

ŠIAULIAI UNIVERSITY
FACULTY OF HUMANITIES
ENGLISH PHILOLOGY DEPARTMENT

**TRANSLATION OF PHRASEOLOGISMS IN LEWIS CARROLL'S
„ALICE'S ADVENTURES IN WONDERLAND AND THROUGH THE
LOOKING GLASS“ AND „SYLVIE AND BRUNO“**

MASTER THESIS

Research advisor : dr. Dalė Roikienė

Student : Renalda Šemetaitė

Šiauliai

2007

ŠIAULIŲ UNIVERSITETAS
HUMANITARINIS FAKULTETAS
ANGLŲ FILOLOGIJOS KATEDRA

**FRAZEOLOGIZMŲ VERTIMAS LUIŠO KEROLIO „ALISA STEBUKLŲ
ŠALYJE IR VEIDRODŽIO KARALYSTĖJE“ IR „BRUNO IR SILVA“**

MAGISTRO DARBAS

Darbo vadovas : dr. Dalė Roikienė
Studentas : Renalda Šemetaitė

Šiauliai
2007

CONTENTS

I.	Introduction.....	4
II.	Phenomenon of Phraseology and Translation	7
III.	Distinctive Features of Phraseology Units	10
IV.	Division of Phraselogisms into Two Major Parts: Composite Units and Functional Expressions	12
	4.1. The Concept of Collocation	14
	4.2. The Concept of Idiom	16
	4.3. Idiom and Collocation. The Difference	17
V.	Composite Units	18
	5.1. Open (free) Collocation	18
	5.2. Restricted Collocation (semi-idioms)	19
	5.3. Binomial Collocation (pairs of words)	20
	5.4. Pure Idiom	21
	5.5. Figurative Idiom	22
	5.6. Asyntactic Idiom	23
VI.	Functional Expressions	24
	6.1. Routine Formula	24
	6.2. Conversation Gambit	25
	6.3. Catchphrase	26
	6.4. Proverb	27
	6.4.1. Abbreviated Proverb	27
	6.5. Allusion	28
	6.6. Quotation	28
	6.7. Slogan	28
VII.	Translation of Phraseologisms in L.Carroll’s “Alice’s Adventures in Wonderland and Through the Looking Glass” and “Sylvie and Bruno”	30
	7.1. Equivalents: Formally and Semantically Similar Phraseologisms	31
	7.2. Analogues: Semantically Similar, Formally Different Phraseologisms	38
	7.3. Paraphrases	45
	7.4. Omissions. Translation Loss	49
VII.	Conclusions	53
VIII.	References	57
VIX.	Appendix	

I. Introduction

Over the last twenty years, phraseology has become a substantial field of language. Linguists, as a bottom line of narrow investigations, propose their perception and new attitudes towards this phenomenon.

Cowie made a crucial claim that phraseology is not just a discipline, but it is a 'Language of Culture'(1998:2) In addition to this, he interconnects linguistic relativity in the cultural connotations of phraseology strings (1998:55). Continuing to Cowie, he points out that this 'phenomenon deserves much of the credit for having established its own discipline' (1998:12). Hereunder, Kavka (2003:41) has a completely different perception of phraseology as a phenomenon, that 'the very term 'phraseology' is derived from the base-term 'phrase', which for modern linguists has connotations of reference primarily to 'grammatical structures'. Or, according to Arnold (1968:166) it may also mean a group of words whose meaning is difficult or impossible to understand from the knowledge of the words considered separately“.

Lithuanian specialists also examined the role of phraseology in language patterning. Pikčilingis (1975:35) exceptionally addressed to the point of expression - as stiff, stable, fixed lexical composition and combinations of grammatical structure. According to his perception about the significant feature of phraseology unit, i.e. stability, consequently, phraseology expressions are retracted from one's mind, taken already shaped, and definitely not composed over and over again, hence phraseology units are used as established, regular language units. (1975:34). Jakaitiene (1980:12) dwells on the facet of stylistics - figurative, expressive, performing the language expressivity function, because the abstract concepts are embodied into the concrete views. As distinct from the previous judgments, Lipskienė (1979:45) accentuates the aspect of usage - what stands in determinate lexical frames, - in other words, the so-called phraseology distribution, what is indispensable for their functioning as for phraseology units. Paulauskas (1977:13) also represents his perception concentrating on semantic dimension - solid, generalized meaning, assembled in one word as much as possible.

The **subject** of the present research is the phenomenon of phraseology in the stories by Lewis Carrol "Alice's Adventures in Wonderland and Through the Looking-Glass" and „Sylvie and Bruno“ in the aspect of structural and semantic point of view during the translation process.

Due to the fact, that this paper deals with the translation of phraseology units, their diversity, remainings and mutation during the translation process, the translation phenomenon is also touched: the methods, used while translating phraseology units, also the main problems, encountered during the translation process.

The **aim** of the work is to analyse the ways of rendered phraseology units and to determine what structural and semantic changes they undergo in the process of translation. With reference to the analysis, the following **objectives** have been set:

1. To define the concept of phraseology units.
2. To provide theoretical evidence for the claim, that translation of English phraseology units into Lithuanian are often multifarious.
3. To compare and classify the selected examples from "Alice's Adventures in Wonderland and Through the Looking-Glass" and „Sylvie and Bruno“ in the aspect of translation.

Though „Sylvie and Bruno“, and especially "Alice's in Wonderland and Through the Looking-Glass" is still discussed and is being cited over and over again, it has not been analysed from the phraseology point of view. Hence the **novelty** of the research is the analysis of translating phraseology units in L.Carroll's "Alice's Adventures in Wonderland and Through the Looking-Glass" and „Sylvie and Bruno“.

The following **methods** were used in the study:

1. Due to the fact, that the translation of phraseologisms was discussed in this paper, consequently, the **contrastive method** was used to compare the main differences of phraseologisms between English and Lithuanian.
2. Certainly the **statistical method** was used, aiming to systemize and provide statistics, calculations, frequency of phraseologisms, and was overall indispensable for further conclusions.
3. **Descriptive method** was applied to discuss, describe the patterns of translation of phraseologisms.

The practical value of the present research is a narrow presentation of phraseology units transformation.

The theoretical part of the study provides a thorough theoretical concept of phraseologisms, their distinctive features and translation, elaboration and analysis as per P.Howarth's model and the selected examples, intended to embody the theoretical claims.

The empirical part introduces classified phraseologisms into particular categories with underwent alterations during the translation process.

The concluding section is intended for the analysis, conclusion of the whole experience encountered during the research, invoking 513 examples, selected from the aforementioned novels.

II. Phenomenon of Phraseology and Translation

As Howarth (1993: 2) claims, it is becoming increasingly difficult to ignore a general movement in a variety of language-related fields away from the compositional, generative view of language processes towards a recognition that a great deal of what native speakers say and write is stored already assembled in the lexicon in the form of hundreds of thousands of word combinations and manipulated in chunks.

Evidence of the phraseological approach can also be found in corpus linguistics (Kjellmer 1990), lexicography (Cowie 1981) and discourse analysis (Tannen 1989), but most particularly in the work of descriptive linguists, such as Aisenstadt (1979), Fillmore (1951), Bolinger (1965) and Cowie (1975).

To be more precise and in order to possess a better view of linguists, associated with phraseology, the following scheme is represented below:

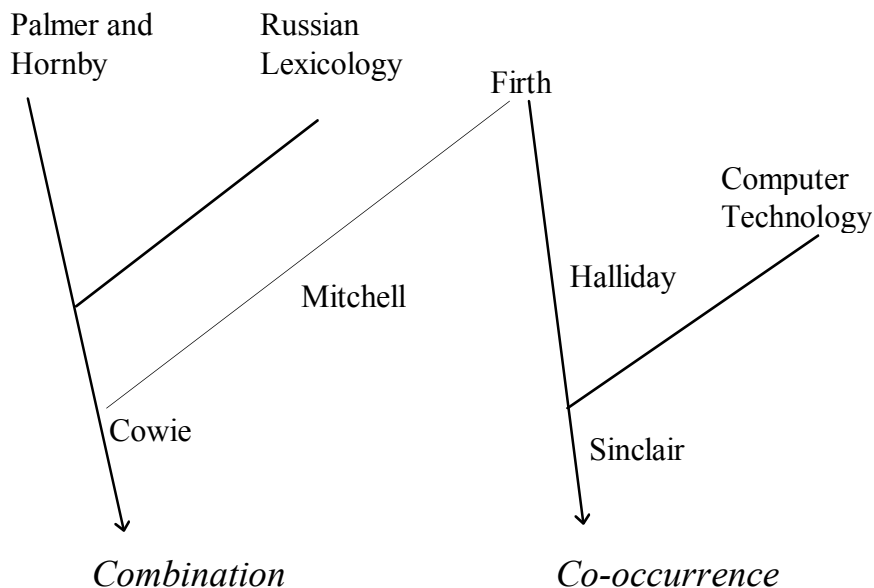


Figure 1. *Influences on descriptive approaches to phraseology*

As Howarth continues, it will be seen that the end points of these lines of descent are *two quite different conceptions* of what constitutes a *collocation*: on the one hand, it is the combination of (typically) a pair of lexical items in a grammatical construction whose relationship is characterized

by certain semantic peculiarities and whose freedom to recombine with other associated items is restricted; on the other hand, it is the recurrent co-occurrence of two or more word forms that are found textually more frequently than probability would predict.

As approaches to the identification and categorization of significant collocations, they can be summed up as the harpoon versus the trawler. The disadvantage of the harpoon (primitive technology unsuited to very large scale processing) is balanced by the fact that its user has a clearer idea of the objective of the search, can concentrate on a precise area of the total landscape and ends up with a larger proportion (if not overall quantity) of usable data, without having to reject a large number of unwanted material.

The term 'phraseology' has for a long time been used by Soviet lexicologists, such as Ginzburg (1966), Arnold (1986), etc. to refer to the branch of lexicology that studies such familiar complexes as *collocations* and *idioms*. There is still unfortunately a great deal of terminological confusion and as yet no generally agreed superordinate term for the study of the full range of word combinations. This range embraces, on the one hand, well-defined collocations and, on the other hand, the much more disparate categories of expressions, such as proverbs, catchphrases and conversational formulae. Until such an alternative presents itself, it might be useful to apply 'phraseology' to the study of the whole spectrum of established word combinations.

Arguably, the most interesting fact about phraseologisms for those, who have a bit more than the approximate view about them, as definition, for instance, is to find out that the everyday phrases, which are known to the very core, are to be considered as phraseologisms. Let us take a look at the Figure 2 at the following example:

<p>"I'm afraid you've been teasing him?"</p>	<p>„Bijau kad erzina jī?“</p>	<p>Be afraid - (foll. by that + clause) colloq. admit or declare with (real or politely simulated) regret. (COD:23)</p>
---	--	---

Figure 2. *Example of phraseologism*

They are so frequently used (look below at figures 3 and 4), that you simply do not sense it as a linguistic element, which owns its place in the linguistic matrix:

<i>Of course</i> we looked the other way.	Žinoma , kad žiūrėjome kita kryptim.	Of course obviously yes; it is obvious (CDAI) certainly (DEI:90) naturally, as is or was to be expected; admittedly. (COD:308)
---	---	--

Figure 3. Example of phraseologism

<i>In fact</i> , I doubt if the man himself would ever feel it, at all .	Iš tikrujų , tai aš abejoju, ar žmogus kada nors apskritai tai pajustų.	In fact - actually (CDAI) At all - to any degree, under any conditions (CDAI); At any way, to any extent (COD:33) - visai, visiškai
---	---	--

Figure 4. Example of phraseologism

These ones are easy to conceive. However, such are the semantic and structural problems posed by phraseologisms, that many language speakers view them with the trepidation of a man approaching a well-planted minefield, and as Cowie (1975:10) continues, of all the difficulties the most familiar is that of meaning: many of phraseologisms such as *I turned in the direction of the Earl's house, as it was now 'the witching hour' of five, and I knew I should find them ready for a cup of tea and a quiet chat. Or once more a feeling of wonder rose in my mind as to how in the world we were to get back again--- since I took it for granted that wherever the children went I was to go---but no shadow of doubt seemed to cross their minds as they hugged and kissed him murmuring over and over again "Good-bye darling Father!"* do not mean what they appear to mean. The sense of the whole, as Cowie claims further, cannot be arrived at from a prior understanding of the parts. In those examples, a special meaning is attached to the whole expression.

