Types of Interlingual Equivalents of Phraseological Units and Metaphors in Literary Translation

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Abstract
In the following research, the types of interlingual phraseological equivalents, similes, and some metaphors in the novels of Turgenev *Rudin* and *A Nest of the Gentry* are studied from the perspective of their structure, semantics, and origin; attention is paid to differences related to the specifics of realia and lacunae translation (when reproduced in Slovak and English). We focus on biblical and ancient phraseology, aphorisms, catchphrases, allusions, reminiscences, and similes, which are translated in different ways. Based on the theory of equivalence in general and the translation of idioms in the fiction text, and the principle of structural-semantic modeling and variability of phraseological units, analogs and partial equivalents are analyzed from the point of existing lexical-grammatical and stylistic differences and formal-semantic transformations. The latter is a sign of the specific idiostyle and individual writer’s manner of Turgenev. When the original phraseological unit is translated without noticeable emotional and expressive connotations with the help of metaphors or a free word combination, or when, on the contrary, a free word combination or metaphor is replaced by a phraseological equivalent, various cases of transfer, reproduction of figurative and expressive means, and literary and lexical tropes are distinguished. In the meantime, the original phraseological unit may correspond to a comparative phrase during translation.

Keywords: analog, cognitive image, equivalent, metaphors, phraseological units, transformation, translation into English and Slovak, Turgenev

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**Introduction**

The problem of the interlingual correlates in the translation of fiction literature is closely interconnected with the linguistic-cognitive and linguistic-cultural conceptualization of the world picture of a certain language and the search for reliable formal-semantic equivalents in translating the ethnocultural content.

Russian classics in the cognitive-pragmatic, semiotic-linguistic, and lingo-poetic aspects are the object of studies by Dzida, 2009; Yesakova-Kharatsidis, 2014; Seliverstrova, 2014. The theoretical basis of the research is the works of domestic and foreign scholars on the theory of translation, problems of equivalence and adequacy of literary translation (Schweitzer, 1988; Barkhudarov, 1975; Nelyubin, 2016; Komissarov, 1990; Fedorov, 2002, etc.) on the interpretation of the fiction text in the linguistic-conceptual and semiotic aspects (Kolomiets, 2011; Mokienko, 2014; Selivestrova, 2014; Tyshchenko, 2021 and others).

Adequate translation of phraseological units into any language presents a challenge considering the fact that “their meaning, as is well known, is not equal to the sum of meanings of their components, i.e., words, due to which the word-for-word translation of such word combinations is in most cases impossible, and the whole word combination acts as a unit of translation” (Barkhudarov, 1975, p. 181).

Komissarov (1990) identifies the following subject-logical and connotative components, which are the most important for the matching of a phraseological unit in the FL: 1) figurative or figurative component of phraseological unit meaning; 2) direct or subject-matter component of phraseological unit meaning, which is the basis of image; 3) emotional component of phraseological unit meaning; 4) stylistic component of phraseological unit meaning; 5) national and ethnic component of phraseological unit meaning.

The research objective involves the following:

- to trace the peculiarities of the figurative and cognitive structure of analogical phrases for the designation of emotions (differences in the internal form, synonymous substitutions, approximate translation); identify partial, and incomplete equivalents;
- to analyze the facts of phraseological units translation with free, non-image word combinations or metaphors or, vice versa, as a reflection of the “process of losses and compensations” during translation;
- to identify cases of “interdomain translation” of equivalents, wherein two or three languages have different conceptual zones of cognitive images of phrasemics or metaphors represented;
- to present similar and various trends in the translation of some similes, biblical and ancient phraseology, allusions, reminiscences, and intertextual phrases in the literary text; fragmentarily consider the peculiarities of particular somatic conceptual metaphors translation.

**Literature Review**

Regarding the ways of transmitting the PU, Retzker (2006) distinguishes the transmission (1) with a complete preservation of the foreign-language image, (2) with a partial change in the figurativeness, (3) with a complete substitution of figurativeness, and (4) with the removal of figurativeness.
The same statements make the representatives of the Polish translation schools from Poznań (Barańczak, 1992; Balcerzan, 2010), Krakow (Tabakowska, 2009), and Lublin (Lewicki, 2000) who emphasize the importance of the cognitive interpretation of translation. The appeal to parallel and double texts by Polish linguist Jan Wawrzyńczyk (1991) is also prompted by a peculiar idea of “search from the opposite”. Wierzchoń (2008) also proposes the method of confrontation of translated pairs in his work “Odtwarzalność w granicach pary przekładowej”.

As noted by Omar (2020), the conceptual metaphor analysis functions as a microscope for unveiling the most minor details during the process of translation. Translation transformations should preserve the potential of the source text and retain the meaning of conceptual metaphors.

