

UNIVERSITY OF ECONOMICS IN BRATISLAVA

FACULTY OF APPLIED LANGUAGES

Registration number: 106006/B/2019/36097107977658116

**TRANSLATING IDIOMS, METAPHORS, AND OTHER
FIGURATIVE DEVICES IN THE LANGUAGE OF MEDIA**

Bachelor thesis

2019

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UNIVERSITY OF ECONOMICS IN BRATISLAVA

FACULTY OF APPLIED LANGUAGES

**Translating idioms, metaphors, and other figurative devices in
the language of media**

Bachelor thesis

Study programme: Foreign Languages and Intercultural Communication

Field of study: Foreign Languages and Cultures

Consultation centre: Department of Linguistics and Translatology

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2019

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Affirmation

I hereby affirm that this bachelor thesis represents my own research and writing and that I have referenced all used source materials.

Date: 12.4.2019

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Acknowledgments

I would like to thank Mgr. Dominika Vargová, PhD. for her help, assistance and guidance in researching and writing of this bachelor thesis.

ABSTRAKT

JAKŠOVÁ, Karolína: *Problematika prekladu idiómov, metafor a ďalších obrazných pomenovaní v jazyku médií*. – Ekonomická univerzita v Bratislave. Fakulta aplikovaných jazykov; Katedra jazykovedy a translatológie. –Vedúca bakalárskej práce: Mgr. Dominika Vargová, PhD. – Bratislava: FAJ EU, 2019, 54 s.

Cieľom tejto bakalárskej práce je zdôvodniť, prečo je náročné prekladať idiómy, metafory a ďalšie obrazné pomenovania z anglického jazyka, predovšetkým tie, ktoré sa vyskytujú v jazyku médií, aké problémy sa pri preklade môžu vyskytnúť a ako ich možno vhodne preložiť do slovenčiny bez posunu významu v kontexte daného článku.

Práca je rozdelená do troch kapitol. Obsahuje šesť príloh. Prvá kapitola je venovaná súčasnej situácii na Slovensku a v zahraničí, definuje pojmy ako frazeológia, idióm, metafora a ďalšie obrazné pomenovania, popisuje ich funkciu v anglickom jazyku a zaoberá sa slovenskými prekladateľmi obrazných pomenovaní.

V ďalšej časti sú charakterizované médiá a ich jazyk, čím je špecifický a ako sa obrazné pomenovania používajú v žurnalistike a konkrétne rozoberá problematiku prekladu týchto pomenovaní v jazyku médií. Ďalej opisuje anglické periodikum *The Economist*, ktorý je použitý ako podklad praktickej časti.

Záverečná kapitola sa zaoberá analýzou, definovaním a prekladom obrazných pomenovaní abstrahovaných zo šiestich článkov periodika *The Economist*.

Výsledkom tejto bakalárskej práce je zber a spracovanie informácií, komplexné riešenie problematiky prekladu obrazových pomenovaní v jazyku médií a ich preklad do slovenského jazyka. Okrem toho sme zhrnuli funkciu a špecifiká jazyka médií, ktorého súčasťou sú obrazné pomenovania na obohatenie článkov a prilákanie pozornosti čitateľa.

Kľúčové slová: idióm, metafora, obrazné pomenovania, jazyk médií, preklad.

ABSTRACT

JAKŠOVÁ, Karolína: Translating idioms, metaphors and other figurative devices in the language of media. – University of Economics in Bratislava. Faculty of Applied Languages; Department of Linguistics and Translatology. – Tutor: Mgr. Dominika Vargová, PhD. – Bratislava: FAJ EU, 2019, 54 p.

The aim of this bachelor thesis is to explain why it is difficult to translate idioms, metaphors and other figurative devices from the English language, especially those that occur in the language of media, what problems may occur in translation process and how to translate them into Slovak without any change of the meaning in the context of a certain article.

The thesis is divided into three chapters. It contains six attachments. The first chapter is devoted to the current situation in Slovakia and abroad, it defines terms such as phraseology, idiom, metaphor and other figurative devices, describes their function in the English language and mentions some of the Slovak translators who deal with the translation of figurative devices.

Next chapter describes media and its language, how specific it is and how figurative devices are used in journalism, and specifically discusses the issue of translating these devices in the language of media. It also describes the English periodical *The Economist*, which is used as a basis for the practical part.

The final chapter deals with the analysis, definition and translation of figurative devices which have been selected from six articles written by *The Economist* periodical.

The result of this bachelor thesis is collection and processing of information, complex solution of the problematics of translating figurative devices in the language of media and their translation into Slovak language. In addition, we have summarized the function and specifics of the language of media, which includes figurative devices to enrich articles and attract reader's attention.

Key words: idiom, metaphor, figurative devices, language of media, translation.

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Introduction

Each language can be labelled as a “living thing”, which means that the single language adapts new words according to the cultural, technological, political, scientific and social development, is influenced by other languages and these tendencies cause the language to constantly develop and change.

An inseparable part of the English language are figurative devices, such as idioms, metaphors, personification, hyperbole, synecdoche, imagery, etc. which enrich the language and give it a special essence and diversity. The difficulty arises by their translation, as usually it is not possible to translate them word for word, we have to search more thoroughly into the etymology and meaning of the entire expression or phrase to correctly understand them and to be able to translate them appropriately.

This bachelor thesis deals with the problematics of translating idioms, metaphors and other figurative devices from English to Slovak language, especially in the language of media.

We have chosen this topic because of our interest in English terms that are difficult to translate and which often do not have a corresponding Slovak equivalent yet.

The aim of this bachelor thesis is to show how complicated it is to translate figurative devices that occur in media, what kind of complications might arise and how to deal with them in the process of translation, so we can interpret them correctly.

In the first chapter we will define phraseology and its fundamental elements – idiom, metaphor and some of the other figurative devices (simile, metonymy, personification, hyperbole, imagery, synecdoche and phrasal verb). We will describe their function and meaning within the English language and also mention some Slovak translators whose main focus is on figurative devices.

In the second chapter we characterise media and its language, in what way is this specific and how the figurative devices are used in journalism and specifically describe the problematics of translating figurative devices in the language of media. Moreover we present an English periodical – *The Economist*, which we use as a basis of the practical part.

The third chapter consist of the practical part, in which we analyze figurative devices from six articles that have been selected from two volumes of *The Economist* periodical. We will also offer their translation according to their etymology, definitions and meaning.

The wide spectrum of devices with figurative meaning are either translated directly, as they already have an appropriate Slovak equivalent, replaced by another figurative device

which words differ but the whole meaning remains the same or substituted by a word with literal meaning.

1. Current situation abroad and at home

The diversity of language is built upon the figurative devices, what brings the heterogeneity into the written and spoken word, changing the literal meaning of the single, individual words into a whole new perspective of figurative meaning. Idioms, metaphors and other figurative devices build a specific part of the lexicology - phraseology.

1.1 Phraseology

Phraseology is a set of phraseological units, a discipline that examines them. A phraseological unit is a fixed verbal connection with the figurative and inseparable meaning, often expressive. It is a linguistic discipline that examines phrasemes, phraseologies: historical, dialectal; current language. A set of phrases, phraseological units in the vocabulary of one language: phraseology of the Slovak language; Russian, English phraseology. Typical expression of an individual or expression characteristic for a certain work or social class, etc., idiolect. (Jazykovedný ústav Ľ. Štúra, n.d.)

The phraseological units enrich the language enormously, these units are special word groups that express an idea within a sentence as a fixed phrases with a figurative meaning. The classification of the phraseological units varies according to the different forms of this units, degree of motivation, structure, meaning, etc. (Zykova, 2006)

1.2 Idiom

An idiom is an expression which consists of one or more words (sentence) with a figurative meaning. (Wright, 2002:8) Words that build an idiomatic phrase cannot be translated word-by-word, as the words used in an idiomatic expression create an absolutely specific meaning (Spears, 2007:5).

“ An idiom is a number of words which, taken together, mean something different from the individual words of the idiom when they stand alone. The way in which the words are put together is often odd, illogical or even grammatically incorrect.” (Seidl, McMordie, 1978:4). Although in the English language do exist idioms that have a logical meaning and regular grammar.

Another definition by O'Dell and McCarthy (2010:6): "*idioms are a type of formulaic language. Formulaic language consists of fixed expressions which must be learned and understood as units rather than as individual words.*"

English language is rich in idioms that are widely used among native speakers. (Seidl, McMordie, 1978) They may appear in every situation, informal or formal, and they build a fundamental essence of the English language. (Wright, 2002:10) The often illogical meaning of the idiomatic expressions makes it difficult to the English learners (non-native speakers). In order to master the correct usage of idioms, a learner has to study their meaning by heart. (Seidl, McMordie, 1978:4).