III. DISTINCTIVE FEATURES OF PHRASEOLOGY UNITS

Despite differences of opinion, according to Arsentyeva (2003), most authors agree upon some points concerning the distinctive features of phraseological units, such as:

2.1. **Integrity** (or **transference**) of meaning means that none of the idiom components is separately associated with any referents of objective reality, and the meaning of the whole unit cannot be deduced from the meanings of its components. As Weinert proceeds, one of the phraseologism features is that of fixedness, though the term 'fixed expression' is common in certain branches of phraseology (especially in lexicography (Moon 1992) and language teaching (Alexander 1984).

2.2. **Stability** (lexical and grammatical) means that no lexical substitution is possible in an idiom in comparison with free or variable word-combinations (with an exception of some cases when such substitutions are made by the author intentionally). Continuing with Glaeser's (1998: 125) claim, that **phraseological unit** is a lexicalized, reproducible billexemic or polylexemic word group in common use, containing relative syntactic and semantic stability, may be idiomatized, may carry connotations, and may have an emphatic or intensifying function in a text. As Jakaitienė (1980: 96) claims, that a very important feature of phraseologism is its 'reproducibility, what conditions its 'constant lexical and often a grammatical structure. The experiments conducted in the 1990s showed that the meaning of an idiom is not exactly identical to its literal paraphrase given in the dictionary entry. That is why we may speak about lexical flexibility of many units if they are used in a creative manner. Lexical stability is usually accompanied by grammatical stability which prohibits any grammatical changes.

2.3. **Separability** means that the structure of an idiom is not something indivisible, certain modifications are possible within certain boundaries. Here we meet with the so-called lexical and grammatical variants. To follow Gramley and Pätzold (1992:71), *in linguistics, idiom is defined [. . .] as a complex lexical item which is longer than a word form but shorter than a sentence and which has a meaning that cannot be derived from the knowledge of its component parts*". To illustrate these points, which, by the way, are included in Leaney's (1997) selection, and identified as grammatical or lexical collocations, here are the following examples, (e.g., *to take advantage of; to drink to someone; to bend the rules; to refresh one's memory*): "as hungry as a wolf (as a hunter)", "as safe as a house (houses)" in English.

2.4. **Expressivity** and emotiveness mean that idioms are also characterized by stylistic colouring. In other words, they evoke emotions or add expressiveness, figurativeness. Paulauskas (2003:4), describing expressivity as feature of phraseologisms, claims that all the phraseologisms are more or less expressive. On the whole, phraseological units, even if they present a certain pattern, do not generate new phrases. They are unique.

Interlanguage comparison, the aim of which is the exposure of phraseological conformities, forms the basis of a number of theoretical and applied trends of modern linguistic research, including the theory and practice of phraseography. But the question of determining the factors of interlanguage phraseological conformities as the main concept and the criterion of choosing phraseological equivalents and analogues as the aspect concepts is still at issue.

The analysis of special literature during the last decades shows that the majority of linguists consider the coincidence of semantic structure, grammatical (or syntactical) organization and componential (lexeme) structure the main criteria in defining the types of interlanguage phraseological conformities/disparities with the undoubted primacy of semantic structure.

IV. DIVISION OF PHRASEOLOGISMS INTO TWO MAJOR CATEGORIES

Cowie (1988:134) maintains that within the full range of word combinations, it is useful to distinguish between two major categories. On the one hand, *composite units* are "more or less invariable in form and more or less unitary in meaning, ... function as constituents of sentences ... and contribute to their referential, or propositional meaning." On the other hand, there are *functional expressions*, which can often be related to a particular communicative function (for example, a *defiant assertion*), are to varying degrees fixed in form and semantically specialised, and which may function as complete utterances in themselves. Many of these expressions are culturally highly marked as proverbs, slogans, allusions etc.

Furthermore, the above-mentioned items of the formulaic language, with reference to Howarth (1993:3) are subdivided into elaborate subcategories.

The whole division of phraseology, according to Howarth, is as follows:

COMPOSITE UNITS:

- Open (free) collocation
- Restricted collocation (semi-idioms)
- Binomial collocation (pairs of words)
- Pure idiom
- Figurative idiom
- Asyntactic idiom

FUNCTIONAL EXPRESSIONS

- Routine formula
- Conversation gambit
- Slogan
- Catchphrase
- Proverb

- Abbreviated proverb
- Allusion
- Quotation

Hence we approach to the elaboration of all the phraseology phenomenon and each section, which are illustrated with the selected examples. All the composition of phraseologisms is represented in the theoretical part below, after the short introduction with concepts of collocation, idiom, and the differences between them. That is indispensable before immersing deeper in the composition of phraseology, because *composite units* basically include separated and detailed parts of collocation and idiom.

OPENING REVIEW OF MAJOR COMPOSITE UNITS SEGMENTS TOWARDS THE EMPIRICAL PART

4.1. The concept of collocation

Before introducing to the whole partition of phraseology units, primarily, to forestone the events, it would be expedient to indoctrinate with the collocation itself, because there are several categories, attributed to collocation range, in which phraseologisms are attached to.

Despite the fact that at present, we still lack a clear, non-controversial and all-embracing definition of collocation, according to Fontenelle (1994:3), most of the researchers, defining collocation, agree that collocation is a lexical unit consisting of a cluster of two or three words from different parts of speech, (Baker:1992; Benson and Ilson:1997; Williams: 2002). The terms *collocation* and *collocability* were first introduced by Firth in his paper *Modes of Meaninging* published in 1951. Moreover, most of the definitions are paraphrases of Firth's (1957:183) definition that collocations are *‘words in habitual company’*.

To follow Sinclair (1991), Kennedy (1991), Kjellmer (1990, 1991), Renouf (1991), Jackson's (1988), generally encapsulated definitions, the term of collocation is used to refer to the combination of words that have a certain mutual expectancy i.e. words regularly keep company with certain other words. When a collocation appears with a greater frequency than chance, then it is called a significant collocation. The usual measure of proximity is a maximum of four words intervening. The identification of patterns of word co-occurrence in textual data is particularly important in dictionary writing, natural language processing and language teaching.

Collocations essentially refer to the empirical tendency of certain words to occur together— either next to or very close to each other (for example the example from *‘Sylvie and Bruno’* “**bread and butter** ‘a job or activity that provides you with the money you need to live’, but *its wings are thin slices of bread and butter* (CDAI) (there is a direct meaning of bread and butter); **one by one, individually in succession**’ (AHDEL), or else co-occurring as a function of a text's subject matter. To quote Halliday and Hasan (1976: 288), collocation is an aspect of lexical cohesion which embraces a ‘relationship’ between lexical items that regularly co-occur.

Hatim and Mason (1990: 47) argue that collocation patterns extending across longer stretches of text

play a part in creating genres and registers. Some authors, as Bahns (1993:85) categorizes collocations into two major groups, and makes a distinction between grammatical collocations and lexical ones.

Grammatical collocations are exemplified by nouns, verbs or adjectives in collocation with restricted prepositions or grammatical structures, such as

hand over in „**Hand it over here**,“ said the Dodo. (AAW:17)

wink of in *I haven't had a **wink of** sleep these three weeks!* (AAW:38)

make a joke of in “You might make a joke of that” said the little voice in a whisper close to her ear (SB:133) and include phrasal verbs. The other side of grammatical collocation can be perfectly unfolded in the following example: *decide on the way*, meaning ‘decision to choose one or another way to go, to turn to’, but also, *decide on the way*, meaning ‘make a decision while going somewhere, is a free combination, to say in other words, a loose association in Chomsky’s terminology (1965:191). Native speakers of English feel that the components of *decide on* collocate with each other, and they will most likely reject violations of collocability such as *decide at the way*.

Lexical collocations, are combinations of nouns, adjectives, verbs and adverbs, such as *never mind*, *heavily involved* and etc. Sinclair (1991: 112) argues that words take their meaning from their collocation environment, a point echoed by Baker (1992: 53), who questions whether a word on its own can have any meaning. The following example of *bread-and-butter* can clearly illustrate the

peculiarities of lexical collocation:

*Hatta made a desperate effort, and swallowed a large piece of **bread-and-butter** (sandwich);*

*His **bread-and-butter** is astronautics (profession);*

*Don't forget to buy **bread and butter!** (the case where a literal translation possible, because the separate products, which have to be bought from some shop are mentioned in this example.)*

Clearly the meaning of bread and butter is very different in each case, and depends on other words that appear with it, and on context, of course.

Hatim and Mason (1990: 204) also see collocation as one of the translator’s major problems, since source language interference can easily lead to an unnatural collocation in the target language. Newmark (1988: 213) claims that a key issue in translation is to find a suitable collocation.

This is an example of what Howarth (1998:56) describes as overlapping collocations, “predicted by analogy but blocked by usage”. In English, for example, the literal translation is acceptable in one case (*strong growth*) but definitely not in another (*strong fall*).

According to Chomsky (1965:193), the interest for this research in the translation of collocations arises from their great importance in language. They play an important role in the coherence and cohesion of language. In addition, they are present in all text types. The translation of collocations is a constant problem—to match the appropriate nouns with the appropriate verbs, the appropriate verbs with the appropriate nouns, the appropriate nouns with the appropriate nouns, and so on and so forth.

4.2. The Concept of Idiom

Before introducing further to the elaborate division of idioms in the phraseology milieu, it also should be expedient to overlook idiom itself, and to observe, that the notion of the ‘idiom principle’ was first put forward by Sinclair (1987). As Sinclair (1991: 110) continues in his later editions, the principle of idiom is that a language user has available to him or her a large number of semi-preconstructed phrases that constitute single choices, even though they might appear to be analysable into segments”. As Kovecses and Szabo (1996:1) present their consciousness about idioms as linguistic expressions “whose overall meaning cannot be predicted from the meanings of the constituent parts. According to Aisenstadt (1979:45), the further along the continuum towards idiomaticity, the greater the restrictions are.

“Not at all,” said the King, in any way or manner’ (very frequently used idiom in L.Carroll’s books), *the phrase not at all is used in some cases in response to thank you to indicate that the offer to do something or an action that was done did not require thanks or was of so little trouble that thanks are unnecessary. It is used in the same way as you're welcome.*

smell a rat, *to begin to think that someone is trying to deceive you, or that something about a situation is wrong’* (AHDEL);

4.3. Idiom and Collocation. The Difference

As Kies (2007:23) claims that superficially, idioms also appear to be frequently paired words or a phrase with a set pattern in the wording. The difference between a collocation and an idiom, however, is the meaning. The meaning of a collocation can be interpreted by combining the meanings of the separate words in the phrase; the meaning of the idiom is more than (and often quite different from) the meaning of the separate words within the idiom.

Sometimes the same set of words can function as an "ordinary" phrase, an idiom, or a collocation. It hinges on the context. Though if we took the same *bread and butter*, which can function as an "ordinary" noun phrase, an idiom, and a collocation.

1. *Bread and butter makes a good, quick snack.*
2. *Bread and butter are becoming increasingly expensive.*
3. *Engineering was my father's bread and butter.*

Sentence (1) uses the collocation, while sentence (2) contains the ordinary phrase, and (3) uses the idiom.

According to Mel (1998:30), between idioms and free phrases there is supposed to be a part of vocabulary, which is called lexical collocations. Collocations and idioms belong to what is called semantic phrasemes.

Considering the fact, that we are already armed with basics of phraseology phenomenon, it is reasonable to approach to the idiom segments from the phraseology angle:

V. COMPOSITE UNITS

The following list, proposed by Howarth (1993:2) is intended to indicate the range of expressions that could be treated as word combinations and qualify for study within phraseology.