Based on the original and the translation phraseology ratios, modern classifications experience according to the degree of their functional and semantic-stylistic correspondence (Heesch, 1977; Kammer, 1985; Vlakhov & Florin, 1986; Solodukho, 1982; Kosta, 1986; Mlacek, 1980), for practical purposes, it is possible to establish the main types of interlingual phraseological equivalents that present various difficulties for translators.

This aspect of cross-linguistic comparisons was called the “theory of regular correspondences” (Schweitzer, 1973, p.17). Schweitzer (1973) divided all types of interlanguage equivalents into two groups: equivalents and variant equivalents (analogs). In turn, the scientist classified equivalents into one-sided and two-sided (Schweitzer, 1973). Other variants of the equivalents are considered by Schweitzer (1973) as methods of translation: a) specification of undifferentiated and abstract concepts; b) logical development of concepts; c) antonymic translation; d) compensation (p. 213).

Based on Retzker’s, Kunin’s works also distinguish mono equivalents (constant equivalents as the only possible translation that depend on the context) and selective equivalents (one of two or more equivalents chosen for translation) (Retzker 2006). From the point of the meaning correlation view, lexical composition, etc., the author distinguishes between full and partial equivalents. The latter shows lexical or grammatical differences from the original. The differences may lead to partial lexical equivalents and partial grammatical equivalents being identified.

A small group of researchers and theorists (Nida, Halverson, Lewandowska-Tomaszczyk) tried to investigate the equivalence from a cognitive point of view, that is, to focus primarily on the processes in the minds of the original author and the translator involved in communicative acts, revolving around translated texts (see: Boyko, 2022).

Ukrainian researcher Boyko (2022) focuses on the cognitive equivalence in translation concept, which is the cognitive equivalence of the original units and translation units as a comparative cognitive process of two texts and their respective perception modeled in the minds of translators during translation activity consequence.

Translating a metaphor is not only a transformation of linguistic symbols at the rhetorical level but also a complex intercultural cognitive activity. In the process of metaphor translation, no matter which translation strategy is adopted, the translator needs to master the deep meaning and cultural connotation of the metaphorical expression and choose the appropriate equivalent based on understanding the metaphorical cognitive process of the source language to achieve the goal of cross-cultural communication.

The relevance of this research is due to several factors. First, in the second half of the nineteenth century, the Slovak Russophile attitude was gaining momentum, which manifested
itself in a particular interest in Russian literature. However, the works of Turgenev did not enjoy wide popularity (unlike those of Dostoevsky and Tolstoy). Repon (2013) explains this by the fact that there were few translations of Turgenev’s works. Svetozar Gurban-Vayanský (1957) also noted the poor quality of these translations, stating that translations of Turgenev’s books into Slovak were so bad that Slovak readers did not want to read them. Consequently, the issue of high-quality artistic translation of Russian classics into Slovak is urgent.

The objective of this research is to observe phraseological units, comparison, and metaphors in literary translation from the point of view of their structure, semantics, and functional-stylistic features in Turgenev's novels Rudin (1973), A Nest of the Gentry (1981) and its translated versions into Slovak (Rudin (2005), A nest of the Gentry (1934)) and English (1985). The research pays special attention to total equivalents in literal translation and partial ones, represented by various lexical-semantic and grammatical (morphological and syntactic) substitutions and types of interlanguage phraseological equivalents (full, partial, absolute, approximate, analogs, lack of phraseological unit in the target text, etc.).

Method
Modern phraseological theory and paremiology actively use the method of structural-semantic modeling for a systematic description of phraseological-semantic fields and groups in their comparative and translational analysis of units. (Alefirenko, Dobrovolskyi, Ivchenko, Mokienko, Uzhchenko and others). At one time, within the framework of this methodology, Mokienko proposed the consideration of proverbs in three aspects: modeling –non-modeling, figurativeness – non-images, and implicitness – explicitness (Mokienko, 1989, 1999).

As the well-known phraseologist Mokienko showed, the model, which considers the structure, lexical and grammatical properties, internal form, image, and semantics of the phraseological unit, displays the unity of these formal and meaningful features. Thus, the model is understood as a structural-semantic invariant of stable combinations (with paradigmatic connections of units). And the toolkit of this technique is produced as a result of the analysis of some phraseological units, united by an ordinary meaning, the same type of syntactic structure, the variation of lexemes-components within a homogeneous thematic group (Mokienko, 1989).

Idiomatic language becomes another knotty issue in translation. Idioms in any language are rooted in the cultural/social milieu of the community, and it will be difficult to relocate to a completely different soil (Mykhaylenko, 2015). Nida (1964) categorized equivalence into two-formal and dynamic. In formal equality, there is complete correspondence between the two texts regarding structure and content, and it will try to convey as much about the SL text as possible. Formal equivalence becomes the characteristic of an accurate translation. Dynamic equivalence aims at creating a similar impact as the SL text on its readers or recreating a similar relationship between the reader/listener and the text. Both forms of equivalence have their pros and cons and are relevant according to the translation contexts.