Idioms are commonly used to emphasise something (e.g. *sink like a stone* - to fail absolutely), to agree or to keep up with someone during a discussion (e.g. *prick somebody's ears up* - to listen carefully), to comment on people (*to go up in the world* - to achieve a certain, higher, position within a social group or to gain money), to make something sound more interesting (e.g. *domino effect* - when something causes a series of other events to happen), to catch attention (e.g. *debt of dishonour/honour*), to show somebody's group membership (e.g. *drop in*). (O'Dell, McCarthy, 2010:8)

The usage of idiomatic expressions varies from the spoken word to written texts. They appear in everyday communication (also within slang), journalism (magazines, newspapers, TV news) and are often applied in the academic field or in business language and reports. (O'Dell, McCarthy, 2010:8)

Most of the English idioms are widely understood to English - speaking countries, although they may vary in every of these countries and differ from region to region. E.g. the British English idioms "*donkey work*" or "*hard cash*" slightly differ from the American English equivalents "*grunt work*" or "*cold cash*". (O'Dell, McCarthy, 2010:18)

1.2.1 The etymology of idioms

Many of the English idioms originate in history and culture and refer to traditions, ancient myths and war. (O'Dell, McCarthy, 2010:20) The modern idioms are usually derived from television, advertising, fashion, business, technology and politics (e.g. *the first lady of, from hell, fallen of the radar, go the extra mile* etc.). (O'Dell, McCarthy, 2010:20)

Idioms make language a dynamic structure, as the symbolic meaning often differ from the literal meaning. There are only in English language approximately 25,000 idioms. (The Idioms, 2019)

The most eminent thing concerning idiomatic expressions is their meaning. This way a native-speaker mostly does not consider the grammatical failures of the idioms which they use on a daily basis. The knowledge of the idiom's source plays an important role in recognizing the meaning. Many of the idiomatic expressions are rooted in the everyday English life, e.g. *to make a clean sweep of something*, *to hit the nail on the head*, etc. or idiomatic phrases from home life: *to eat humble pie*, *to be in the soup*. (Seidl, McMordie, 1978:5)

Some idioms come from the agriculture, e.g. *to go to seed*, *to lead someone up the garden path*, etc. Nautical and military life have enriched the language by introducing phrases such as: *when one's ship comes home*, *to cross swords with someone*, etc. There are also idioms that include animals, colours, body parts, etc. (Seidl, McMordie, 1978:5)

There are different ways an idiom has penetrated into the language; e.g. by the long-term usage. E.g. *to buy a pig in a poke*, where the word *poke* is an archaism and is only used in modern English within this idiomatic phrase. (O'Dell, McCarthy, 2010:5)

1.2.2 Types of idioms, classification

The structures of idiomatic phrases may take many different forms, they can be short or rather long. Many idioms are build up by a combination of noun and adjective (e.g. *cold war*, *dark horse*, these are the examples of the short idiomatic phrases, the longer ones are e.g. *to cut one's coat according to one's cloth*, *to take the bull by the horns*, etc.). (O'Dell, McCarthy, 2010:5)

Another aspect of the structure of idioms is their regularity. An idiom might be irregular, but at the same time sounds clear and understandable. E.g. *I am good friends with him*. This idiomatic phrase is grammatically incorrect but still easy to understand. (Seidl, McMordie, 1978:5)

On the other hand there are also idioms with a regular structure, but the meaning is not comprehensible, e.g. *To have a bee in one's bonnet*. In this case the form is regular and correct but the meaning is not clear. (Seidl, McMordie, 1978:5)

Moreover there are also idioms that consist of a irregular structure and meaning. E.g. *To be at large*, *to be in the swim*, *to be at daggers drawn*. (Seidl, McMordie, 1978:5)

Some idiomatic expressions are fixed according to their structure. This includes the way an idiom should not be changed at all or can be changed partly. E.g. *to give someone the cold shoulder* (“*to intentionally ignore someone or treat someone in an unfriendly way*”, Cambridge Dictionary, 2019). This idiom is fixed and therefore does not allow any variations. Most of the dictionaries provide a special mark by each idiom to show whether they are fixed or not and states which changes are possible. An example of a partly fixed idiom is: *to take/have/enjoy forty winks*, where the part *forty winks* is fixed and only the verb may vary. (Seidl, McMordie, 1978:7)

An idiom can take over some other different forms, such as similes, binomials, proverbs, euphemisms, clichés and fixed statements. (O’Dell, McCarthy, 2010:22)

Similes belong to a variety of idiomatic phrases that compare two things (e.g. *it fits like a glove*). Similes are usually fixed expressions and can only be changed slightly.

Binomials are idioms, usually 2 words that are connected by a linking word (mostly *and*), whereas the word order of a binomial phrase cannot be changed, e.g. *black and white*. The words used as binomials can be: synonyms, opposites, the same word, rhyming, alliterative or linked by words different from the word *and*. (O’Dell, McCarthy, 2010:24)

According to O’Dell and McCarthy (2010:26) proverbs are: “*short sentences which refer to something most people have experienced and which give advice or warning.*” Proverbs have a fixed form and their meaning cannot be easily recognized just by understanding the individual words, e.g. *where there’s a will there’s a way*.

Euphemisms are broadly used in communication and create a group of softening words and expressions which replace words that may sound unpleasant. E.g. *powder my nose* express the need to use the toilet. (O’Dell, McCarthy, 2010:28)

Clichés are short comments that are commonly used in day-to-day communication and certain situations. They often appear in slogans, TV shots, magazines and newspapers headlines. E.g. *look on the bright side, you can lead a horse to water but you can’t make him drink, truth will out*, etc. (O’Dell, McCarthy, 2010:30)

In daily communication are fixed statements also very common, e.g. *take it easy; so far, so good; get your skates on*, etc. (O’Dell, McCarthy, 2010:30)

It is also distinguished between the literal and idiomatic use of words, as one word can take over many different meanings as well as the idiomatic ones. E.g. the literal use of a word “*flood*”, *the river flooded a city* and the idiomatic use of this word: *the crowd flooded on to the pitch*. A *crowd* is often marked as *water*, depending on an idea that the crowd “*flows or trickle*” like water. (Wright, 2002:6) Nowadays, the idiomatic and metaphorical

use of words appear in spoken word or written statements more often than their literal form. (Wright, 2002:9)

1.2.3 Idioms dictionaries

With the problematics of idioms usage and their meaning deal specific dictionaries, such as the Cambridge Idioms Dictionary. The dictionary includes a wide range of up-to-date, most common idioms and explains which to use and how in formal or informal context. Usually the dictionary provides also an authentic example of each idiom. (O'Dell, McCarthy, 2010:10)

Corpus-based dictionary is another form of dictionary that is available on internet and provides meanings, origins as well as more examples. To the corpus dictionaries belongs e.g. the British National Corpus, which provides up to fifty examples of the use of idioms. (O'Dell, McCarthy, 2010:10)

L.Smith *Words and Idioms*, V.Collins *A Book of English Idioms* are other examples of the idioms dictionaries, where the idioms are categorized according to different semantic categories. (Zykova, 2006)

1.3 Metaphor

“The word metaphor derives from the Greek metapherein, transfer, as META + pherein, to bear” (Oxford English Dictionary, 1996; cited from Glucksberg, 2001). There is not only one way to define metaphor, the Oxford English Dictionary (1996) provides two main definitions of the term metaphor - the first refers to metaphor as a specific type of language, *“A figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable.”* (Oxford Dictionary, 2019). The second definition describes metaphor as a conceptual representation: *“A thing considered as representative of some other (usually abstract) thing: A symbol.”* (Glucksberg, 2001)

Another definition by Kemertelidze and Manjavidze (2011) describes metaphor as *“The term metaphor as the etymology of the word reveals, means transference of some quality from one object to another.”*

According to O'Dell and McCarthy (2010:12) metaphor is a description of characteristics possessed by a person (or those of objects or situations) that are compared to something with parallel features. Numerous idioms originate in metaphors, there is a thin

line between idioms and metaphors, by reason of that idioms are commonly used in everyday communication and usually stay fixed in English language, so a native speaker does not even realise the metaphorical origins behind an idiom they are using.

Metaphorical words are used to express thoughts by applying their figurative, extraordinary meaning to evoke special images and symbols these words represent. (Barac, 2012:21)

Metaphors, as well as idioms, are divided into those with literal and figurative meaning. For Glucksberg (2001) literal meaning is subjected to linguistic rules that are not dependant on context. Literal meaning is the basic and remains the same all the time, even when taken out of the context. On the other hand, figurative meaning is based on the literal one and creates a metaphorical substitution for the literal use of the word.

In order to discover and understand the meaning of metaphor it is crucial to work with contextual data, which is not necessary by understanding the literal meaning. As metaphor mostly take on the figurative meaning, many linguists agree that metaphors lay aside from meaning and semantic theories. “*All nonliteral speech . . . including metaphor, falls outside of the domain of synchronic linguistics . . .*” (Glucksberg, 2001).

Generally, in order to find out the meaning of any expression it is important to know the circumstances under which that expression would be true or false. (Glucksberg, 2001)

“*Since communication is based on the same conceptual system that we use in thinking and acting, language is an important source of evidence for what that system is like.*” (Lakoff, Johnson, 1980) From the linguistic point of view metaphor belongs to one of the most studied part of language in present scientific researches. Metaphors were believed to be the means of the language enrichment, but they are also carrying information. (complex metaphor) and are commonly used in poetry and rhetoric. (Lakoff, Johnson, 1980)

Based on the matter of linguistics, humans’ ordinary conceptual system originally consists of metaphorical thinking, e.g. the concept taken from the daily life - *argument*, creating together with the word *war* a conceptual metaphor - *Argument is war*, which can be expressed in wide range of variations (e.g. Your claims are *indefensible*, He *shot down* all of my arguments, etc.). (Lakoff, Johnson, 1980) It is therefore possible to speak of an *argument* not just as a *war*, but also in other words - e.g. *to win or lose an argument*. In comparison to war, when an argument is going to happen, people usually try to defend themselves, they plan strategies, change positions. This behaviour is closely related to the concept of war. (Lakoff, Johnson, 1980) Other examples, such as *life is a game*, *love is war*, *time is money*, etc. build a group of conventional metaphors. These are used in everyday communication

and they form the ordinary conceptual system. (Lakoff, Johnson, 1980) Another metaphorical phrases are based on an imagination, originality and creativity, they stand outside of the daily usage and can create new meanings, convictions and views of a certain culture. E.g. “*Love is a collaborative work of art.*” is a result of personal experiences, views and beliefs, which tries to emphasise one object by adding the attribute “*collaborative work of art*”, giving *love* a new meaning. (Lakoff, Johnson, 1980) Such metaphors can lead people to action, guide them to achieve goals, as it stress the importance of love, gives motivation, stimulate activity and shows that it is necessary to work on the maintainance of love, therefore such metaphor can be labelled as truthful statement. An opposite metaphor - “*Love is madness.*” does not acquire such characteristic, because if people believe that *love is madness*, they would not be motivated to work on it and maintain it. (Lakoff, Johnson, 1980)

The contrast between cultures gives this metaphor various meanings. Each culture views “*art*” as something different, consequently in matter of the metaphor “*Love is a collaborative work of art.*” love can be seen in other cultures as an object, illusion, or to mask the truth. (Lakoff, Johnson, 1980) This is to be considered when translating metaphors from one language (culture) to another, as it may sound inappropriately if translated word-by-word and not according to its meaning. (Lakoff, Johnson, 1980)

In some cases the whole sentence, paragraph or even a page can be considered as a metaphor, creating a special type of metaphor - complex metaphor. The whole text has a metaphorical meaning, looks emotional, or more precisely should evoke strong feelings. Such complex metaphors occur mostly in poetry. (Kemertelidze, Manjavidze, 2011) An example of complex metaphor: “*I want a breath of our passion to stir dust of deadlovers into consciousness to wake their ashes into pain.*” (Oscar Wilde, *The Picture of Dorian Grey*, cited from Kemertelidze, Manjavidze, 2011) the whole sentence is built upon metaphorical expressions.