5. MAJOR SEGMENTS OF COMPOSITE UNITS

5.1. Open (free) collocation

The Oxford Dictionary of English Idioms (1993) defines *open collocations*, as the ones, which are free or loose syntactic structures with each constituent used in a common literal sense:

shook one's head 'to move your head from side to side as a way of saying no or to express disagreement' (CDAI);

way out ,an opening that permits escape or release' (CDAI);

out of breath ,breathing with difficulty' (CDAI);

to be no use ,be unable to find a use for' (COD: 1545);

In open collocations both elements (for example standard open collocations as *do one's best*, *use a language*, *consider the situation*) are used in their primary literal senses. It is a combination of words, as Cowie (1998:69) proceeds, following the general rules of syntax: the elements are not bound specifically to each other and so they occur with other lexical items freely, and, as Howarth (1998:6) continues on this topic, changing one of the two elements has no effect on the sense of the other. In open collocations the limit on substitution is mostly determined by the semantic properties of the elements.

According to Al-Salmani, (2001: 12), in open collocations, the words can cluster with a wide range of other words whereas in restricted collocations, they are fixed like idioms:

over and over again, *once again*, *again from the beginning*' (COD: 971)'

making a wry face, *drawn*, *contorted face*' (CDAI);

"That's just what Sylvie says," **Bruno rejoined**.

As Emery (1991:36) continues, such word combinations are also classified respectively as grammatical (*of course* (DEI: 90), *by any means* (COD: 844) and lexical collocations (*as hard as iron*).

Open collocations have as many semantic nodes as their words. Words of an open collocation can be connected with other nodes of the semantic structure, but of course, there must be some irregularity either in syntax of the collocation, or in its translation. Each node of an open collocation has a separate dictionary interpretation:

"Certainly, my friends!" the **Chancellor replied** with extraordinary promptitude (Lexical Noun + Verb construction).

out of sight ,not visible' (COD:1290)

5.2. Restricted collocation (semi-idioms)

The Oxford Dictionary of English Idioms (1993) introduces with **restricted collocations** (semi-idioms) as combining one constituent with a transferred meaning and one with a literal meaning. Such collocations are possible variants of noun idioms with a certain collocational range: e.g.

to lose one's temper ,to become very angry' (CDAI);

mind own business ,not meddle' (COD:176);

According to Howarth (1998:56), at one end of the collocational continuum are free combinations with the highest degree of productivity, semantic transparency, and substitutability of their constituent elements. At the other end are idioms that are the least productive, the most opaque semantically,

and the most frozen in terms of substitutability of elements. Between these two extremes are different types of restricted collocations (semi-idioms):

somebody wouldn't hurt a fly ,used in order to say that someone is very gentle and no one should be afraid of him' (CDAI)

After Benson (1986:12), a **restricted collocation** is a sequence of words which habitually co-occur and whose meaning can be derived compositionally. Restricted collocations have a kind of semantic cohesion mainly due to use and, therefore, they considerably limit the substitution of their component words:

bide its time ‘to wait patiently for a good opportunity to do something’ (CDAI);

To follow Cowie (1981:36), usually, restricted collocations do not have a literal translation in other languages.

come in the same breath ,at or almost at the same time‘ (CDAI);

Semantically transparent forms as *princely sum*, *convene a meeting*, *sharp rebuke*, according to Williams (2001:1) may not present a difficulty in decoding, but their arbitrary nature is problematic for the learner. A problem for the language learner of limited linguistic competence, collocation also presents difficulties for the translator, especially in specialised texts, e.g.:

catch sight of somebody ,to see someone or something only for a moment‘ (CDAI);

5.3. Binomial collocation (pairs of words)

Binomial collocation (*gin and tonic*). Collocation, consisting of two nouns, agents, which are joined by „or“, „and“ and similar conjunctions. According to Baltramaitytė (2006:19), idiomatic English usage does not allow for example *tonic and gin* or *merry New Year*, so as follows, the order of the words never changes. It is always fixed, e.g.

hand in hand ‘in cooperation, jointly’ (CDAI);

bread-and-butter ‘a job or activity that provides you with the money you need to live’ (CDAI);

often and often ‘half the time’ (CDAI);

here and there ‘in different places’ (CDAI);

one by one ‘individually by succession’ (AHDEL);

over and over again ‘once again, again from the beginning’ (COD: 971);

skin and bones ‘painfully thin, emaciated’ (AHDEL);

face to face ‘talk when they are both together in the same place.’ (CDAI)

5.4. Pure idiom

The Oxford Dictionary of English Idioms (1993) proposes such a clarification about pure idioms as ‘petrified’ or ‘congealed’ phrases resulting from the process of idiomatization of a fixed word group:

in the same breath ‘at or almost at the same time’ (AHDEL);

keep yur temper ,refrain from expressing violent anger, maintain composure or poise’ (ADHEL);

loose one’s temper ,to become very angry’ (CDAI)

bide one’s time ,to wait patiently for a good opportunity to do something’ (CDAI);

take something for granted ,to accept something as true without questioning or testing it’ (CDAI)‘

creature comforts ,material comforts such as good food, warmth, etc. (COD:315);
something that contributes to physical comfort, such as food, clothing, or housing (ADHEL)

In a pure idiom the meaning of the whole cannot be derived from those of its parts, and has no literal counterpart:

high time ,the appropriate time for something; also, past the appropriate time’. (AHDI:425)

wear out one’s welcome ,to stay somewhere too long, making people tired of seeing you’ (CDAI);

As Fernando (1996:23) consents to this proposition, the meaning of the pure idioms cannot be understood by analysis of the parts.

have one’s tongue in a cheek ,in a way that is not serious, although it appears to be’ (CDAI);

the witching hour ,twelve o’clock at night’ (ADHEL);

In addition, one element (for example. tongue) might be extremely rare outside the context of the idiom: its original habitat has disappeared and it has been ecologically protected by the idiom. With

reference to Corpus Linguistics (2006), these units often include two or more words and express the literal and deep meanings.

5.5. Figurative idiom

It is introduced in the Oxford Dictionary of English Idioms (1993) that *figurative idioms*, which are on the border of idioms, hardly allowing any variation:

on second thoughts ,after having thought about something again‘ (CDAI);

to be wrapped up ,bring to a conclusion, settle successfully‘ (ADHEL);

take one’s breath away ,to be extremely surprised‘ (CDAI);

matter of course ,a natural or logical outcome‘ (AHDEL);

make up one’s mind ,decide, resolve‘ (COD:823);

to lose heart to someone ,to fall in love‘ (CDAI);

how in the world ,ever, anywhere, of all possible things; this idiom is used for emphasis in questions or, less often, in a negative context‘ (AHDEL);

hold your tongue ,to say nothing or to stop speaking‘ (CDAI)

catch someone’s eye ,to attract someone’s attention‘ (CDAI)

Figurative idioms, e.g. (*catch someone’s eye*, *on second thoughts*), are different from pure idioms, since their meanings are much easier to understand. They are quite common in academic writing. In recent years, however, cognitive semantic studies of figurative language, for example Gibbs (1994), Kövecses (1990), Lakoff (1987) have shown that considerable numbers of idioms are not completely arbitrary. Instead, figurative idioms are now believed to be motivated.

In figurative idioms the composite is employed in a figurative sense as a whole, and there exists a literal interpretation which is either never or very rarely used (usually with humorous effect: *go and blow your own trumpet!*).

Following Boers (2001: 36), figurative idioms derived from specific source domains when they are associated with the original, literal usage. Figurative idioms can be motivated along various lines. Many have been shown to instantiate general conceptual metaphors or conceptual metonymies, as per Lakoff, (1987:23).

To exclude the difference between the restricted collocation and figurative idiom, the following difference should be mentioned, that in restricted collocations one or both elements may be members of a very small group of items (*blow a bulb*). This figurative sense of blow is only very narrowly applicable.

In *figurative* and *pure idioms* there may be occasional, unsystematic alternatives: *burn one's boats, hold one's hand*.

5.6. Asyntactic idiom

Asyntactic idiom, according to Zwicky (2002:2), everyone seems to extrapolate from the seeds of comsits, but in many different directions and to greater or lesser degrees, and, as he continues, one that doesn't seem to parse by ordinary syntactic rules (2005:1):

by and large, for the most part, generally speaking' (AHDEL);

Such reanalyzed phrases could be called 'asyntactic', containing singular count nouns with zero determiners. Fellbaum (1993:293) proposes that nouns with zero determiners in idioms have figurative meanings corresponding to mass nouns, which are compatible with zero determiners.

trip the light fantastic, to dance' (AHDEL);

* * *

All these categories, one way or another, synchronically and diachronically merge into each other, since as well as being a restricted collocation, with a meaning related to electric current, it functions as a figurative idiom with the unitary meaning of '*explode with anger*'. The classification of idioms into pure, figurative, restricted collocations and open collocations is also worth taking into consideration, as it is a means of raising the speakers' awareness with respect to the degree of formal and semantic flexibility in the case of such word groups.

Composite units can, in turn, according to Cowie (1988:135), be sub-classified according to formal criteria and arranged on a cline of structural fixedness/flexibility and semantic opacity/transparency. Considering the fact, that the empirical part of this paper is based on

semantics, i.e. structural changes during translation, accordingly, analysis of the aforementioned aspect shall be presented in another section.

VI. FUNCTIONAL EXPRESSIONS

6.1. Routine formula

Coulmas (1981), in editorial preface for the "Conversational Routine" points out the idiomatic aspect routine formulas: "Phrases such as, *Good to see you! How are you? Excuse me! Take care! Nice to meet you, see you,* etc. are often perceived as hackneyed expressions having lost their expressiveness. They don't lack meaning in strict sense altogether, Coulmas develops further, - frequency of occurrence and meaningfulness are inversely related; thus, as they are used more they mean less and less. . . . Erosion of its literal meaning is one way in which an expression can turn into an idiom."

"Take care!" cried Alice. "You're holding it all crooked!" (156)

In other words, to follow Ferguson (1976:23), routines are fixed formulas and a slight change in their structure can confuse the other party. For instance, "In routine greetings morning is good, birthday is happy and Christmas is merry." After this clarification, it is quite rational to admit with Sacks (1975:41) when he, in his article, "Everyone has to lie", he analyses the initial inquiry, the very pragmatic issue

How are you? and, of course, its known alternative answer.

How are you? In Lithuanian encodes as a) *kaip jaučiatės?*; b) *kaip gyvuojate, einasi?*;

Hopper (1981), paraphrasing the main point of that article gives us an interesting fact about one of the most popular conversational question. "An initial inquiry of 'How are you'?' is only loosely connected to any literal meanings. Askers of 'How are you'?' need not be heard as seeking information about the health or welfare of the recipient. Recipients are obliged to answer, but not to tell how they actually feel, but, as Yuksel (1999) continues, with a "fine" or a "pretty good" word, instead of realistic ones. Every repeated word or expression is not a routine formula: similarly the question "How are you?" does not have the idiomatic meaning when it is asked to a patient in the hospital. In this case it is not a routine formula; it represents the literal meaning of its words. Therefore, a "routine formula" is not a routine formula every time and everywhere. The

circumstances, intention, and perception of parties determine whether a formula is a routine or literal.

6.2. Conversation gambit

According to Yuksel (1999), gambits are common communication tools that initiate, assemble and organize the conversation, display our harmony with the cultural institutions, give the two parties time to remember each other and time to arrange thoughts. The interval between conversations also has an effect on the usage of gambits.

in fact actually (CDAI);

According to Keller and Warner (1988), most languages use gambits, they are the way of telling a person who is listening to you what you are going to say. So if you are going to give your opinion, you might start by saying

in my opinion... to my mind (AHDEL); if you want to tell some bad news, you might start

i'm afraid (foll. by that + clause) colloq. *admit or declare with* (real or politely simulated) *regret.* (COD:23), *I have bad news...* These are gambits. They are different in every language, and your English will not be fluent until you can use them naturally.

for instance for example (AHDEL);

A conversation gambit is a opening used to start a conversation with someone you don't know, in other words, as Follies (2007) continue, attempts to start a conversation.. Often this is called, "chatting up" or maybe "hitting on" someone; but sometimes it's just wanting to talk. Typically also, it aims not to make the interlocutee feel anxious, insecure, vulnerable, or generally terrible about themselves:

by the way incidentally (AHDEL);

According to Tannen and Oztek (1979), while gambits reflect and reinforce the institutions of cultures, they also provide some aid for communication: "Cultures that have set formulas afford their members the tranquility of knowing that what they say will be interpreted by the addressee in the same way that it is intended, and that, after all, is the ultimate purpose of communication."