Nida argued that there are two types of equivalence, namely formal equivalence—which in the second edition by Nida and Taber (1982) is referred to as formal correspondence – and dynamic equivalence. Formal correspondence “focuses attention on the message itself, in both form and content”, unlike dynamic equivalence, which is based upon ‘the principle of equivalent effect” (p. 159, as cited in Leonardi, 2000). It is carried out utilizing: 1) equivalents (absolute and relative);
2) a phraseological analog (variant); tracing; 3) descriptive translation (Neliubin, 2009). Translation “idiom to idiom” (Leonardi 2000).

Popovic identifies four types of equivalence in translation: Linguistic equivalence: Similarity between words of the SL and TL. This occurs in ‘word for word translation; Paradigmatic equivalence: Similarity between grammatical components; Stylistic equivalence: Similarity in the meaning or impact of the expressed text/message; Textual (syntagmatic) equivalence: Similarity in the structure and form of the texts. When it comes to idioms and metaphors, the translator will have to aim for stylistic equivalence where, according to Popovic, there is “functional equivalence of elements in both original and translation” (as cited in, Mykhaylenko, 2015, p. 170)

Research Procedures

In the process of considering the transformation, structural and semantic transformation of phraseological units, we applied some elements of this technique of phraseological units that have a pronounced national-cultural connotation and connection with naive-mythological and ritual representations (compare phraseological unit вывести на чистую воду, родиться под счастливой звездой and others related to the conceptualization of TRUTH, DECEPTION, HAPPINESS, LUCK, etc.). When considering some somatic metaphors in the novel, we turned to authoritative cognitive developments on conceptual metaphors, which allowed us to discover the conceptualization of spatial, somatic, and other metaphorical images (reflection of the image of emotions as a container of SOUL, HEART, the physical metaphor of suffering, disease, etc.)

On the other hand, as noted, the article uses the method of searching for interlingual phraseological equivalents, which goes back to the ideas of Nida and Tabor (1982), which is reflected in some works on contrastive phraseology. Before considering the group of the phraseological analog in the literary texts, let us turn to the characteristics of this equivalence type suggested by the Polish researcher Cherwinska-Sladkewycz. This researcher significantly expanded and supplemented the well-known lexicography of Solodub’s ethnocultural phraseological parallels classification (Cherwinska-Sladkewycz, 2004; Solodub, 1985). Kosta (1996) clearly distinguishes phraseological and non-phraseological translation of phraseological units, believing that the source language phraseological units should be translated by phraseological means. However, the translation reality requires the second type of translation. He proposes the following equivalents’ types based on Hasek’s novel The Brave Soldier Shveik translations (Kosta 1986: 496-498): Type I: a) total equivalence (Totale Aquivalenz); b) maximum equivalence (Maximale Aquivalenz). Type II: approximate equivalence (Approximative Aquivalenz). Type III: optional equivalence (Facultative Aquivalenz); Type IV: phraseological null equivalence (Phraseologische Null-Aquivalenz).


Closely related to the issue of translation transformations in a cultural or artistic text is the problem of compensatory losses during translation. In this regard, the researchers note: “Implicit
in most translation theories is the assumption that something is lost when you carry across a text from one language into another. There is always the possibility of miscommunication in the act of communication that is translation; the slightest deviation from the intended decoding method increases the likelihood of a failed message transmission.

Analysis

First, let us observe emotional and exclamatory phrasemics with the meaning of anger, surprise, astonishment, yearning, etc., which, when translated, are represented mainly by different images in the source and target languages. For example: As analogs with different intrinsic motivations for the component composition, here are some examples: “Я слыхала про него, что он чудак; но ведь уж это из рук вон!”— lit. “I'd heard he was a crank; but really, that's out of hand!” (p. 42) / eng. “I’d heard that he was crank, but that really is the end!” (p. 60) / slov. “Vráví sa o ňom, že je čudák; ale čo je veľa, to je veľa!” (p. 49); differ in internal form and such translated correspondences: “И дело в шляпе. Печатай и издавай. Малоросс прочтет, подопрет рукою щеку и непременно заплачет, — такая чувствительная душа!”— lit. “And the matter is in the bag. Print it and publish it. A Malorussian will read it, put his hand on his cheek, and cry - such a sensitive soul!” (p. 21) / slov. “A úspech je zaručený. Len tlačiť a vydať! Ukrajinec si to prečíta, podoprie si rukou lice a určite sa rozplače — taká je to citlivá duša!” (p. 22). In the Slovak translation the Russian phraseology is replaced by a construction with an impersonal verb without any expressive connotation.