Aristotle’s view of metaphor (from his work *On the Art of Poetry*) refers to the common features, which should be considered before building up a good metaphor (Aristotle 1984: 669, cited from Shelestiuk, 2006). Aristotle defined metaphor as a shift of a noun from one object to another object, as follows - genus for genus, genus for species, species for genus, and analogy. The replacement of one word for another word is a basis of the first three types. (Shelestiuk, 2006)

1.4 Other figurative devices

Definition by *New Webster's Dictionary of the English Language* (1975:571): Figure of speech - *n.* a mode of expression, as a simile, metaphor, or hyperbole, where words are employed in a nonliteral or unusual sense for special effects, such as lending vividness or heightening beauty of style.

1.4.1 Simile

A figure of speech likening or comparing two dissimilar things by the use of “*like*” or “*as*”. E.g. *as cold as ice, as hot as hell*, etc. (*New Webster's Dictionary of the English Language*, 1975:1409)

1.4.2 Metonymy

A figure by which one word is substituted for another on account of some actual relation between the things signified, e.g. “*we read Shakespeare*”, what means that we read his writings. Metonymy originates in the inner deep connection of words from the usual daily use. These connected words arise from a container-contents relation (bottle/water, can/juice), a whole-part relation (car/wheels, house/roof), a representative-symbol relation (king/crown, the president/the White house). (Yule, 2010:121)

1.4.3 Personification

The attributes and characteristics typical for human being are transferred to something (e.g. object) that normally does not possess any human characteristics, an inanimate object that exemplifies or embodies human's qualities. E.g. *The fire swallowed the entire forest*. (*New Webster's Dictionary of the English Language*, 1975:1109)

1.4.4 Hyperbole

Exaggeration that is used intentionally, a superlative statement that is meant not to be understood literally, e.g. *I told you a million times, I have a ton of homework, Heavy as an elephant*, etc. (*New Webster's Dictionary of the English Language*, 1975:740)

1.4.5 Imagery

Generally the images or the imagination process or the mental images that arise, the creation of pictographic images using the figures of speech, usually by writers and speakers. Imagery uses images and details to awake emotions. (New Webster's Dictionary of the English Language, 1975:750)

1.4.6 Synecdoche

A figure of speech which replaces a part for the whole, the whole for a part, the species for the genus, the genus for the species, the special for the general or the general for the special, as "*a fleet of ten sail*" for "*ships*", or "*to eat of the tree*" for "*fruit*", etc. (New Webster's Dictionary of the English Language, 1975:1557)

1.4.7 Phrasal verb

Phrasal verb is a group of words, usually verb and adverb/preposition which together form a verb phrase. As in case of other figurative devices, the meaning of a phrasal verb is not evident from the meaning of the single words. E.g. *break up*, *set off*, *give up*, etc. They can be either transitive (with an object) or intransitive (without an object). (Oxford Dictionary, 2019)

1.5 The Slovaks who deal with translating figurative devices

In Slovakia, some translators deal with the problematics of translating idioms, metaphors and other figurative devices, namely Zuzana Tabačková or Stanislava Gálová.

According to Tabačková (2012:95) a translator becomes often a poet when it comes to translating metaphors. The metaphor remained on the edge of translational thinking for a long time, some considered it even untranslatable. They perceived it as a language novelty that cannot be translated into a foreign language. If we adopted this opinion, we would have to deny the existence of Slovak translations of the masterpieces of world literature, in which translators were often confronted with metaphorical expressions. (Tabačková, 2012:95)

The following methods are suitable for translating metaphors: literal translation, substitution of metaphorical phrase, paraphrase (describing by non-metaphorical means), compression, increase or decrease of figurativeness. (Tabačková, 2012:101)

Idioms are an essential part of every language, although some languages (e.g. modern Arabic) do not use them as often as other languages (e.g. English). Because idioms are often culturally specific, the transfer of idiomatic expression to a foreign language is a special translation problem. Their meaning cannot be deduced from the individual lexical units, therefore the literal translation would be irrelevant. E.g. *cow juice* cannot be translated into Slovak literally because it would make no sense. Instead, we have to use the word milk. (Tabačková, 2012:107)

In the process of translating idioms, sometimes misinterpretation occurs when it is an idiom that has a literal and at the same time figurative meaning. Another translation problem may arise if an idiom in a source language is similar to the one in a target language, but in fact it is partially or completely different, e.g. the english expression *clear the air* might seem as the slovak phrase *vzduch je čistý*, actually it means clarifying misunderstanding during discussion. (Tabačková, 2012:109)

2. Aim, methodology and methods of research

The aim of this bachelor thesis is to explain why it is difficult to translate idioms, metaphors and other figurative devices from English, especially those that occur in the language of media, into Slovak language, what problems may occur in translation process and how to translate them into Slovak without any negative change of the meaning in the context of a certain article.

The following methods have been used: excerption of specific figurative devices from articles of *The Economist* and their subsequent analysis, research, evaluation and selection of a suitable or new translation solution.

2.1 Language of media

Journalism (from latin *publico* – to share) is a profession aimed at acquiring knowledge and information about a particular subject (e.g. political, literary, scientific journalism) and creating media for publishing opinions and attitudes on the subject through technical means (massmedia). It is characterized by a specific journalistic style which, as a professionally functional style, is formed culturally, historically and socio-politically on the basis of natural media. (Valček, 2002:71)

Medium (lat. medium - to intermediate) refers to an environment in which a particular process or phenomenon takes place. It is an intermediary, tool but also a dimension of communication in a text (expression, term, sign). The dimension of communication is mainly graphical (e.g. written word, symbol, etc.), acoustic (voice) or mental. Previously these factors used to be described as a communication channel. (Valček, 2002:31)

Words are very powerful tools and depending on the way people use them, they can even influence, persuade, convince or manipulate. This is one of the reasons the censorship was imposed on media in the past, so authors and journalist had to hide their messages behind the metaphors, figures, idioms, etc., in order not to awaken undesirable, unwanted attention but still to be able to spread news and various information. (Aitchison, Lewis, 2003)

Journalistic language is very unique, has a specific style and the way words are used in newspaper or magazines creates a whole new perspective. Usually, the mission of a journalist is to deliver the latest news very briefly, they have to sum up the most important

information and make it sound as interesting as possible to intensify the reading experience and first and foremost, attract the reader and draw his/her attention. (Barac, 2012:20)

The way how to make something sound more interesting and appealing is to use specific features of language, such as metaphors, puns, idioms, similes and other figures of speech. More than often happens that there come into existence newly created words (e.g. neologisms) which may also carry figurative meaning and therefore being difficult to translate, as it is obvious that these absolutely new words have not been translated, individually or within a certain context, into Slovak language yet. (Barac, 2012:21)

The use of idioms is an inseparable part of the journalistic discourse. Figurative language is often preferred to soften such expressions that could potentially offend or insult someone. (Droppa, 1998:33)

2.2 The problematics of translating figurative devices in the language of media

People perceive reality in different pictures, they have diverse thoughts and understanding of what they see and experience. Figurative devices enrich any spoken or written word, evoke familiar images in mind and help to make any information attention catching. This is functional when readers understand the message behind the figurative language. Understanding figurative devices in our first language is usually not difficult. The problem occurs when it comes to translation of these expressions. As idioms, metaphors and other figurative phrases are often based on a certain culture, traditions, customs and are bonded to specific regions, it is complicated to find suitable and appropriate substitution in a target language. Generally it is impossible to find the same equivalent of an English idiom in Slovak language. Using an idiom where the individual words differ, but the meaning remains the same is one of the solutions. Another one is to replace it for the phrase with literal meaning or just describe it. This way the meaning does not change, but it might result in a loss of diversity of the original text.