* * *

As it is already obvious, *routine formulas* and *conversation gambits* are closely linked and play their main roles in utterance, i.e. conversations, etc. That is a binding link to expose your speech as natural and polite as it has to be. The following segments of *functional expressions*, as *slogan*, *abbreviated proverb*, *allusion* and *quotation* are condensed and introduced briefly.

6.3. Catchphrase

To follow Partridge (1992:2), a catch phrase (or catchphrase) is a word, phrase or expression recognized by its repeated utterance. Also called a *memetic phrase*, a catch phrase often originates in popular culture and the arts, and typically spreads through a variety of mass media (such as literature and publishing, motion pictures, television and radio), as well as word of mouth. Some catch phrases become the de facto "trademark" of the person or character with whom they originated.

To proceed, according to the American Heritage Dictionary of the English Language, catchphrase is a phrase in wide or popular use, especially one serving as a slogan for a group or movement.

Carroll, obviously, uses some catchphrases in his books „Alice in Wonderland and Thorough the Looking Glass“ and „Sylvie and Bruno“, like:

At any / no / that rate - in any case, whatever happens(COD:1138);

Bread and butter - a job or activity that provides you with the money you need to live.(CDAI);

In fact – actually (CDAI);

Of course - obviously yes; it is obvious (CDAI); certainly (DEI:90); naturally, as is or was to be expected; admittedly.(COD:308);

I beg your pardon - formula of appology or disagreement (COD:992);

At last - in the end, after much delay (COD:767);

Out of sight - not visible; *colloq.excellent*; delightful (COD:1290);

Hold your tongue - to say nothing or to stop speaking (CDAI);

I'm afraid - (foll. by that + clause) *colloq. admit or declare with* (real or politely simulated) *regret.* (COD:23).

6.4. Proverb

"A proverb is a short sentence based on long experience."

(Miguel de Cervante)

According to Taylor's formulation (1931), "the definition of a proverb is too difficult to repay the undertaking[...]. In a well-informed encyclopaedia article of Grzybek (1994) still concludes: "there is no generally accepted definition which covers all specifics of the proverbial genre" (1994:227)

To follow Wolfgang (1993:3), proverb is "a phrase, saying, sentence, statement, or expression of the folk which contains above all wisdom, truth, morals, experience, lessons, and advice concerning life and which has been handed down from generation to generation".

Difference between proverbs and clichés

Proverbs are not clichés: clichés are widely used, even overused, phrases that are often metaphorical in nature. Moreover, clichés often have their origins in literature, television, or movies rather than in folk tradition. NCTE/IRA(2003)

a closed mouth catches no flies ,it is often safer to keep one's mouth shut'

a big tree attracts the woodsman's axe ,those who make themselves seem great will attract bad things' (ADHEL)

a bad workman always blames his tools ,people never blame themselves for what they do' (ADHEL)

damned if you do, damned if you don't ,refers to a situation where both possibilities will lead to harm'

don't have too many irons in the fire ,do not take on more responsibility than you can handle at any one time'

every cloud has a silver lining ,every negative thing has positive aspects'.

6.4.1. Abbreviated proverb

According to Gibbs (2006:1), abbreviated proverb emphasizes some desirable aspects and can mean many different things, based on context. According to Wallace (1986: 22), the abbreviated proverb is often a noticeable factor, giving a feeling of ulteriority.

when in Rome ... (the full proverb is *When in Rome do as the Romans do* ,don't set your own rules when you are someone's guest' (ADHEL)

6.5. Allusion

According to Fowler (1986:23), allusion is a stylistic device or trope, in which one refers covertly or indirectly to an object or circumstance that has occurred or existed in an external content. It is left to the reader or hearer to make the connection. Following Koženiauskienė, 'allusion is possible to apprehend from the context':

he was a remarkable Prime Minister with feet of clay ,the reference here is to Daniel 2: 31-45, using the words 'feet of clay', which suggests the Prime Minister has roots with common people, with weaknesses just like all others'. (ADHEL)

6.6. Quotation

In reference with AHDEL, quotation is a short note recognizing a source of information or of a quoted passage:

the acknowledgments are usually printed at the front of a book

6.7. Slogan

According to *vtropes wiki*, one of the first ways developed to hook a customer and make him remember a product was to associate a short phrase or sentence with it -- in effect creating a Catch Phrase linked to a product rather than a character. Like a Catchphrase a slogan needs to be short and punchy if it's to work optimally, but long(er) ones are not unknown -- during the 1980s it seemed like some companies were trying to cram an entire feel-good mission statement into their products' slogans.

The best slogans have almost no inherent meaning but are memorable enough that they bring their product immediately to mind. Particularly good slogans can be used for decades and become

permanently associated with their product. Other products change their slogans with monotonous regularity.

Slogans do not necessarily translate well into other languages.

* * *

VII. TRANSLATION OF PHRASEOLOGISMS IN L.CARROLL'S „ALICE'S ADVENTURES IN WONDERLAND AND THROUGH THE LOOKING GLASS“ AND „SYLVIE AND BRUNO“

To follow Toury (1978:200), translation is a kind of activity which inevitably involves at least two languages and two cultural traditions.

According to Howarth (1998: 23), therewith phraseologisms, i.e. collocations, fixed expressions, idioms can all be considered as examples of formulaic language, in which word strings occurring together tend to convey holistic meanings that are either more than the sum of the individual parts, or else diverge significantly from a literal, or word-for-word meaning and operate as a single semantic unit (Gairns and Redman, 1986: 35).

The basic problem in translating formulaic language, according to Baker (1992: 47), is one of achieving equivalence at “above-word level” in expressions conveying meanings that are often not transparent from an analysis of the individual words making them up—the extreme case being idioms — or where collocation patterns are largely arbitrary and differ across languages. As Hervey and Higgins point out (1992:31), many proverbs, idioms and clichés have readily indentifiable communicative equivalents in the target language. Baker (1992: 71) discusses a number of strategies for translating formulaic units. The proposed strategies of translating the aforementioned ones are as follows:

- (i) finding a formula of similar meaning and form (equivalents);
- (ii) using a formula that has a similar meaning but a different form (analogues);
- (iii) paraphrase (usually this means using a less formulaic target language rendering, de-metaphorizing, for example);
- (iv) omission.

Here it is the submitted partition hereunder Baker's (1992:71) proposed strategies to organize the translation of phraseologisms.

7.1. Equivalents: Formally and Semantically Similar Phraseologisms

In accordance to Concise Oxford Dictionary, the definition of **equivalence** is listed as *having the same meaning (of words)* (COD:457). To follow Armalytė and Pažūsis (1990:57), the most general definition of **equivalence** of phraseologisms could be as follows: relation between two units, possessing the same value, strength and meaning. Armalytė and Pažūsis (1990:57) continue, that the unit of equivalent translation can be a separate word, word combination, phrase, sentence, paragraph or the whole text. As Ketford claims, the base of the equivalence is the semantic correspondence between the source language and the translation. These theories can be framed and represented in cooperation with the following examples:

<i>Burning with shame</i> , she ran across the field after it	2	<i>Degdama iš gėdos</i> , ji nukūrė per lauką paskui Triušį	9	Feeling extremely shame because of something
“ <i>Not at all</i> ,” said the King.	177	- <i>Visai nekeista!</i> – atsakė Karalius	178	In any way or manner. The phrase <i>not at all</i> is used in some cases in response to <i>thank you</i> to indicate that the offer to do something or an action that was done did not require thanks or was of so little trouble that thanks are unnecessary. It is used in the same way as you're welcome. a) visai ne; b) nēr už ką, prašau;

The following notice can be declared about the aforementioned example ***not at all***, that despite the fact it is not the figurative and expressive combination of words, it is still prescribed

to the group of phraseologisms. There are plenty of that type of phraseologisms, and, by the way, there is the majority of all the phraseologisms in this study, as *of course, at least, at last, in fact* etc.

<i>In fact</i> she was now rather more than nine feet high	9	<i>Iš tikrujų</i> dabar Alisa buvo daugiau negu devynių pėdų aukščio	15	In reality or in truth; actually - tiesą pasakius, tiesą sakant
--	---	--	----	---

Ketford (1990 :57) the base of *equivalence* sees as the *semantic resemblance* between the original and translated text:

The Mouse only <i>shook its head</i> impatiently, and walked a little quicker	20	Bet pelė tik piktai <i>papurtė galvą</i> ir nudūmė dar greičiau	27	kratyti/purtyti galvą (<i>nesutinkant, neigiant; at, over</i>)
---	----	---	----	--

Naida's 'dynamic theory of equivalence', in opposition to Ketford, (1990:57), does not restrict only to semantic resemblance. He seeks for the *similarity of reaction* from original and translated text readers. Naida reader's reaction conceives widely enough: perception of a content, awareness of emotional attitude, and other peculiarities are included in:

"And ca'n't you help him, little folk?" he said, with a gentleness of tone that seemed to <i>'win their hearts</i> ² <i>at once</i> .	78	„Žmonės, ar negalėtumėte jam šiek tiek padėti?“ paklausė jis, rodė, savo geranorišku tonu ² <i>iškart 'užkariausiąs jų širdis</i> .		¹ To win the heart- užkariauti širdį ² At once - immediately, simultaneously; (COD:950) at the same time (CDAI)
--	----	--	--	---

Here we have a metaphorical phraseologism: *'win their hearts*, corresponding *'užkariausiąs jų širdis*.

As Naida claims, translation is the evocation of natural equivalent, as much as it is possible close to original one, first of all from meaning, then from style angle (1990:33). 'Natural equivalent' according to Naida means that the reconstructed *message* (purposeful Naida's term)

must satisfy the specifications of the translation language norms. Thus the attention is paid to the meaning of a text, but not of the separate unit:

“What a pity it wouldn’t stay!”sighed the Lory, as soon as it was quite <i>out of sight</i> .	20	- Kaip gaila, kad ji nepasilieka, - atsiduso Lori Pelei <i>dingus iš akių</i> .	27	Not visible; <i>Colloq.excellent;</i> delightful(COD:1290)
Alice noticed, with some surprise, that the pebbles were all turning into little cakes as they lay on the floor, and a bright idea <i>came into her head</i> .	27	Alisa gerokai nustebo pamačiusi, kad visi akmenukai nukritę ant grindų pavirto į mažus pyragaičius, ir jai <i>į galvą atėjo</i> puiki mintis	34	Occur to one (COD:624)

German scientist Jäger equivalence in translation terms as communication equivalence. That is the relation between texts, possessing the same communication value, to say it in other words, the ones which manage to cause the same communication effect (1990: 58). Communication effect is the particular meaning, which sender is committed to transmit to the addressee:

The Hatter <i>shook his head</i> mournfully	53	Skrybėlius liūdnei <i>palingavo galvą</i>	59	To move your head from side to side as a way of saying no or to express disagreement (CDAI)
“ <i>Hold your tongue!</i> ”said the Queen, turning	95	- <i>Prikąsk liežuvį!</i> – kreipėsi į ją Karalienė, paraudusi	102	(<i>old-fashioned</i>) to stop talking; to say nothing or to stop speaking (CDAI)

purple		iš pykčio.		
--------	--	------------	--	--

According to soviet linguists as Barchudarov and Černiakovskaja, so they emphasize that to retain the meaning is the distinctive feature of translation. As the aforementioned scholars proceed, it is accentuated in their definition of translation, that the essential thing in translation is to retain the plan of the content, i.e. – the meaning. Translation is the redoing of one utterance of one language to another one, retaining the plan of the content, i.e. – the meaning (1990:11):

