalboje, nurodomi pagrindiniai idiomų vertimo metodai, idiomų vertimo sunkumai, apibūdinamas vertėjo tikslas ir vertimo kokybės svarba. Praktinėje darbo dalyje pristatomas anglišku idiomų vertimas dviejuose romanuose, pateikiamos rekomendacijos, kaip geriau būtų galima jas išversti į lietuvių kalbą. Tyrimo rezultatai patvirtina moksliniame darbe iškeltą hipotezę, kad vertimo proceso metu idiomų semantikos, stilistikos ir struktūros lygmenyse įvyksta ryškūs pokyčiai.

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