For the non-native speakers it is usually difficult to follow an article if it consist of too many figurative expressions. Even the headlines, that are meant to effectively express the main idea of the article, may repeatedly confuse readers as they are shortened into concise phrases, so prepositions, articles, auxiliary verbs, etc. are eliminated and the whole headline may even become a grammatical nonsense and therefore sometimes complicated to understand and translate. (Barac, 2012:24)

From the point of view of creation and interpretation of the text, the reference is one of the key terms defining the identity of building elements and segments of verbal structures. For example, the abstraction process can be decoded based on the correct determination of its reference structure. (Valček, 2002:37) The reference points to a different, alternative meaning or context, thereby expanding the spectrum of a possible meaning of the text or defining its limit of meaning. (Valček, 2002:39)

Text as a cultural representation always interacts with the material and mental frameworks, where both of these semantic levels (material and mental) can be confused or substituted in the reader's mind. (Valček, 2002:43) *“We live in a world where there is more and more information, and less and less meaning.”* (Baudrillard, cited from Valček, 2002:43)

When looking at the problems of understanding and translating journalistic texts, readers impression plays an important role. This depends on how the words are put together, what kind of aesthetic impressions they are supposed to stimulate. E.g. the expectations and imaginations might be linked to different perception if we read:

„In wine lies the truth.“ or: *„Wine contains alcohol.“* This situation is described as *„The effect of ambiguous perception“* (Valček, 2002:65)

2.2.1 The problematics of translating idioms

The discrepancy between languages makes it difficult to translate idioms from one language to the other adequately, because of the specific area or culture an idiom originates in. Some idioms already have their equivalents in other languages and the meaning of these mostly remains the same in both languages. (Wright, 2002:10) E.g. the English idiom *“let sleeping dogs lie”*, this one can be translated into German or Italian as these languages also refer to sleeping dogs, but in other languages does not exist such expression.

For that reason it is demanding to translate idioms. It is important to be careful during the translation process, because it is not possible to translate it word by word, the meaning of the whole expression must be taken into consideration. If there is not any suitable translation solution, one can just explain the meaning. (Wright, 2002:10)

2.2.2 *The problematics of translating metaphors*

“Language is a system of learned conventions and regularities that enable literal meanings to be derived independent of context or occasion of utterance. Once literal meanings are derived, then the work of interpretation can begin.” (Glucksberg, 2001)

The most common problem in translating metaphors is the contrast and differences between cultures and languages. Referring to the metaphor *“argument is war”*, there are cultures that view an argument as a matter of war, but it is also possible that not all languages connect these two words together. Some cultures may view an argument as something completely different, understand it differently, and therefore it is important to find an expression suitable for the certain culture, in order to avoid misunderstanding. (Lakoff, Johnson, 1980)

Relations between cultural values and metaphorical structures are fundamental in terms of translation. Some metaphors are coherent with the cultural values and cannot create opposites, e.g. *“more is better”* (coherent with *more is up* or *good is up*), *“less is better”* as an opposite does not create coherence with them. (Lakoff, Johnson, 1980)

2.3 **The Economist**

The Economist was first published in 1843. The idea behind establishing this newspaper was to express disagreement with the Corn Laws. The founder of *The Economist* was James Wilson, originally a producer of hats from Scotland. The newspaper was publishing articles covering political, literary and common themes, spreading its reliance on free trade, globalization and rejection of the government interference. (The Economist, n.d.)

The Economist is issued once a week, moreover it provide online information and events from around the world on a daily basis. The articles are usually divided geographically (sharing current news from Britain, Europe, the United States, China, Asia, Middle East and Africa) and thematically (Business, Finance and economics, Science and technology, Books and arts). Recently have been added columns on books, culture, art, business, finance, Asian politics and Latin America. This careful selection guarantees the reader a wide range of important information. (The Economist, n.d.)

The Economist is neither left- nor right-wing, but liberal in the traditional sense, based on so called radical centre. *„The result is a position that is neither right nor left but a blend of the two.“* (The Economist, n.d.)

3. Results and discussion

In this part, idioms, metaphors and other figurative devices from two volumes of the magazine *The Economist* are analyzed and translated into Slovak. Some figurative devices were possible to translate directly, other were substituted by another but equally meaningful expression and the rest of the figurative phrases without the Slovak equivalent were translated literally, according to the meaning of the whole sentence/paragraph.

To analyze articles from newspaper and magazines it is important to determine the main purpose of the certain article, the reason and idea behind it, consider the message, word frequencies, grammar, to whom it is written, etc. (Barac, 2012:19)

3.1 Figurative devices - Attachment A

The two paragraphs written by *The Economist* are part of the short news concerning business and finance collected from over the world with the title *Politics and Business*. The figures of speech are analyzed according to the meaning and definitions it has itself as well as according to the meaning within the whole context, with the aim to propose an appropriate translation solution while preserving the original meaning.

- *Capricious outbursts*

Or also “*outburst of emotion*”, *outburst* means a sudden or violent explosion of emotions or actions, often out of rage. New Webster’s Dictionary (1975:1052) defines *outburst* as a sudden and forceful breaking or bursting out, as of emotion, a sudden and forceful outflow, a spurt, as of energy or growth. *Capricious* is defined by New Webster’s Dictionary (1975:234) as an unpredictable and sudden change of opinions.

This expression can be translated as follows: *afekty, rozmary*; or even as something that happened unexpectedly or surprisingly: *nečakané/prekvapivé rozhodnutia*.

- *Tweet*

Informal, means a high sound made by a bird. According to the context, this meaning would not fit there. This word refers also to the social medium Twitter, and *tweet* means, in this case, sharing a piece of information through Twitter. Twitter is widely popular among politicians and businessmen, who publish there their opinions, news and information.

(Cambridge Dictionary, 2019) The word *tweet* is already known world wide, in Slovak language used untranslated as *tweet/tweetovať* or *tvít/tvítovať*.

- *Taking Tesla private, generally taking (something) private*

A term from business language, which means that a company or investor buy all the outstanding shares of another company, which lead to the withdrawal of this company from the stock market. Such company is then privately owned. (Business Dictionary, 2019)

Possible translation: *prevziať (Teslu) do súkromného sektora*.

- *Scratch your head*

The Cambridge Dictionary (2019) defines this idiom as thinking very hard or having difficulties understanding something. From the context, *left investors scratching their heads*, indicates the uncertainty of investors about the Elon Musk's decision.

This idiom originates in the habit of scratching head when thinking hard or trying to understand something. The proper Slovak translation would be "*lámať si hlavu nad niečím*" or "*ťukať si na čelo*". Although the individual words do not mean the same as the English version of this idiom, the meaning of the whole phrase remains the same.

- *To shield something (to shield Tesla)*

The noun *shield*, kin to shelter, a piece of armor used in war for defense, as body protection, usually carried on the arm. In military a metal screen stabile attached to a gun used for the protection of the gunner. As verb *to shield* - to cover (as when using a shield for protection), or to protect from potential danger or anything that can be harmful or offensive (New Webster's Dictionary, 1975:1391). The verb comes from the function of the shield - to cover or to protect, which gives this verb a figurative, metaphorical meaning.

Translated into Slovak as: *krytie, kryť, chrániť niekoho/niečo*, derived from the function and use of a shield as an object.

- *Plague (by)*

According to the Merriam Webster Dictionary (2019) the word *plague* as noun represents a catastrophic, devastating mischief or affliction or a fatal disease, illness, affliction causing death. As a transitive verb (*plagued, plaguing*) indicates constant

annoyance, irritation or disturbance, causing worry or distress (Merriam Webster Dictionary, 2019). The synonyms that can substitute plague are: worry, annoy, harass, tease, etc.

The meaning from the examined text - “*Mr. Musk said he was considering the move to shield Tesla, which has been plagued by production problems*” shows that Tesla has undergone severe production problems/worries. The word *plague* is metaphorically used in this sentence, as literally *plague* means disease, misery, disaster, catastrophe, something that spreads and persistently causes desperateness, problems, decadence. Following this analysis, the word *plague* in this case can be translated as “*sužovať, znepokojvať, trápiť, byť vystavený problémom*”, and therefore this sentence in Slovak language can sound: *Pán Musk uviedol, že zvažuje krytie Tesly, ktorá bola sužovaná problémami vo výrobe.*

- *Attacking Tesla shares, to attack something*

To attack/to assault usually refers to a physical threat, an act of violence, to fall upon with force. A drive to cause injury (physical or mental), but also to criticise someone or something forcefully and violently. (New Webster’s Dictionary, 1975:101)

In this case, attack does not refer to any physical threat, but it express that someone is trying to get something (here - shares) in an intense, sometimes forceful way.

In the Slovak translation we can use also the word *attack* as *útok, napadnutie, nátlak, nápor*; as in the Slovak language these words express the same situation (not attacking physically but metaphorically).

- *Come on the heels of something*

An idiom that indicates a situation/something that follows straight after another situation/something. (Cambridge Dictionary, 2019) In this text, *Mr Musk announced, that he is planning to take Tesla private, followed/happened soon after reports that a Saudi investment fund had taken a stake in the company.* (The Economist, 2018:8) Translated as: “*Musk oznámil, že zvažuje prevzatie Tesly do súkromného sektora krátko na to, ako Saudský investičný fond získal podiel na spoločnosti.*”

The possible variations of this idiom are: come/follow hard/hot on the heels of something. (Cambridge Dictionary, 2019).

There is not any Slovak equivalent for this idiom, the only way to translate this phrase is to describe the meaning or to use a word or a group of words which represents the same meaning literally, not figuratively.

- *Take a stake (in the company)*

From the financial and business point of view this expression means to be involved in financial practices (to have an interest, a share in the company). The person who *takes a stake in the company* gets advantages or profit in case the company is prosperous and successful.

This phrase is typical for financial and business language. In terms of “gambling”, this expression presents also the risk of gaining or losing something. (Cambridge Dictionary, 2019)

Other variations are e.g. *have/earn/gain/obtain a stake*, but the word *take* express effort of the subject to gain something, even by using force in figurative point of view.

To take a stake could be translated into Slovak as follows: *Získať podiel (na spoločnosti)*.