The Queen gasped, and sat down: the rapid journey through the air had quite taken away her breath , and for a minute or two she could do nothing but hug the little Lily in silence	114	Karalienė uždusus susmuko: greita kelionė oru visai užgniaužė jai kvapą , ir kuri laiką ji nieko negalėjo daryti, tik tylomis glėbesčiavo Lelijėlę	118	To be extremely surprised (CDAI) <i>to take smb's breath away</i> nustebinti ką, užimti kam kvapą
A Goat that was sitting next to the gentleman in white, shut his eyes and said in loud voice, even if she doesn't know her alphabet!	131	Ožys, sėdintis šalia baltai apsirengusio džentelmeno, užmerkė akis ir garsiai prabilo: - Ji turėtų žinoti kelią į bilietų kasą, net jei abėcėlės nemoka!	134	<i>to shut one's eyes</i> – to pretend not, or refuse, to see užsimerkti
I don't rejoice in insects ¹ at all ," Alice explained, "because I'm	134	- Man jokie vabzdžiai ne prie širdies, - aiškino Alisa, - nes jų prisibijau, bent tu didžiųjų.	136	¹ at all - to any degree, under any conditions (CDAI); At any way, to any extent (COD:33) -

rather afraid of them – ² <i>at least</i> the large kinds.				visai, visiškai, ² <i>at (the) least</i> - more exactly, whatever happens, not less than (CDAI) At all events; anyway; even if there is doubt about a more extended statement (COD:774) mažiausiai; bent (jau)
---	--	--	--	--

To follow Armalytė and Pažūsis (1990:58), particular peculiarities of the original text must be retained in the text, which are equivalent to the original one (i.e. to say it in other words, in translated one). It is termed as the *invariant* in translation theory. It is considered to be a translation, when the particular invariant is transferred from the original to the translated text. Moreover, the awareness of the invariant is corrected and expanded over and over again:

“ <i>No, indeed,</i> ” Alice said, a little anxiously	138	- <i>Žinoma, ne,</i> - sunerimo Alisa	136	<i>no indeed!</i> žinoma, ne!
<i>For instance,</i> if the governess wanted to call you to your lessons, she would call out “Come here -,”	138	<i>Pavyzdžiui,</i> governantė nori tave pakviesti mokyti, pradedama: “Ateik čia...”	136	<i>for instance pavyzdžiui</i>
“You shouldn’t <i>make jokes,</i> ” Alice said	136	- Nereikia <i>krėsti pokštų,</i> -tarė Alisa	139	<i>to make/cut/crack a joke pasakyti sąmojį; iškrėsti pokštą</i>

The direct meaning is maintained in all the adduced examples, accordingly both in Lithuanian and English, despite the fact that these expressions are not some loose compositions,

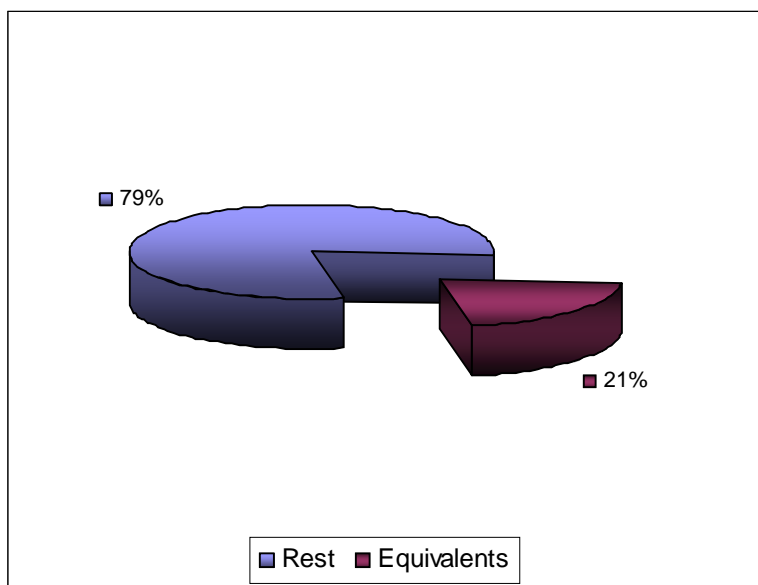
but phraseologisms. To follow Armalytė and Pažūsis (1990:69) on this point, such word for word translation often means not that deep knowing of a language.

Here are few more examples of equivalents, illustrating it:

They were standing under a tree, each with an arm round the other's neck, and Alice ¹ <i>knew</i> ² <i>which was which</i> in a moment	140	Jie stovėjo po medžiu rankomis apkabinę vienas kitą per pečius, ir Alisai ¹ iš karto buvo aišku, ² <i>katras</i> Dudutis, o <i>katras</i> – Tututis.	142	¹ <i>which is which</i> – a phrase is used when two or more persons are difficult to distinguish from each other (COD:1596) neatskiriui (<i>vieno nuo kito</i>) ² <i>in a moment</i> - Very soon, instantly (COD:877) viena akimirka, akimirksniu
But the fat little men only looked at <i>each other</i> and grinned	141	Bet storuliai tik dirstelėjo <i>vienas į kitą</i> ir išsišiepė	143	<i>each other</i> vienas kitą/kito/kitam (<i>ppr. apie du</i>)
So the two brothers went off <i>hand-in-hand</i> into the wood	150	Abu broliai <i>ranka rankon</i> nudrožė į mišką	152	Hand-in-hand – in close association (CDAI)

After going deeper into the essence of *equivalence*, it emerged that the equivalence, one of the most important peculiarities of translation, includes not a single component, but overwhelms the whole of them. As it emerged, if two texts (or two sentences), as Armalytė and Pažūsis claim (1990:67), have equivalents in different languages, consequently their inter-elements are equivalent as well. Schematically represented data is submitted below in Diagram1.

Diagram 1. Equivalents compose 21% of all the phraseologisms. To be more precise, there are 111 of 513 selected examples of equivalents in the two novels.



7.2. Analogues: Semantically Similar, Formally Different Phraseologisms

To follow The Concise Oxford Dictionary, the definition of **analogue** is listed as an analogous or parallel thing. To be more precise, in philology the imitation of existing words in forming the inflections or constructions of others, without the existence of corresponding intermediate stages (COD:44).

Alice started to her feet, for it <i>flashed across</i> her <i>mind</i> that she had never before seen a rabbit with a waistcoat pocket	2	Alisa pašoko ant kojų, nes jai <i>šovė į galvą</i> , kad anksčiau niekad nėra mačiusi triušio, kuris būtų turėjęs liemenę su kišene	9	So as to cross; through
“ <i>Keep your temper</i> ,” said the Caterpillar Half hoping she might find another key on it, or <i>at any rate</i> a book of rules for shutting people up like telescopes	32 5	„ <i>Nesikarščiuok</i> ,” - tarė Vikšras Ji sugrįžo prie staliuko vildamasi rasti ant jo kitą raktą arba <i>nors</i> knygelę su norodymais, ką reikia daryti norint sustumti žmogų kaip žiūronus	38 12	Refrain from expressing violent anger, maintain composure or poise At any rate: in any event, whatever the case may be; also, at least a) bent; b) šiaip ar taip, kad ir kaip būtų;

With reference to Naida (1990:33), translation is the evocation of natural equivalent, as much as possible, close to original one, first of all from meaning, and then from style angle, consequently the meaning in the following analogous examples is kept:

Soon <i>her eye fell</i> on a little glass	6	Tik štai ji <i>pastebėjo</i> mažą stiklinę dėžutę	14	Observe, behold (ADHEL)
--	---	---	----	-------------------------

box that was lying under the table		po stalu		
Come again , my dear?	11	Pakartok , brangute?	18	Used as a request to repeat what was said
Everything is so out-of-the-way down here, that I should think very likely it can talk	12	Viskas šiandien taip keista , jog galima tikėtis, kad ji moka kalbėti	19	No longer an obstacle or hindrance; disposed of, settled; unusual or remarkable. (COD:1586)

Due to the fact, that analogues do not totally satisfy all the criteria in keeping the equivalent phraseologism in both languages, the separate section of analogues is quite natural:

Oh, I beg your pardon! cried Alice hastily, afraid that she had hurt the poor animal's feelings .	13	- Oi! Labai atsiprašau! - sušuko Alisa nusigandusi, kad labai įžeidė vargšą gyvulėlį __	20	Formula of apology or disagreement; a request to a speaker to repeat something said.(COD:992) Offend smb sensibilities (ADHEL)
I think you'd take a fancy to cats, if you could only see her	13	Manau, jūs pamiltumėte kates, jei gautumėte ją pamatyti	20	Phraseologism: Become (esp.inexplicably) fond of. (COD:487)
She is such a capital one for catching mice – oh, I beg your pardon! Cried Alice again	13	Oi, atsiprašau! – vėl sušuko Alisa, pamačiusi, kad Pelė visa pasišiaušė, ir pajutusi kad tikrai ją galėjo labai įžeisti.	20	Formula of apology or disagreement; a request to a speaker to repeat something said.(COD:992)

To follow Koser (1990: 56), meanings in different languages may be translated with different devices, extending the expression:

It was high time to go, for the pool was getting quite crowded with the birds and animals that had fallen into it	14	Plaukti į krantą seniai buvo laikas , nes klane knibždėte knibždėjo galybė prikritusių paukščių ir žvėrių	21	The appropriate time for something; also, past the appropriate time. (AHDI:425)
Alice had no idea what to do, and in despair she put her hand in her pocket	17	Alisa, nežinodama , kas daryti, iš nevilties įkišo ranką į kišenę	24	Not know at all; be completely incompetent (COD:673)
And an old Crab ¹ took the opportunity of saying to her daughter "Ah my dear!" Let this be a lesson to you never to ² lose your temper!	20	O senė Krabė ta proga kreipėsi į savo dukterį: -Atmink, brangioji! Tai pamoka tau, kad niekada nereikia karščiuotis		² to lose one's temper Idiom: to become very angry (CDAI) - 1) netekti kantrybės; 2) nesusivaldyti

As Koser (1990: 56) proceeds, the sense is aimed to transmit in translation, but not the meaning, thereby vaguely turning the perception of meaning as the most important condition, which is ought to be kept in order to be attached to the section of analogues to different angle:

Come away, my dears! It's high time you were all in bed!	20	- Einam, brangieji! Jau seniai jums metas į lovytes!	27	The appropriate time for something; also, past the appropriate time. (AHDI:425)
Come, my head's free at	37	- Puiku! Pagaliau galiu pajudinti galvą!	43	Phraseologism: (or long last) in the end; after

<i>last!</i> Said Alice in a tone of delight, which changed into alarm another moment		– nudžiugusi sušuko Alisa, bet džiaugsmas netrukus pavirto išgąsčiu		much delay (COD:767)
Alice had not the <i>slightest idea</i> what Latitude was, or Longitude either, but she thought they were nice grand words to say	3	Alisa <i>visai nenutuokė</i> , kas tai yra geografinė platuma nei ilguma, bet išstarti šiuos žodžius jai buvo nepaprastai malonu.	10	No vague understanding, comprehension, savvy

As Pažūsis and Armalytė claim (1990: 104), that first of all, the translator must keep the meaning as much as it is possible, secondly, the loss of meanings in translation is not avoidable. The following examples perfectly disclose the loss of phraseologism, and are less figurative, but still, possessing the same meaning, what is obligatory in this instance:

Soon <i>her eye fell</i> on a little glass box that was lying under the table	6	Tik štai ji <i>pastebėjo</i> mažą stiklinę dėžutę po stalu	14	Notice, behold (AHDI)
“ <i>Hold your tongue</i> , Ma!”said the young Crab, a little snappishly	20	- <i>Liaukis</i> , mama! – atsakė jaunoji Krabė truputį suirzusi	27	(<i>old-fashioned</i>) to stop talking; to say nothing or to stop speaking (CDAI)
“What is the use of repeating all	81	- Beprasmiška kartoti tokias nesąmones, -	87	Keep on doing; also, proceed (AHDI)

that stuff?"the Mock Turtle interrupted, if you don't explain it <i>as you go on</i> ?		nutraukė ją netikras vėžlys, - jeigu nemoki <i>žmoniškai</i> deklamuoti		
If everybody <i>minded their own business</i> , - the Duchess said, in a hoarse growl, the world would go round a deal faster than it does	43	- Jeigu kiekvienas <i>žiūrėtų savo reikalų</i> , - tarė Hercogienė gergždžiančiu balsu, - žemė pradėtų suktis daug smarkiau	49	Not meddle (COD;176)

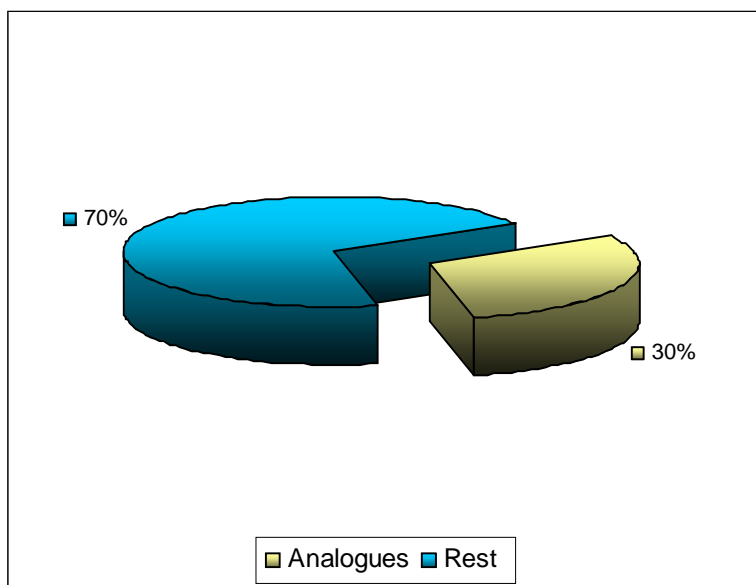
Despite the fact, that the translated phraseologisms have lost their expressiveness and figurativeness, they are frequently used in Lithuanian language, e.g. *žmoniškai, liaukis*. One of them are less, some of them are more expressive:

"Of the mushroom,"said the Caterpillar, just as if she had asked it aloud; and in another moment it was <i>out of sight</i>	36	- Grybo, - atsakė Vikšras, tarsi būtų išgirdęs Alisos klausimą. Netrukus jis <i>dingo iš akių</i>	43	Not visible; <i>Colloq.excellent;</i> delightful(COD:1290)
Why, I haven't had <i>slept a wink</i> these three weeks!	38	Štai jau trys savaitės <i>nesumerkiu akių</i>	44	To not sleep at all.
It'll never do to come upon them	39	Dar, ko gero, išgąsdinsiu taip, kad	45	Mad, distracted (COD:1608)

<p>this size: why, I should frighten them <i>out of their wits!</i></p>		<p><i>išsikraustys iš proto!</i></p>		
<p>The only two creatures in the kitchen, that did not sneeze, were the cook, and a large cat, which was lying on the hearth and <i>grinning from ear to ear.</i></p>	42	<p>Nečiaudėjo virtuvėje tiktai virėja ir didelis katinas, kuris sėdėjo šalia židinio <i>išsišiepęs iki ausų</i></p>	48	<p>To give a very big smile (CDAI)</p>
<p><i>At any rate</i> I'll never go there again! Said Alice, as she picked her way through the wood</p>	57	<p>- <i>Už jokius pinigus</i> negrišiu pas juos! – tarė Alisa braudamasi per tankų mišką</p>	63	<p>In any case, whatever happens. (COD:1138)</p>
<p><i>“Take care!”</i> cried Alice. “You’re holding it all crooked!”</p>	156	<p>- <i>Atsargiai!</i> – sušuko Alisa. – Nespauskit taip.</p>	158	<p><i>take care!</i> a) atsargiai!, saugoki(tė)s! (<i>t. p. have a care!</i>); b) sudie!, iki!</p>

The dimension of retaining the meaning of translating phraseologism, first of all depends on the type of the meaning. According to Pažūsis and Armalytė (1990:104), the optimum retaining of the meaning is ascribed to the denotative meanings. Schematically represented data is submitted below in Diagram 2:

Diagram 2. Analogues compose 30% of all the phraseologisms. To be more precise, there are 152 of 513 selected examples of analogues in the two novels.



7.3 Paraphrases

Here the Concise Oxford Dictionary defines **paraphrase** as a free rendering of rewording of a passage, expressing the meaning of (a passage) in other words. For Baker (1992: 1), paraphrase is an art. As Fischer claims, it is important to have at least the same syntactic structures for the paraphrase and the phraseologism, that semantics was structured in parallel:

In another moment down went Alice after it, never once considering <i>how in the world</i> she was to get out again	2	Alisa n�r� olon paskui triuši, <i>nesukdama galvos</i> , kaip reik�s grįžti atgal.	9	Ever, anywhere, of all possible things. This phrase is used for emphasis in questions or, less often, in a negative context.
She was walking <i>hand in hand</i> with Dinah	4	Vaikštin�ja <i>kartu su</i> Dina	4	In cooperation, jointly a) susikib� rankomis, ranka rankon; b) kartu;

As it is already obvious from the submitted examples, paraphrases have lost their figurativeness, expressiveness in Lithuanian translation:

But if I'm not the same, the next question is "Who <i>in the world</i> am I?"	9	Bet jeigu esu ne ta pati, tai, visų pirma, kas <i>gi</i> aš dabar esu?	17	Ever, anywhere, of all possible things. This phrase is used for emphasis in questions or, less often, in a negative context.
There was certainly <i>too much of it</i> in the air	42	Pipirų kvapas <i>iš tikrųjų suko</i> nosį	48	An intolerable situation or circumstance (COD:891); <i>to be too much (of smth) per daug (ko)</i>

However, <i>on second thoughts</i> , she made up her mind to go on	137	Tačiau <i>pasvarsčiusi</i> nusprendė traukti pirmyn	139	<i>on second thoughts</i> – after having thought about something again (CDAI) nuodugniai apsvarsčius, gerai pagalvojus
--	-----	---	-----	--

Or for the comparison, the following examples:

“It’s the crow!” Tweedledum cried out in a shrill voice of alarm; and the two brothers took to their heels and were ¹ <i>out of sight out of mind</i> ² <i>in a moment</i>	152	- Tai varna! – suspigo Dudutis baisiai išsigandęs, ir abudu broliai taip <i>spruko</i> ¹ <i>iš akių ir atminties</i> , kad jų ² <i>nė kvapo neliko</i>	154	¹ <i>out of sight out of mind</i> – we forget those who are absent (COD:1290) iš akių – iš atminties ² <i>in a moment</i> - Very soon, instantly (COD:877) viena akimirka, akimirksniu
--	-----	--	-----	---

where ¹ *out of sight out of mind* corresponds to ¹ *iš akių ir atminties*, witnesses the loss of phraseologism. And *out of mind* ² in a moment, corresponding to the ² *nė kvapo neliko*, is the translator’s merit, when the phraseologism, and, consequently it’s figurativeness is kept.

Regrettably, but agreeing with Naida (1990: 53), whose translation model manifested, that the translator, who seeks for superficial structure resemblance in other language, usually falls into the mesh of word for word translation. This section perfectly witnesses the aforementioned fact.

Paraphrased into another phraseologism:

Thorough transformation, according to Recker’s classification of translation transformations, is one of the types, which occur during the process of translation: this transformation alters the semantics of a word, phrase or sentence; it proceeds when selected another way of describing extralinguistic situation, but it is equivalent to the original word or

sentence by its' function (role). This alteration is especially frequent while translating phraseologisms, also different formulas of the etiquette. (1990:35)

<i>At any rate</i> I'll never go there again! Said Alice, as she picked her way through the wood	57	- <i>Už jokius pinigų</i> negrišiu pas juos! – tarė Alisa braudamasi per tankų mišką	63	In any case, whatever happens. (COD:1138)
Oh, <i>don't bother me!</i> Said the Duchess, "chop off her head"	45	- Ach, <i>nesuk man galvos</i> , - tarė Hercogienė. – Nepakenčiu ksiačivimo!	49	Do not bother
However, she got up, and began to repeat it, but her <i>head was so full of</i> the Lobster-Quadrille, that she hardly knew what she was saying	80	Vis dėlto ji atsistojo ir pradėjo deklamuoti. Bet Omarų kadrilis vis dar <i>neišejo iš galvos</i> , ir kažin, ar išsiblaškiusi ji pati girdėjo, ką deklamavo	86	Can not stop thinking of something, someone

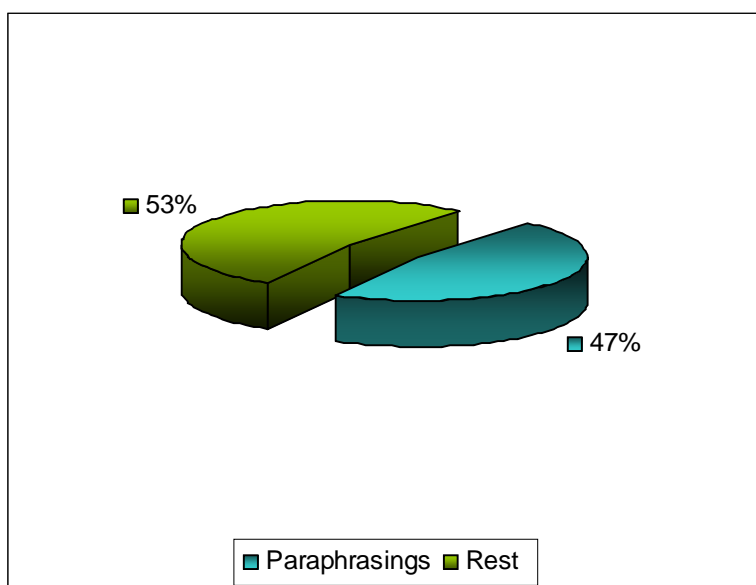
If word for word translation shows the lack of awareness of a particular language, consequently, phraseologism to phraseologism shows the high competence in this field:

" <i>It's no use</i> talking about it," Alice said, looking up at the house and pretending it was arguing with her	123	<i>Neverta nė</i> burnos aušinti, - prabilo Alisa žiūrėdama į namą, tarsi jis būtų su ja ginčijęsis	120	Be unable to find a use for (COD:1545) Beprasmiška
"Oh <i>it's too bad!</i> she	120	- <i>O kad tave galas!</i> –	124	I am sorry; I do not care (CDAI)

cried.		sušuko Alisa.		<i>it/that is too bad</i> labai blogai, gaila (<i>bet nieko nepadarysi</i>)
She had not been walking a minute before she found herself <i>face to face</i> with the Red Queen, and full in sight of the hill she had been so long aiming at	127	Kiek paėjus, Alisa <i>akis į akį</i> susidūrė su Juodąja Karaliene, o už jos buvo matyti kalva, į kurią ji pirma taip ilgai taikė	127	If two people meet or talk face to face, they meet or talk when they are both together in the same place. (CDAI) <i>face-to-face</i> akis į akį (<i>apie pokalbį ir pan.</i>)

Schematically represented data is submitted below in Diagram 3. As we can see from the results, consequently paraphrases (phraseologisms, translated into Lithuanian, which lost their expressiveness, and basically remained only word collocations, or even just a separate word) occupy almost half of all the selected phraseologisms. The following implication may be submitted, that 47% of all the selected and translated phraseologisms lost their expressiveness. For further illustration, see the diagram below:

Diagram 3. Paraphrases compose 47% of all the phraseologisms. To be more precise, there are 242 of 513 selected examples of analogues in the two novels.



7.3. Omissions. Translation Loss

According to the Concise Oxford Dictionary, the determination of **omission** is adduced as the act or an instance of omitting or being omitted; something that has been omitted or overlooked. (COD:950)

According to Armalytė and Pažūsis (1990: 235), words, which are omitted in translation, are redundant semantically, to be more precise, their meanings can be known or implicit, anticipated.