- *I'll see your bet and raise you*

This idiomatic phrase comes from gambling, especially poker, indicating a certain move. This phrase may vary slightly according to the amount someone wants to bet, e.g. I'll see your five and raise you six more. Playing poker requires betting, so the players take turns placing a bet. When one player places a bet, the others must 'see' it in order to stay in the game and bet this amount or also 'fold' to quit that round. Poker players use this phrase when they think they have a good chance to win and want to continue playing. After that, while pushing the chips, they usually watch the reaction of their opponent who set the certain amount before and still they can figure out the reaction and change the bet before even completing the turn. This is an illegal move that is not allowed in casinos. In gambling generally “*raise you*” refers to making a higher bet than that the other player made. (Phrasemix, n.d.) The Slovak translation could be: *Prijímam (vašu) stávkú a zvyšujem/navyšujem*.

This expression is not only used in terms of accepting a bet, it also represents the rise of the stakes. “*More generally, used when someone produces or reveals something. One says this to announce they will answer by producing or revealing something of their own.*” (Glosbe, 2019)

- *Trade war*

This expression points out a situation that occurs when two (or more) countries increase tariffs or trade barriers, creating an economic protection. E.g. when one country increased tariffs, the other country, as a reaction to this event, could also raise its tariffs.

It is a situation in which these two countries want to weaken each other's trade, what results in imposing tariffs or other barriers or restrictions. (Cambridge Dictionary, 2019)

Usually it is a disadvantage for developing countries or countries hit by poverty, as raising tariffs may result in overpriced goods and thus making them unavailable for its citizens. The “*war*” between these two countries may have an impact on the other countries (e.g. the trade war between China and USA impacts Europe as well). (Euractiv, 2019)

In this case, the phrase *trade war* does not refer to real war conflict, only takes over the attributes or characteristics of war transferring them into metaphorical meaning. One country tries to weaken the economy of the other one, wants to win over that country, gain advantage. As a response to this, the country that is disadvantaged reacts against by also imposing tariffs. Therefore the two countries lead a economical “battle”, not real war conflict.

Trade war can be directly translated as *obchodná vojna, ekonomická vojna, hospodárska vojna*. The Slovak translation uses the term “*war*” in a figurative point of view, what also refers to a conflict, quarrel with the aim to get the advantage, thus makes it possible to translate *war* directly and simply as *vojna* without any change of meaning.

- *Impose on*

Phrasal verb - a duty, something that must be obeyed or fulfilled, set by some kind of authority, as e.g. *impose taxes*, in this sentence *impose tariffs on*. Synonyms - to lay on, to set. (New Webster’s Dictionary, 1975:756) Force something on someone; also, levy a tax or duty. Force oneself on others; take unfair advantage of. (Cambridge Dictionary, 2019)

To impose tariffs on someone is a usual economical term, often appears in business, financial and economic texts. In the case of this sentence “*The Trump administration proceeded with plans to impose tariffs on a further \$16bn-worth of goods from China, which come into effect on August 23rd.*” (The Economist, August 11th - 17th, 2018:8) *impose tariffs on* can be translated as *uvaliť clo (colný poplatok), tarify*.

- *China said, respond in kind*

China said - is an example of a type of metaphor - personification. As *someone says/said* is an ability of human being, therefore a country is personified supposing an individual country cannot talk. It is possible to interpret China as a group of people/representatives, that have the decisive right/word. So *China* covers/sums up all the people that made a certain decision and announces it publicly.

In kind - (or in-kind) usually, this idiom is used in economic, financial, business environment and describes a sort of payment in which money does not involve. An example of such transaction is barter (paying with goods, services, etc.). (Merriam Webster Dictionary, 2019)

The other meaning, defined by the Cambridge Dictionary (2019) refers to an event, an action or a situation that arise as a consequence of another situation; to respond similarly. “*If you do something in kind, you do the same thing to someone that they have just done to you.*” (Cambridge Dictionary, 2019)

In this case we can use personification also in the Slovak translation: *Čína uviedla, že zareaguje rovnako/bude konať podobne/vráti úder.*

- *To levy (new duties) on*

Levy is a synonym to impose taxes, tariffs, fine or other charges, sometimes refers even to military duties, e.g. *levy an army; levy war on, upon or against.* (Government of Canada, 2019) Another definition by Collins Dictionary (2019) says that *levy (something) on (something/someone)* means to demand taxation, a certain amount of money that has to be paid to an authority, such as government or organisation. A taxation, tariff or fine that a person, company or country must pay as a sanction for something.

In Slovak, *levy on* means *uvaliť dane/daňové zaťaženie/daňový záväzok/vyberať dane.*

3.2 Figurative devices - Attachment B

This extract from The Economist issue *Has finance been fixed?* with the title *Game on* deals with the relationships between Russia, America and China and their leaders. The paragraph that has been selected with the purpose of researching and analyzing its figurative devices is rich in idioms, metaphors and other figurative expressions.

- *Game on*

An idiom, which indicates that a certain contest is going to take place, mostly connected with excitement. (Cambridge Dictionary, 2019)

When something that is considered challenging is about to happen. (Collins Dictionary, 2019) Or a phrase used to potentially start a game or competition. Also used in a situation when someone is convinced of his/her advantageous position and thinks that it will result in his/her favour. (Cambridge Dictionary, 2019)

This idiom is originally used as a headline of the article. A possible translation solution according to the whole article might be: *hra pokračuje*. This way the figurative meaning is preserved in Slovak language as well and the main word of this idiom *game* remains also in the Slovak version as *hra*.

- *Seek out*

Phrasal verb, which express the activity of constantly searching for and finding something. (Merriam Webster Dictionary, 2019)

Seek out also refers to look for/search for someone or something for longer period of time, until someone succeed to find that person or thing. (Cambridge Dictionary, 2019) Translated into Slovak as: *hl'adat', vyhl'adávat', obracať sa na niekoho (o pomoc, radu)*.

- *Pay tribute to*

To publicly honour someone, to show recognition, respect. Also to praise, admire someone. It could be a person, group or even a thing that is honoured. (Merriam Webster Dictionary, 2019)

“In the past, people often had to pay tribute to a ruler, which meant paying money in return for protection or for not being attacked.” (Farlex Dictionary, 2019)

Tribute: refers to something that is usually said, written, or given to express admiration, respect or recognition and especially occurs during formal occasions. Showing esteem, honour, appreciation for someone, tribute also refers to a formal event at which the honour is shown. (Cambridge Dictionary, 2019)

Other examples of this idiomatic phrase according to the Farlex Dictionary (2019): *“The movie pays tribute to an old adventure serial that ran on television in the mid-1930s.”* or *“Fans across the world are paying tribute to the pop star following his sudden death.”*

When translated, *pay tribute* refers to *vzdat' hold* in Slovak.

- *To strike a chord*

According to Cambridge Dictionary (2019) *to strike a chord* means a certain event or situation causing other people to change their opinion and to agree with that statement. Also when something strikes a chord, it refers to feelings of sympathy, excitement or enthusiasm. E.g. “*Her speech struck a sympathetic chord among business leaders.*” or “*His words will strike a chord with all colleagues.*” (Collins Dictionary, 2019)

This idiom is commonly used with the verb touch as well, i.e. to touch a chord means a considerable impression on someone. (Merriam Webster Dictionary, 2019)

Farlex Dictionary (2019) defines this idiom as something that may cause an emotional response, usually a strong one or to trigger strong feelings. E.g. “*Thank you for speaking, your words really struck a chord.*” Especially within the figurative meaning, *to strike a chord* means to make someone to bear something in mind, to take something into consideration, to become familiar with something.

In order to preserve the figurative meaning of this phrase in Slovak, we can translate it as follows: *hrať na citlivú strunu, hrať na pravú strunu*. In this case, the English idiom has its equivalent in Slovak language.

- *Triangular relationship*

More often is used the phrase *love triangle*, which refers to a relationship that consist of three people being in love with at least one other. Triangular relationship indicates also three participants or parties who are bonded together, sharing e.g. business relationship. This trinomial cooperation usually brings benefits to each party.

As used in the text: „*The triangular relationship between America, the Soviet Union and China that Mr Kissinger helped shape has provided a useful framework as Mr Putin has sought to revise the post-cold-war order.*“ (The Economist, 2018) triangular relationship describes a bond between three countries – America, the Soviet Union and China. In terms of translation it is not possible to use Slovak translation *milostný trojuholník*, as this is rather the translation of the above mentioned *love triangle*. Moreover, in this case it is not about any love relationship. *Trojuholník spolupráce*, or simply just *spolupráca medzi Amerikou, Sovietskym zväzom a Čínou* are more appropriate translation solutions.

- *Mirror image*

Two completely same looking things which sides (right and left) stand in opposite positions. It could also refer to someone or something that looks similarly as someone or something else. One situation “mirrors” another one, leads to similar results. E.g. *The current economic situation is a mirror image of the situation just a few years ago.* (Cambridge Dictionary, 2019)

According to Collins Dictionary (2019) the mirror image is a reflection of something, it could be the same looking thing or the same but with its sides reversed.

There exist also differences between the use of this idiom in Great Britain and in America. In British english it means that one person or object reflect another person or object in the same way, or they simply look similar, as their image in a mirror. (Collins Dictionary, 2019)

In American english is this idiom used as a image of two similar things with their left and right side exchanged. (Farlex Dictionary, 2019)

According to the sentence: „...*Mr Kissinger might recognise a mirror image of his own policy in a display of ever-closer ties between Russia and China, this time at America’s expense.*“ we can translate it as: *Pán Kissinger by mohol rozpoznať zrkadlový obraz/odraz/podobu/podobnosť, svojej vlastnej politiky v čoraz užších väzbách medzi Ruskom a Čínou, tentokrát však na americké náklady/na úkor Ameriky.*

3.3 Figurative devices - Attachment C

The text extract titled as *Politics* from The Economist issue *Has finance been fixed?* reffers to the hearing of The Senate Judiciary Committee into Brett Kavanaugh’s nomination to the Supreme Court. One idiom has been selected and translated from this extract.