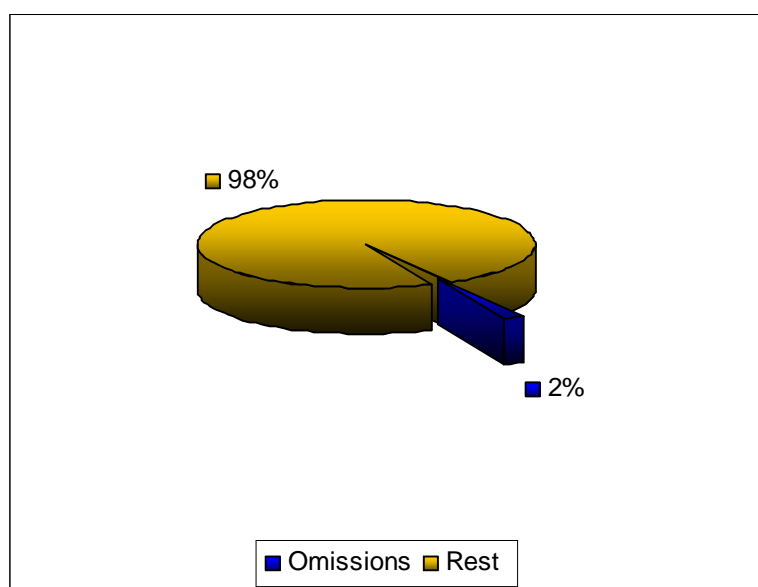
Moreover, in case it is impossible to include the translation in the same sentence, it is allowable to transfer it to another sentence: Newmark's (1988:90) definition of compensation, being "when loss of meaning in one part of a sentence is compensated in another part". To follow Haywood, the challenge of translation is to accept that the translator's job is not to eliminate loss but to reduce loss by making conscious decisions about what features to respect, and which to sacrifice.

“I’m not a serpent!”said Alice indignantly. Leave me alone!	37	Bet aš ne gyvatė, sakau tau! – _____ tarė Alisa. – Aš esu... aš esu...	44	<i>to not annoy or interrupt someone (CDAI)</i>
“That would never do, I’m sure, ” said Alice	136	- Ne, nieko gero iš to neišeitų – _____ atsakė Alisa	138	<i>to be sure! žinoma</i>
As the best way out of the difficulty, she took hold of both hands at once	141	Gelbėdamasi _____ iš keblios padėties, nustvėrė iš karto abiem už rankų	144	<i>way out/around išeitis (iš padėties)</i>

According to Recker (1974), in cases, when it is impossible to translate the phraseologism, (phraseologism does not have a culture-specific connotation), the translator opts for a different idiom, based on a different metaphor, that, in the translator’s opinion, conveys the same kind of contextual meaning. In the most fortunate cases, in two cultures the same phraseologism has formed based on the same metaphor. To continue with the meaning itself, so the meanings, as Koseriu (1990: 56) and other linguists claim, are not translatable. It belongs to language structure level; meaning is the category of a language, meaning – textual or communication category.

Coulthard claims (1992:12), that the translator's first and major difficulty is the construction of a new ideal reader who, even if he has the same academic, professional and intellectual level as the original reader, will have significantly different textual expectations and cultural knowledge. Schematically represented data is submitted below in Diagram 4.

Diagram 4. Omissions compose 2% of all the phraseologisms. To be more precise, there are only 8 of 513 selected examples of analogues in the two novels.



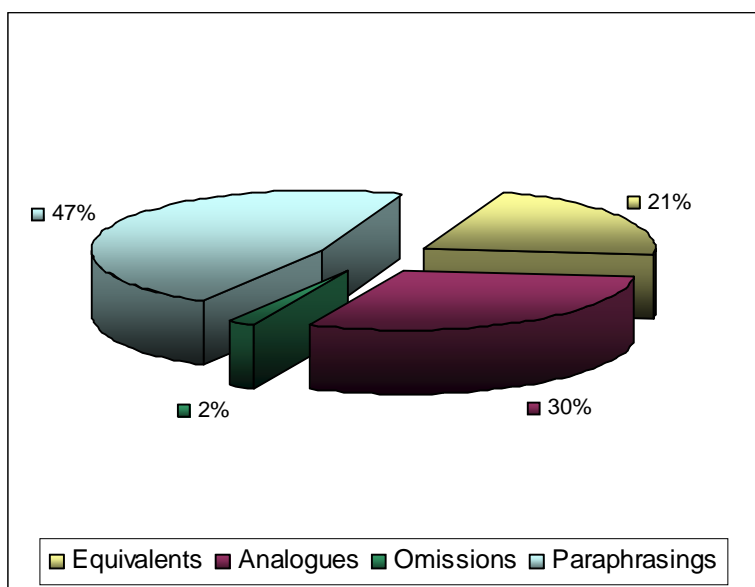
Culture-specific phraseologisms

As in any language, there are language specific idiomatic expressions in English, reflecting the English culture and environment. Transfer of such idioms to Lithuanian may result in comprehension problems if the listener or reader is not familiar with the English language and culture. The following is some French in this case, language-specific idioms detected in the written assignments examined: *to beg one's pardon* formula of apology or disagreement (COD:992). Middle English *pardonen*, from Old French *pardoner*, from Vulgar Latin *perdōnāre*:

"No, *I beg your pardon!*" she hastily corrected herself, "King Lear! I hadn't noticed the crown."

After the phraseology translation analysis and calculation of the two books is performed, consequently, the majority, almost half of all the selected phraseologisms and translated phraseologisms, as we can see from the Diagram 5, are the ones with lost expressiveness (paraphrases – 47%). 30% of them compose the ones with semantically similar, formally different meanings, - analogues 30%. There are 21% of equivalents (formally and semantically similar phraseologisms), and 2% were dispensed for omissions.

Diagram 5. *Distribution of phraseologisms*



Considering the fact, that the phraseologisms from „Sylvie and Bruno“ were translated by the author of this paper, consequently it is possible to notice several places only in „Alice’s Adventures In Wonderland and Through the Looking Glass“ (translated by Kazys Grigas), which may be translated in some other way, or conversely, just so precisely, that, not making it too hot, caused admiration and estimation for catching such an appropriate, proper combination:

At any rate I’ll never go there again! Said Alice, as she picked her way through the wood (57p.) was translated *už jokius pinigų negrįšiu pas juos! – tarė Alisa braudamasi per tankų mišką.*(63p.) In any case, whatever happens. (COD:1138). Also some places were unexpected when not used the habitual and anticipated translation, as in here: "Not yet, dear," the Vice-Warden replied. "It won't do to let this paper be seen, just at present. **All in good time.**" And the translation is „**Dar ne laikas, brangioji,**“ atsakė vicekomendantas. „Niekas neleis, kad šį popierių kas nors pamatytų, bent jau dabar.“, where the translation *viskam savas laikas* is omitted.

Despite the fact, that Carroll's script *prima facie* looks easy to read and translate, promptly you realize, that you should not have judged the book by its' cover: *the veil, which shrouded her whole face, was too thick for me to see more than the glitter of bright eyes and the hazy outline of what might be a lovely oval face, but might also, unfortunately, be an equally unlovely one.* Perplexed and infrequent usage of commonly descriptive words as often as not weights the pace of translation process.

Regardless of imagery of words, this characteristic only stands for separate words, not for phraseologisms. To follow Paulauskas (2003: 4), in spite of the fact that imagery is subjective feature, still phraseologisms are more or less scenic, so in Carroll's "Alice In Wonderland and Throught the Looking Glass" and 'Sylvie and Bruno' there are more connective, short phraseologisms, as *of course* (35), *in fact* (12), *I'm afraid* (7), then expressive, proverbial ones.

To conclude, as Armalytė and Pažūsis (1990: 238) claim, it is worth emphasizing that all the above analyzed transformations of translation (as it was possible to perceive from the 513 selected examples), so they are seldom of a 'pure conformation'. As Armalytė and Pažūsis (1990: 238) proceed, usually transformation of one sort is framed with some other kind of transformation – transfer is combined with alteration, grammatical 'redo' is matched with lexical and etc. Due to such elaborate complex transformations, the whole translation process is overwhelmingly complicated.

VII. CONCLUSIONS

Even if phraseology has been widely analyzed for few decades, especially recently, it still counts as a new branch in linguistic field. Moreover, the fact that scholars and linguists still do not arrive at the generally received consensus definition of phraseology, is pretty astonishing and leading to confusion. Consequently, it goes without saying, that the translation process of phraseologisms is troubled too. Despite all the tricky conceptions of this phenomenon, there is no doubt about the general consciousness, distinctive features and translation directives, which ought to be, and, certainly, are applied.

There is a mass of different partitions of phraseology, and its' separated parts included in. In our judgment, the most acceptable and overwhelming the widest range of elaborating the phraseologisms, appeared decomposition by Howarth (1996:39).

In this research the greatest attention was paid to the semantic and structural changes (form alterations), occurred in translation of phraseologisms. These reference elements and properly selected investigation methods, assisted in the implementation of the set objectives, aim, and consequently, the following conclusions can be drawn:

1. We have concentrated on the division of phraseologisms in our theoretical part, and leaned upon it while selecting examples to illustrate and implement each section, and the differences, emerged in the translations from English to Lithuanian language. Despite the fact, that purposely selected Howarth's decomposition of phraseologisms (subdivided into *composite units* with *functional expressions*, and elaborated sub-sections for each of them) seemed the most appropriate one, moreover, tenable and including all the proper parts, looking from phraseology angle, it still has to be perceived as one of the possible decompositions of phraseologisms.
2. Even though, that formulaic language items (phraseologisms) first of all distinguish as figurative, and more or less fixed word combinations, at that, Carroll's creation is original and scenic enough, still the author predominantly fancies and hectically repeats ordinary and everyday used phrases, like *of course*, *at least*, *at last*, *at any rate*, etc. which, because of constant usage, have lost their figurativeness, and are not perceived as phraseologisms anymore in our consciousness. This type of phraseologisms often impedes the prescribing

process to the particular sections - analogues, paraphrases (or to say it in other words, the translated phraseologisms, with lost figurativeness, loose word combinations) or equivalent. Because it is difficult and confusing to decide if remained any figurative meaning in Lithuanian variant. For example, the phraseologism *of course* would be possible to translate in Lithuanian as *aišku kaip dieną*, but it does not blend in naturally and can not be repeated for several times as *savaime aišku*, *žinoma*, in the flow of conversation, it is difficult to find the expression of the similar figurativeness intensity, and it is hardly possible to think of something more figurative in this instance. Moreover, frequent case is when one and the same phraseologism is possible to prescribe to different sections, for example to analogues and paraphrases.

3. Theoretical and, arguably, empirical parts disclose the peculiarities of translating phraseologisms from English to Lithuanian: the differences, emerged during translation, the underwent semantic, stylistic and structural changes of phraseologisms.
4. To find the appropriate phraseologism equivalent in another language is a complicated matter, consuming a lot of time, effort and, of course, profound knowledge of a language. Moreover, another pace is assigning the particular translated phraseologism to the distinctive group, i.e. whether it belongs to *equivalent*, *analogue*, *paraphrase* or *omission* column. As schematically represented data in this study witnesses, there are only 21% of pure equivalent to equivalent translations. The majority of translated composite segments of formulaic language, belong to the group of paraphrases (47%) and analogues (30%), - the ones with the same meaning but different form. It would be imprudent to maintain implicitly, that the scarcity of phraseologism to phraseologism translation is entirely the display of translator's incompetence, but it can be defined as a presumptive substantiation. In this instance, cultural peculiarities, conventionality makes its' impact: if one culture possesses the phraseologism, connected with some traditional event or character, it is likely conceivable, that there will be no equivalent phraseologism in another language, sometimes even the paraphrasing is not that easy or even possible to accomplish.

Phraseologisms are a great difficulty and challenge for foreign language learners, translators, and even for those, who think they know one or another language. Usually it is possible to perceive the meaning of it, but there is a bunch of them, the ones of a conundrum type, which are not possible to unriddle without the basic knowing of a particular phraseologism, thus obstructing the fluent conversation, reading process, or any other proceeding where the unceasing perception of a language is required.