- *To fall on deaf ears*

Fall on deaf ears represents a situation in which one’s suggestion, warning, request or attempt is absolutely ignored by someone else, to whom is the message addressed. Or when a person does not listen to the other at all, did not even notice that someone was talking. (Cambridge Dictionary, 2019)

E.g. “*Calls by the Democrats for the White House to release more documents relating to Mr Kavanaugh’s work for George W. Bush fell on deaf ears.*” (The Economist, 2018)

This idiomatic phrase refers to the literal meaning of the words - unheard, ignored, disregarded, in case of the example of this sentence.

The term deafness, being deaf (the physical disability to hear) is transferred to the perspective of figurative meaning, building a phrase *to fall on deaf ears* and thus form a meaning which express a temporary, conscious loss of hearing when someone is bored or just do not want to pay attention to someone else's opinions or suggestions. (Collins Dictionary, 2019)

This idiom, according to its meaning, already has a few Slovak equivalents. One option is to preserve the figurative meaning by using the Slovak idioms, such as *akoby hrach na stenu hádzal* or *jedným uchom dnu a druhým von*. Sometimes, when it does not fit into Slovak translations, it is possible to translate *fall on deaf ears* literally, i.e. using a literal Slovak word that has the same meaning as the idiom mentioned. E.g. *nepočúvať, ignorovať, nejaviť o niečo záujem, nestarať sa*, etc.

3.4 Figurative devices - Attachment D

The paragraph from The Economist article with the title *Lost treasures* describes a disastrous consequences of fire in Brazil's National Museum. This extract includes an idiomatic phrase: *to take its toll*.

- *Be taking their toll / to take its/their toll*

MacMillan dictionary (2019) defines *taking their toll* as an action which results should harm someone or destroy something, usually gradually. E.g. "*These deficiencies take their toll both on Member States and on the victims of persecution.*" (Linguee Dictionary, 2019)

To take its/their toll, according to the Cambridge Dictionary (2019), refers to a significant effect, influence or cause that lead to damage, suffering or even death. This damages are results of a gradual or permanent action. It also means a devastation of something as a consequence of using something or by hard living.

In this case, Slovak translation of this expression is possible with preserving its figurative essence. *Be taking their toll / to take its/their toll* translated into Slovak as *vybrať si svoju daň*, which also represents aftermaths of an act that developed gradually and which may result in a sort of damage.

3.5 Figurative devices - Attachment E

The fifth paragraph from the article *Has finance been fixed?* examines the financial crisis and its consequences, as well as the advantages and disadvantages of financial systems. Following figurative devices have been researched:

- *Seismic shocks*

The word *seismic* considered as a specialized (geological) adjective that refers to consequences which were caused by an earthquake. In general *seismic* means something that has enormous and huge harmful and destructive effect. (Cambridge Dictionary, 2019)

It could also relate to quakes or vibration of the earth surface as an aftermath of an explosive blast. According to Merriam Webster Dictionary (2019), the definition of the adjective *seismic* sounds as follows “*relating to a vibration on a celestial body (such as the moon) comparable to a seismic event on earth.*” And last but not least *seismic* describes something that has a great and broad impact. (Merriam Webster Dictionary, 2019)

Shock, then, represent an event or situation which occurs suddenly and unexpectedly and leads to something undesirable. It also refers to an action in which two objects hit each other and generate damage or a sort of movement. (Cambridge Dictionary, 2019)

Seismic in relation to wave (seismic waves) is widely known term, which indicates vibrations of the lithospheric plates. Seismic shock marks similarly an effect of an earthquake, just like seismic wave does.

An example of the use of seismic shock in a sentence: “*A second seismic shock of greater intensity about 10 million years ago, which resulted in the formation of a relatively undulated terrain.*” (Linguee Dictionary, 2019)

In the first 2 sentences of the text from Attachment E: “*When historians gaze back at the early 21st century, they will identify two seismic shocks. The first was the terrorist attacks of September 11th 2001, the second the global financial crisis,...*” (The Economist, 2018) *Seismic shock* does not refer to an earthquake in this case, but to events which had an enormous global impact. Events or actions that shocked the whole world. Therefore it is not accurate to translate *seismic shock* into Slovak as *zemetrasenie*, according to this text extract. In relation to this specific sentence, the translation of the expression *seismic shock* could sound as: *udalosti, ktoré otriasli svetom*. The verb *otriasť* has the same meaning as *to vibrate*, *to shake*; expressing a vibration of the world which was not caused by an earthquake or an

explosion, but by an event that shocked people around the world. In this sense both the English and Slovak versions carry figurative meaning.

- *Boil over*

Phrasal verb, usually connected with two meanings. The first is literal and describes a situation when a fluid is being heated and reaches the boiling phase, this fluid starts overflowing over the edge of a pan or a pot, what usually happens in a cooking process.

Another meaning, the figurative one, relates to emotions. When someone is facing a difficult situation for longer period of time, his/her negative emotions and anger grow gradually, until they reach a point in which they cannot be under control anymore and the person *boils over* - his/her anger bursts out. This outburst of emotions may then lead to arguments or fights. (Cambridge Dictionary, 2019)

In Slovak *boil over* in relation to emotions means *vykypieť, vybuchnúť od hnevu, vypuknúť, prepuknúť, citový výlev*.

- *Toxic loans*

This term came into existence during the financial crisis in 2008. The housing market was very prosperous before the crisis and as people were afraid of losing their money in crisis, they invested in the housing market. And Banks without hesitation gave money to everyone who asked for some, even though many of these people were not able to pay it back due to inadequate income or previous debts. As banks gave loans to almost everyone, prices of housing were growing more and more. The borrowers were able to partly pay the banks their money back, but as soon as they stopped paying, they had to sell their houses in order to be able to balance their loans. But the prices of houses were set higher over the amount of money banks lent to their customers. This led to creation of the term *toxic debt* or *toxic loan*, which labels a situation in which customers were given a loan that was backed by the customer's property, despite of the fact that the banks knew these individuals would not be able to pay them back, so the assets became unprofitable. (Elance, 2016)

“A toxic loan does not have sufficient collateral to meet the outstanding debt obligation when the borrower defaults. The lender is left with a large loss on the balance sheet and no way to recover the debt.” (Eanes, 2019)

In terms of translation, *toxic* does not mean something really poisonous, but something that, from the figurative point of view, makes the balance sheet being “poisoned”

and therefore leaving no possible option for the customer to pay the lent money back. It could be translated into Slovak as *toxická, kritická pôžička/úver*.

- *Unleashed chaos*

Unleash - indicates an action of releasing an animal from leash; to make someone free, having being trapped as on a leash before. It also refers to a energy or powerful force that begin to happen and cannot be taken under control or stopped, therefore become unrestrained and unshackled. *Unleash* marks something that was vigorously set in motion or by using force. (Oxford Dictionary, 2019)

Chaos - The origin of the noun *chaos* dates back to late 15th century and at that time referred to void or chasm, or a matter without certain form (from Greek word 'khaos'). (Oxford Dictionary, 2019) Nowadays *chaos* relates to disorder or confusion. Moreover, according to the Merriam Webster Dictionary (2019) *chaos* refers to “*The confused unorganized state of primordial matter before the creation of distinct forms.*”

These two words together build an expression which describes a state of uncontrolled disorder, translated into Slovak as “*rozpútany chaos*”.

- *Exhaust the scope*

Exhaust – transitive verb, which indicates tiredness, being exhausted as feeling high energy loss or a complete use of something what results in everything being gone. Absolute usage of available sources, complete research or study of something that further exploration is not needed. (Cambridge Dictionary, 2019)

Scope – noun, the extension of a subject, the possibility or ability to deal with something. This word originates in 16th century (in the sense ‘target for shooting at’): from Italian *scopo*, what means ‘aim’ or from Greek *skopos* which indicates ‘target’. (Oxford Dictionary, 2019)

According to the sentence from the text extract: „*Having exhausted the scope to cut interest rates, central bankers turned to quantitative easing (creating money to buy bonds).*“ (The Economist, 2018) the Slovak translation of the phrase *exhaust the scope* can be: *vyčerpať rozsah/možnosti/zdroje (na zníženie úrokových sadzieb)*.

- *Turbocharged*

Turbocharge - verb, more often used as an adjective *turbocharged*. It can describe something that contains compressor - a turbocharger, which provides a car with more engine power. (Cambridge Dictionary, 2019)

When used informally or in combination with something that does not have anything in common with engines, the features of a powerful engine are transferred to something or someone else, causing a shift to figurative meaning. *Turbocharged* then means making something even more powerful, dynamic, dominant, fast. (Oxford Dictionary, 2019)

In this context: „*Just as the causes of the financial crisis were many and varied, so were its consequences. It turbocharged today's populist surge, raising questions about income inequality, job insecurity and globalisation.*“ (The Economist, 2018) *turbocharged* is used as to stir up, induce or stimulate something, what refers to the Slovak words: *rozprúdiť, podnietiť*, or more expressively also *nakopnúť*.

3.6 Figurative devices - Attachment F

The passage of the article *Capital magnetism* deals with the positive developments in Liaoning province and how these are attracting new investors. Four figurative phrases have been selected and analyzed.