FRAZELOGIZMŲ VERTIMAS LUIISO KEROLIO „ALISA STEBUKLŲ ŠALYJE IR VEIDRODŽIO KARALYSTĖJE‘ IR „SILVA IR BRUNO“

Vertimo magistrantūros baigiamasis darbas. Mokslinis vadovas dr. Dalė Roikienė, Šiaulių universitetas, Anglų filologijos katedra. – 61 lapas.

SANTRAUKA

Šio magistro darbo tyrimo objektas – frazeologizmas, - emocinė ir vaizdinė raiškos priemonė, kurios tarplingvistinius pokyčius geriausiai atskleidžia užsibrėžtas šio darbo tikslas – anglų kalbos frazeologizmų struktūros bei semantikos (formos, turinio) transformacijų tyrimas grožinės literatūros vertime iš anglų į lietuvių kalbą. Objektui realizuoti bei iliustruoti iš L.Kerolio „Alisa stebuklų šalyje ir veidrodžio karalystėje“ bei „Silva ir Bruno“ novelių buvo išrinkta ir suklasifikuota 513 frazeologizmo pavyzdžių. Užsibrėžtam tikslui įgyvendinti naudotasi gretinamojo, statistinio, bei aprašomojo pobūdžio metodais. Teorinėje šio darbo dalyje buvo apžvelgtas bei struktūriškai iliustruotas frazeologijos fenomenas: įvairios Lietuvos bei užsienio lingvistų suformuluotos frazeologijos, jos vertimo, bei struktūrizavimo sąvokos, metodai. Empirinėje dalyje pateikiamos frazeologizmų vertimo metu atsiradusios transformacijos, galimos jų atsiradimo priežastys.

Remiantis tyrimo rezultatais, bei susistemintu šio fenomeno suvokimu, frazeologijos vertimas reikalauja nuodugnaus vienos ar kitos kalbos mokėjimo. Bet kuriuo atveju – tai vienas sunkiausių uždavinių net labiausiai patyrusiam vertėjui.

VIII. References

1. Aisenstadt, E.(1979). *Collocability Restrictions in Dictionaries*. University of Exeter, p.71-74
2. Alexander, R. (1984). *Fixed Expressions in English: Reference books and the Teacher*, p.127-132.
3. Al-Salmani, A. (2002). *Collocations and Idioms in English-Arabic translation*. University of Salford.
4. Armalytė, O., Pažūsis, L. (1990). *Vertimo teorijos pradmenys*. Vilnius.
5. Arnold. (1986). *The English Word*. Moscow: Vyssaja Skola.
6. Arsentyeva, E. (2003). *Scientific and Technical Texts as an Object of Study and Analysis*. Warszawa.
7. Bahns, J. (1993). *Lexical Collocations: a Contrastive View*, p.56-63
8. Baker, C. (1992). *Attitudes and language. Multilingual Matters 83*. Clevedon, England.
9. Baker, M., (1992) In Other Words: A Coursebook on Translation, [viewed 12 January, 2007] Internet Access: <http://www.barnesandnoble.com/>
10. Benson, M., Benson, E., Ilson, R. (1986). *The Lexicographic Description of English*. Amsterdam and Philadelphia.
11. Benson, M., Benson, E., Ilson, R. (1997). *The BBI dictionary of English word combinations*. Amsterdam.
12. Bolinger, D. (1965). *The Atomization of Meaning*, p.555-573.
13. Bolinger, D. (1977). *Idioms Have Relations*, p.157-169.
14. Bowers, R. (1992). *Memories, Metaphors, Maxims, and Myths: Language Learning and Cultural Awareness*, p.29-38.
15. Chomsky, N. (1965). *Aspects of the Theory of Syntax*. Cambridge.
16. Chomsky, N. (1965). *Three Models for the Description of Language*, p.113-124.
17. Coulmas, F. (1981). *Conversational Routine*, The Hague: Morton.
18. Cowie, A., Mackin, R. (1975). *Oxford Dictionary of Current Idiomatic English*. Oxford University Press.
19. Cowie, A.P. (1981). *The Treatment of Collocations and Idioms in Learners' Dictionaries*, p. 223-235.
20. Cowie, A.P. (1986). *Collocational dictionaries - a comparative view*. Proceedings of the Fourth Anglo-Soviet English Studies Seminar. London: British Council.
21. Cowie, A.P. (1988). *Stable and Creative Aspects of Vocabulary Use*. London. Longman.

22. Cowie, A.P. (1994). *Phraseology*. Oxford and New York. Pergamon.
23. Cowie, A.P.(1988). *Stable and Creative Aspects of Vocabulary Use*. London. Longman, p.126- 137.
24. Cowie, A.P.(1998). *Creativity and Formulaic Language*, p. 159-170.
25. Cowie, P., Howarth P. (1996). *Phraseology International Journal of Lexicography*. 9(1), p.38- 51.
26. Emery, P. (1991). *Collocation in Modern Standard Arabic*. Journal of Arabic Linguistics, p.56-65.
27. Fellbaum, C. (1993). *The Determiner in English Idioms*, p.271-295.
28. Ferguson, C. (1976) *The Structure and Use of Politeness Formulas*, Language and Society, p.137-151.
29. Fernando, C. (1996). *Idioms and Idiomaticity*, Oxford: Oxford University Press.
30. Fillmore, Ch., O'Conner M., Kay P. (1951). *Regularity and idiomaticity in grammar*. Oxford University Press.
31. Firth J.R. (1961). *ELT Journal*. Oxford: Oxford University Press.
32. Firth, J.R. (1935). *The Technique of Semantics*. Papers in Linguistics. Oxford University Press.
33. Firth, J.R. (1951). *General Linguistics and Descriptive Grammar*. Oxford University Press.
34. Firth, J.R. (1957). *Papers in Linguistics*. Oxford University Press.
35. Fontenelle, T. (1994). *What on the Earth are Collocations*. Cambridge University Press.
36. Fowler, R. L. (1987). *The Nature of Early Greek Lyric: Three Preliminary Studies*. Toronto.
37. Gibbs, R.W. (1995). *Idiomaticity and Human Cognition*, p.97-116.
38. Gibbs, R.W., O'Brien, J. (1990). *Idioms and Mental Imagery: the Metaphorical Motivation for Idiomatic Meaning*, p.35-68.
39. Ginzburg, R., Khidekel, S., Knyazeva, G., Sankin, A., (1966). *A Course in Modern English Lexicology* . Moscow: Higher School Publishing House.
40. Gläser, R. 1988. *The grading of idiomaticity as a presupposition for a taxonomy of idioms* in W. Hüllen and R. Schulze's *Understanding the Lexicon: Meaning, Sense and World Knowledge in Lexical Semantics*. Tübingen: Max Niemeyer.
41. Gramley, S., Pätzold, K.M. (1992). *A Survey of Modern English*. London: Routledge.
42. Grzybek, P. *Proverb. Simple Forms: An Encyclopaedia of Simple Text-Types in Lore and Literature*. Bochum: Brockmeyer.

43. Halliday, M. A. K., Hasan R.(1976). *Cohesion in English*. London: Longman.
44. Halliday, M.A.K. (1966). *Lexis as a Linguistic Level*.
45. Harvey, S. (1975). *Everyone has to Lie*.
46. Hatim, B., Mason I. (1990). *Discourse and the Translator*. London: Longman
47. Hervey, S., Higgins, I. (1992). *Thinking Translation. A Course in Translation Method*.
London
48. Hopper, R., Knapp, M. L., Scott, L. (1981). *Couples' personal idioms: Exploring intimate talk*. *Journal of Communication*, p. 23-33.
49. Howarth, P. (1993). *A Phraseological Approach to Academic Writing*. London: Macmillan.
50. Howarth, P. (1994). *The Phraseology of Learners' Academic Writing*. UK.
51. Howarth, P. (1994). *A Computer-Assisted Study of Collocations in Academic Prose*.
University of Leeds.
52. Howarth, P.(1998). *Phraseology and Second Language Proficiency*, p. 22-44.
53. Yuksel, E. *Function Of Routine Gambits In Our Daily Conversation* [viewed 6 June, 2006] Internet Access: <http://www.yuksel.org/e/language/>
54. Jones, S., Sinclair, J. (1974). *English Lexical Collocations*, p.15-61.
55. Keller E., Warner S. (1979). *Gambits: Conversational Strategy Signals*. *Journal of Pragmatics*, p.219-238.
56. Kies, D. *Metaphor, Indeterminacy and Gradience*.
57. Kjellmer, G. (1990). *Pattern of Collocability*, p. 163-78.
58. Kövecses, Z., Szabó, P.(1996). *Idioms: a View from Cognitive Semantics*, p.326-355.
59. Lakoff, G. (1987). *Women, Fire, and Dangerous Things, Chicago and London*.
University of Chicago Press.
60. Leaney C. *In the Know: Understanding and Using Idioms*. [viewed 30 April] Internet Access: <http://www.amazon.com/Know-Students-book-Audio-Understanding/dp/0521545420>
61. Mitchell, T.F. (1966). *Some English phrasal types*.
62. Moon, R. (1992). *Textual aspects of fixed expressions in learners' dictionaries*.
63. Newmark, P. (1988). *A Textbook of Translation*. New York: Prentice Hall
64. Palmer, H. (1933). *Aids to conversational skill. The Bulletin of the Institute for Research in English Teaching*, p.1-3.
65. Palmer, H. E., Hornby, A.S. (1937). *Thousand-Word English*. London.
66. Sinclair, J. (1991) *Corpus, Concordance, Collocation*. Oxford University Press.

67. Sinclair, J.(1987) *Collocation: a Progress Report*, p.319-331.
68. Taylor, A. (1931). *The Proverb*. Harvard University Press: Cambridge.
69. Tannen, D. (1989).*Talking voices: Repetition, dialogue, and imagery in conversational discourse*. In *Studies in Interactional Sociolinguistics 6*. Cambridge: Cambridge University Press.
70. Tannen, D.(1987). *Repetition in Conversation as Spontaneous Formulaicity*, p. 215-243
71. Toury, G. (1986) *Monitoring Discourse Transfer*, p.79-94.
72. Wallace, M. (1979) *What is an idiom?*.
73. Weinert, R. (1995). *The role of formulaic language in second, which certain words co-occur and others do not*. English Today.
74. Williams, B. (2002). *Collocation with advanced levels*. [viewed 3 June, 2007] Internet Access:
www.Teachingenglish.org.uk/think/vocabulary/collocation1.html
75. Williams, E. (1994) *Remarks on lexical knowledge*, *Lingua*, p.92.
76. Wolfgang M. (1993). *Proverbs Are Never Out of Season: Popular Wisdom in the Modern Age*. New York: Oxford UP.
77. Wolfgang M. (1994) *Foundations of Semiotic Proverb Study*. New York: Garland, p.31-71.
78. Zwicky, A.M. (1987). *A Non-test for Ambiguity with Canadian Journal of Philosophy*, p.185

Dictionaries

1. *Longman Idioms Dictionary* (1998). London. (abr. LID)
2. Manser M.H. (1999). *A Dictionary of Everyday Idioms*. Vilnius. (abr.DEI)
3. Paulauskas J. (1977). *Lietuvių kalbos frazeologijos žodynas*. Kaunas. (abr.LKFZ)
4. Paulauskas J. (2003). *Lietuvių kalbos frazeologijos žodynas*. Kaunas. (abr.LKFZ2)
5. Kitkauskienė L. (1976). *Lietuvių frazeologizmų perteikimas anglų kalba*. Kalbos kultūra. (36)
6. Fowler H.W., Fowler F.G. (1995) *The Concise Oxford Dictionary* (abr.COD)

Sources

1. Carroll L. (1987). *Alice's Adventures In Wonderland and Through the Looking Glass*.
2. Carroll L. (1893). *Sylvie and Bruno*.
3. Carroll L. (2000). *Alisa stebuklų šalyje ir Veidrodžio karalystėje*. Vilnius. Alma Littera.