- *Sweep across*

The word „*sweep*“ is an ambiguous verb, it can be used as a transitive or intransitive verb. As a transitive verb is *sweep* used to describe cleaning, to win over someone else without putting so much effort into it, to rapidly spread something over with an impact on a certain area or to move something or someone by performing a quick but fluent movement. (Cambridge Dictionary, 2019)

As an intransitive verb, *sweep* carries following meanings according to MacMillan Dictionary (2019): „*to move quickly and smoothly without stopping for anyone or anything; to stretch over a large area, especially in a long wide curve.*“

The preposition/adverb „*across*“ means to move someone or something from one side to the other, usually connected to movements made over or through an area, a river, a country, a road, etc. (Merriam Webster Dictionary, 2019)

In this context, *sweep across* represents a situation or event (as *the wave of economic transformation*) that spread rapidly over a certain area (*from south to north of China*). A suitable translation for *sweep across* is, e.g. *rozšíriť sa, šíriť sa – Vlna ekonomickej transformácie sa rozšírila od juhu až po sever Číny*.

- *Centrifugal force*

This expression has its origins in physics and refers to a force that, by its power, is able to move an object that circulates around, to fluently move away from the center in gradually expanding circles. (Merriam Webster Dictionary, 2019). In the sentence of the text extract: „*The development of certain regions, from Shenzhen in Guangdong Province to Shanghai’s Pudong New Area, has served as a powerful centrifugal force exerting influence on surrounding areas and beyond...*“ (Xiaolong, 2018) the above mentioned regions had a significant impact on the other areas, spreading this influence from the centre, in this case from these regions, outward and on, affecting first the neighbouring areas and then farther out.

It is possible to use centrifugal force also in Slovak translation, directly translated as *odstredivosť* or *odstredivá sila*. Used within the sentence as follows: *Rozvoj určitých regiónov, od Shenzhenu v provincii Guangdong až po šanghajský Pchu-tung, ktorý akoby odstredivou silou šíril vplyv na okolité i vzdialené oblasti* or *ktorý ovplyvnil okolité i vzdialené oblasti*.

- *Grab headlines*

When something grabs headlines, it means it is that fantastic that it appears in numerous news and medias, gaining enormous public attention. (MacMillan Dictionary, 2019)

Something pivotal, interesting, attractive, famous, modern, etc. that appears on the headlines of articles in magazines, newspapers, TV or radio. (Merriam Webster Dictionary, 2019)

The word-for-word translation is not possible in this case, even though grabbing headlines could be translated as *chytľavé/pútavé titulky/novinky*, but within this certain context it would make no sense. There are various possibilities how to translate this phrase into Slovak, e.g. as *senzácia; správy, ktoré pútajú pozornosť novín; všade sa píše len o...; najnovšie/najdôležitejšie/najzaujímavejšie správy*, etc. *Rozvoj určitých regiónov, od*

Shenzhenu v provincii Guangdong až po šanghajský Pchu-tung, ktorý akoby odstredivou silou šíril vplyv na okolité i vzdialené oblasti a vďaka rýchlemu ekonomickému pokroku v procese púta pozornosť médií.

- *To assume the spotlight*

To assume is a transitive verb which has three different meanings: to accept, to pretend and to take control. To accept something as truthful, correct or authentic excluding any doubts or without requiring any proofs. To pretend – as to have a false feeling or belief of being someone else. And to take control of something without having the right to do such thing. (Cambridge Dictionary, 2019)

Spotlight – considering the figurative meaning, spotlight refers to someone or something that draws a lot of attention. (Merriam Webster Dictionary, 2019)

„Now, it seems to be the turn of northeast China’s Liaoning Province to assume the spotlight.“ (Xiaolong, 2018) To assume the spotlight is therefore a synonym to grab/catch/draw attention. Translated as follows: Teraz sa ale zdá, že pozornosť upúta/a obrat/zmena čínskej provincie Liaoning.

Conclusion

Translators often have to deal with new words and various nuances in a source language as each language constantly changes and adapts to diverse internal and external factors. The language of media is not an exception, as it frequently includes figurative language not only within an article, but also as a part of the headlines.

The aim of this bachelor thesis was to collect idioms, metaphors and other figurative devices from the English periodical *The Economist* and subsequently offer their translation solutions. We were dealing with the problems that might occur during the translation process of figurative devices and trying to find the most appropriate Slovak version of each device. This aim has been fulfilled with the use of definitions from various dictionaries, which help us better understand the meaning behind each phrase.

The first chapter of this bachelor thesis is aimed at clarification of the terms phraseology and its keystones, such as idiom, metaphor, simile, hyperbole, personification, metonymy, imagery, synecdoche and phrasal verb, to explain their function which is essential in order to be able to find or create their translation solutions. Furthermore we name some of the Slovak translators who deal with the problematics of translating figurative devices, especially Zuzana Tabačková who describes very thoroughly the problematics of translating figurative devices, especially idioms and metaphors, offers practical examples and clarifies which methods to use in the process of translating figurative phrases.

In the second chapter we described the language of media and its characteristics. Moreover we pointed out what kind of problems usually arise when translating idioms, metaphors and other figurative devices, which is fundamental for the purpose of translation and avoidance of mistakes.

The third chapter is aimed at the analysis of the text extracts from *The Economist* and its figurative devices. We examined six text extracts and defined idioms, metaphors and other devices with figurative meaning that appeared in these texts. We came to a conclusion that it is not always possible to substitute an English idiom with a Slovak one. Usually we had to work with their definitions and try to find which meaning is suitable according to the whole context. We were able to translate some of the idioms and other figurative devices directly while preserving the same meaning, some of them were replaced by devices which individual words differ from those used in the English phrases, but the whole meaning is equal and last but not least we used expressions with literal meaning to translate the figurative devices which do not correspond with any of the Slovak figurative devices.

The result of this bachelor thesis is the collection and processing of information, complex solution of the problems of translating figurative devices in the language of media and their translation into Slovak language. Moreover we have summarized the function of media and the specifics of its language, how this is build upon figurative language in order to attract reader's attention.

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Resumé

Bakalárska práca s názvom *Translating idioms, metaphors and other figurative devices in the language of media* (Problematika prekladu idiómov, metafor a ďalších obrazných pomenovaní v jazyku médií) sa skladá z úvodu, troch hlavných kapitol, záveru a resumé.

Každý jazyk môže byť označený ako „živý organizmus“, čo znamená, že jednotlivé jazyky sa prispôbujú, menia, obohacujú o nové slová a výrazy podľa kultúrneho, technologického, politického, vedeckého a sociálneho rozvoja a zároveň sa ovplyvňujú navzájom. Rozmanitosť jazyka je postavená na obrazných pomenovaniach, čo prináša heterogénnosť do písaného a hovoreného slova. Doslovný význam jednotlivých prvkov výrazu sa transformuje na úroveň významu obrazného. Idióm, metafora, personifikácia, hyperbola, synekdocha, symbol, a i. obohacujú jazyk a dodávajú mu osobitosť a rozmanitosť. Komplikácie vznikajú pri preklade týchto pomenovaní, vzhľadom na to, že ich nie je možné prekladať po jednotlivých slovách. Je potrebné skúmať ich etymológiu, definíciu a význam danej frázy ako celku, aby sme ich boli schopní správne pochopiť a následne korektne preložiť.

Cieľom tejto bakalárskej práce je objasniť problematiku prekladu obrazných pomenovaní z anglického do slovenského jazyka. Práca sa predovšetkým zameriava na obrazné pomenovania, ktoré sa vyskytujú v jazyku médií, aké problémy sa pri ich preklade môžu vyskytnúť a ako je možné tieto výrazy vhodne preložiť do slovenčiny bez toho, aby vznikol posun významu v kontexte daného novinového článku.

Využitie boli nasledovné metódy: abstrahovanie konkrétnych obrazných pomenovaní z článkov periodika *The Economist* a ich následná analýza, výskum, zhodnotenie a výber vhodného alebo návrh nového prekladového riešenia.

Prvá kapitola je venovaná súčasnej situácii na Slovensku a v zahraničí. Objasňuje pojem frazeológia – ako súbor frazeologických jednotiek a obrazných pomenovaní, lingvistická disciplína, ktorá sa zaoberá skúmaním týchto jednotiek. Ďalej definuje konkrétne obrazné pomenovania: idióm, metafora, prirovnanie, personifikácia, metonymia, hyperbola, symbol, synekdocha a frázové sloveso. V podkapitole *Idióm* je charakterizovaná funkcia idiómov v jazyku, ich etymológia a klasifikácia a stručne popisuje slovníky o idiómoch, ktoré sú dôležitým pomocníkom pre pochopenie jednotlivých idiomatických výrazov a ich preklad. Nasledujúca podkapitola skúma a definuje metaforu, vysvetľuje

kontrast medzi metaforou a idiómom, vymenúva a rozoberá rôzne príklady metaforických fráz. Ďalšia podkapitola výstižne zachytáva definície ostatných frazeologických jednotiek. Okrem tejto problematiky sa prvá kapitola zaoberá aj slovenskými prekladateľmi, ktorí sa venujú prekladu obrazných pomenovaní.

V ďalšej časti sú opísané ciele a metódy práce, konkrétne sa venuje médiám a ich jazyku. Obrazné pomenovania sa v publicistickom štýle vyskytujú z dôvodu zvýšenia atraktívnosti článkov, pre upútanie pozornosti čitateľa a kvôli prepojeniu materiálnej a mentálnej koncepcie u čitateľa. Práca ďalej rozoberá špecifiká tohto jazyka a opisuje problematiku využitia a prekladu idiémov, metafor a ďalších obrazných pomenovaní v jazyku médií. Ľudia vnímajú realitu rôzne, majú odlišné myšlienky a chápanie toho, čo vidia a zažívajú. Obrazné pomenovania vyvolávajú v mysli známe asociácie a predstavy a pomáhajú autorom článkov pritiahnúť pozornosť čitateľa, čo funguje, ak čitatelia pochopia význam skrytý za obrazným pomenovaním. Pre tých, ktorí sa učia anglický jazyk je zvyčajne ťažké pochopiť článok, ak sa skladá z príliš veľkého množstva obrazných výrazov, keďže si ich nemôžu preložiť slovo po slove. Aj titulky, ktoré majú stručne vyjadriť hlavnú myšlienku článku, môžu opakovane zmiest' čitateľov, pretože sú skrátene na frázy bez predložiek, členov, pomocných slovies atď. a preto je často zložitá porozumieť im a preložiť ich.

V poslednej časti tejto kapitoly je charakterizované anglické periodikum *The Economist*, ktoré bolo použité ako základ praktickej časti tejto bakalárskej práce.

Tretia kapitola obsahuje výsledky práce a diskusiu. Konkrétne sa skladá zo šiestich častí, pri čom každá je venovaná jednému úryvku z článkov periodika *The Economist*. Využité boli dva týždenníky *The Economist* s titulkami *Has finance been fixed?* a *Stuck in the past*. Obsah a podstata článkov z ktorých sú extrahované úryvky sú všeobecne opísané na začiatku každej podkapitoly, kompletne úryvky sú priložené na konci práce v prílohách.

Prvý úryvok je venovaný politike a obchodnej činnosti. Využíva kratšie vety a tým stručne podáva dôležité informácie, ktoré zaujmú čitateľa. V tomto krátkom úryvku sa vyskytuje veľký počet obrazných pomenovaní, ako napríklad *come on the heels of something*, *scratch your head*, *tweet, I'll see your bet and raise you* a i.

Druhý úryvok sa zaoberá vzťahmi medzi Amerikou, Ruskom a Čínou, využíva obrazné pomenovania ako *to strike a chord*, *pay tribute to*, *mirror image* a mnohé ďalšie.

V ďalšom úryvku ide o pojednávanie Súdneho výboru Senátu ohľadom nominácie pána Brett Kavanaugh na najvyšší súd. Z tohto úryvku bol abstrahovaný, analyzovaný a preložený idióm *to fall on deaf ears*.

Štvrtý text opisuje požiar a jeho následky v Národnom múzeu v Brazílii. Tento úryvok obsahuje idiomatickú frázu *to take its toll*.

V piatom úryvku je rozoberaná finančná kríza a jej následky, ako aj výhody a nevýhody finančných systémov. Využitie boli nasledovné obrazné pomenovania: *unleashed chaos, toxic loans, seismic shocks* a i.

Posledný úryvok sa venuje tomu, ako pozitívne vývojové trendy v provincii Liaoning lákajú investorov. *Centrifugal force, grab headlines, to assume the spotlight* sú výrazy s obrazným významom použité v tomto texte.

Výsledkom tejto bakalárskej práce je zber a spracovanie informácií, návrh komplexného riešenia problematiky prekladu obrazných pomenovaní v jazyku médií z anglického do slovenského jazyka. Dospeli sme k záveru, že nie je vždy možné nahradiť anglický idióm slovenským. Zvyčajne sme museli pracovať s ich definíciami a snažiť sa zistiť, ktorý z významov je vhodné použiť vzhľadom na kontext celej vety alebo úryvku. Boli sme schopní preložiť niektoré idiómy a ďalšie obrazné pomenovania priamo, tzn. podarilo sa nám zachovať rovnaké jednotlivé slová výrazu a aj celkový význam medzi anglickými a slovenskými obraznými jednotkami (ako napr. *centrifugal force* – odstredivá sila alebo *I'll see your bet and raise you* – prijímam stávkku a zvyšujem). Niektoré anglické frazeologické jednotky sme nahradili slovenskými, ktorých individuálne prvky sú odlišné (nemajú doslovný význam ako tie, ktoré boli použité v anglickom jazyku) ale význam sa zhoduje (napr. *scratch your head* - lámať si hlavu nad niečím, ťukať si na čelo) a v neposlednom rade výrazy, ktoré nezodpovedajú žiadnemu zo slovenských obrazných prostriedkov sme substituovali slovom alebo skupinou slov s doslovným významom, pričom výsledný význam zodpovedal originálu, avšak stratil obraznosť (napr. *come on the heels of something* – následne, krátko po tom). V niektorých prípadoch bolo možné využiť viacero z týchto možností, ako napr. *to fall on deaf ears* je možné preložiť obrazne aj doslovne: akoby hrach na stenu hádzal, jedným uchom dnu a druhým von, nepočúvať, ignorovať, nejaviť o niečo záujem, nestarať sa.

Táto bakalárska práca spĺňa stanovený cieľ, objasňuje problematiku prekladu obrazných pomenovaní v jazyku médií a navrhuje prekladateľské riešenia idiómov, metafor a ďalších obrazných pomenovaní z vybraných článkov anglického periodika *The Economist*.

Attachment A

The following paragraphs have been taken from *The Economist* magazine from August 11th - 17th, 2018; main title: *Stuck in the past*, Volume 428, Number 9104, page 8, subtitle: Politics:

“Even by the standard of his previous capricious outbursts, Elon Musk’s tweet that he is thinking about taking Tesla private left investors scratching their heads. Such a buyout would be the biggest in history. In a memo on the carmaker’s website, Mr. Musk said he was considering the move to shield Tesla, which has been plagued by production problems, from the short-term demands of public markets and to stop short sellers from attacking Tesla’s shares. Some wondered whether such a significant disclosure about the business followed the proper regulatory rules. Mr. Musk’s announcement came on the heels of reports that a Saudi investment fund had taken a stake in the company.”

“I’ll see your bet and raise you

The trade war between America and China intensified. The Trump administration proceeded with plans to impose tariffs on a further \$16bn-worth of goods from China, which come into effect on August 23rd. China said it would respond in kind. It had earlier threatened to levy new duties on \$60bn-worth of American exports if America implemented tariffs on another \$200bn worth of Chinese products.”

Attachment B

The following paragraphs have been taken out of *The Economist* magazine from September 8th-14th, 2018; main title: *Has finance been fixed?*, Volume 428, Number 9108, page 43, subtitle: Game on.

„Throughout the upheavals of the past couple of decades in Russian-American relations, there has been one American politician and thinker whom Russia’s president, Vladimir Putin, has consistently sought out, engaged with and paid tribute to. That is Henry Kissinger, the doyen of cold-war diplomacy and the author of rapprochement with China and detente with the Soviet Union. Mr Kissinger’s realist view of the world apparently strikes a chord with Mr Putin, who thinks the collapse of the Soviet Union was the biggest geopolitical disaster of the 20th century. The triangular relationship between America, the Soviet Union and China that Mr Kissinger helped shape has provided a useful framework as Mr Putin has sought to revise the post-cold-war order. Nearly 50 years after Richard Nixon’s opening to China, Mr Kissinger might recognise a mirror image of his own policy in a display of ever-closer ties between Russia and China, this time at America’s expense.“

Attachment C

The following paragraphs have been taken out of *The Economist* magazine from September 8th-14th, 2018; main title: *Has finance been fixed?*, Volume 428, Number 9108, page 7, subtitle: Politics

„The Senate Judiciary Committee began its hearing into Brett Kavanaugh’s nomination to the Supreme Court. Calls by the Democrats for the White House to release more documents relating to Mr Kavanaugh’s work for George W. Bush fell on deaf ears (over 1m pages have already been released, more than for any previous Supreme Court nominee). Democratic senators griped about the vetting process and activists disrupted the hearing, but Mr Kavanaugh is likely to be confirmed.“

Attachment D

The following paragraphs have been taken out of *The Economist* magazine from September 8th-14th, 2018; main title: *Has finance been fixed?*, Volume 428, Number 9108, page 7, subtitle: Lost treasures

„A huge fire consumed Brazil’s National Museum in Rio de Janeiro. No one was hurt, but the fire destroyed most of the 20m treasures inside, including dinosaur bones and the oldest human fossil found in the Americas. What caused it is unknown, but shoddy maintenance, a minuscule budget and years of neglect have taken their toll. It was the third major blaze at a Brazilian cultural institution in eight years.“

Attachment E

The following paragraphs have been taken from *The Economist* magazine from September 8th-14th, 2018; main title: *Has finance been fixed?*, Volume 428, Number 9108, page 11, subtitle: Has finance been fixed?

„When historians gaze back at the early 21st century, they will identify two seismic shocks. The first was the terrorist attacks of September 11th 2001, the second the global financial crisis, which boiled over ten years ago this month with the collapse of Lehman Brothers. September 11th led to wars, Lehman’s bankruptcy to an economic and political reckoning. Just as the fighting continues, so the reckoning is far from over. Lehman failed after losing money on toxic loans and securities linked to America’s property market. Its bankruptcy unleashed chaos. Trade fell in every country on which the World Trade Organisation reports. Credit supplied to the real economy fell, by perhaps \$2trn in America alone. To limit their indebtedness, governments resorted to austerity. Having exhausted the scope to cut interest rates, central bankers turned to quantitative easing (creating money to buy bonds). Just as the causes of the financial crisis were many and varied, so were its consequences. It turbocharged today’s populist surge, raising questions about income inequality, job insecurity and globalisation. But it also changed the financial system (see Briefing). The question is: did it change it enough?“

Attachment F

The following paragraphs have been taken from *The Economist* magazine from September 8th-14th, 2018; main title: *Has finance been fixed?*, Volume 428, Number 9108, page 8, subtitle: Capital Magnetism, author: Zhang Xiaolong.

„Broadly speaking, the wave of economic transformation produced by reform and opening up over the past four decades swept across China from south to north. The development of certain regions, from Shenzhen in Guangdong Province to Shanghai’s Pudong New Area, has served as a powerful centrifugal force exerting influence on surrounding areas and beyond and grabbing headlines around the world via rapid economic progress in the process. Now, it seems to be the turn of northeast China’s Liaoning Province to assume the spotlight.“