In connection with this, according to our evidence, it is worth noting there are not many situations when an idiom, stable simile, or phraseological unit in the source text is replaced by a free non-expressive construction. Here are some of the most typical cases: “Дарья Михайловна, — а то бы ты скрытничала: ты-таки себе на уме...” (p. 44) / slov. “Daria Michajlovna, – nacoby si robila predo mnou tajnosti, ešte si niečo namyslíš” (p. 52); (in this case, the translated phrase loses the ironic tone presented in the original text, where one of the components of the phraseology - to be is omitted) “...извините меня, я провинциал, правду неоколкуем...” (p. 26) / slov. “... prepáčte mi, ja som vidiečan, s pravdou neokolkujem...” (p. 30). Thus, if in the source text, the last expression is kept with a noticeable reduced-pronominal connotation “to speak directly, frankly”, then the Slovak equivalent does not contain any connotative shade.

Thus, in the emotional exclamation in both languages there is a standard pragmatic orientation, a desirable modality and the stylistic tone of the text: “Эх! славное было время тогда, и не хочу я верить, чтобы оно пропало даром!”— lit. “Ah! It was a glorious time then, and I don't want to believe that it has gone in vain!” (p. 62) / slov. “Ech! Utešené to boli časy a nechcem veriť, že by boli vyšli nazmar!” (p. 72). The English version also presents a literal translation with the same emotional coloring: “Ah, they were good days, and I refuse to believe that they were all in vain” (p. 80).

Their translation in English is literal, in contrast to the Slovak language, for example, “По-моему, нет хуже деспотизма так называемых умных людей. Черт бы их побрал!” – lit. “In my opinion, there is nothing worse than the despotism of so-called smart people. The devil take them!” (p. 71) / eng. “To my mind there is nothing worse than the despotism of so-called intelligent people. The devil take them!” (p. 89).

Meanwhile, the Slovak translation reconstructs the ancient act of cursing, dating back to the mythology associated with the curse of heavenly fire, with the thunder god Perun: “Podľa mňa
nie je nič horšie ako despotizmus tak zvaných inteligentných ľudí. Bodaj ich parom uchytil!” (p. 84).

The metaphorically reinterpreted component of the game, entertainment, found in the source text is also lost when translated into Slovak, for example, “Он со мной уже тогда сыграл недобрую штуку” (p. 62) – slov. “Уж вtedy sa ku mne nepekné zachoval” (p. 73). The English translation is approximate with a partial replacement of the components of the source expression: “He played a nasty trick on me even then...” (p. 80); rus. “Ничего ему в руки не давалось – все так и ползло от него прочь, подальше...” (p. 115) – slov. “Nič sa mu nedarilo, všetko mu padalo z rúk” (p. 137) – eng. “Nothing came easily to him – everything seemed to evade his grasp” (p. 134).

Those places in the novel A Nest of the Gentry cannot be ignored when the original phraseological unit in the English version is translated with the help of a different phraseological image. This phraseological unit doesn’t exist in the Slovak version. In this case, it is about an idiom встречный-поперечный, which has a noticeable shade of stylistic reduction, spaciousness. Compare “Москва – город хлебосольный, рада принимать встречных и поперечных” (p. 166) – slov. “Moskva je mesto pohostinné a rada prijíma každého, a generálov tým skôr” (p. 48) – eng. “Moscow is a hospitable city, ready to welcome all the world and his wife, not to mention a general” (p. 188). Besides, untranslatable (in this case, in the Slovak and English languages synonymic compensatory substitution are used) is national realia хлебосольный, which comes from the expression хлеб-сол’ to denote hospitality.

A similar example occurs in dictionaries, where this folk-poetic image symbolizes traditional hospitality: “Подносить хлеб-сол’ кому” about a friendly welcome, “встречать с хлебом-сол’ю” with the same meaning (BDRS: p. 714). Based on this expression, the adjective хлебосольный is formed, which is introduced into the text of the novel.

Transformations and Concepts in Literary Text

Let us examine briefly the phraseological units associated with the concept of TRUTH. The linguistic means of conceptualizing TRUTH are not identical in the original and translation. Thus, the stable expression in the text “резать правду [матку] [в глаза] кому” – lit. “cut the truth [ ] [in the eyes] of someone” (BDRS, p. 530) is presented in a transformed form, in particular, the order of components and grammatical forms of verbs differ, a clarifying adverb is added (“извините меня, я провинциал, правду-матку режу прямо...” – lit. “excuse me, I am a provincial, I cut the truth straight...” (p. 26). In the Slovak translation, it is transformed into a synonymous equivalent (with separate lexico-grammatical substitutions), with the meaning do not go around the truth literally, ‘do not walk around the truth’ – s pravdou neokolkujem.

There is no figurative motivation for such ethno-cultural correspondences as “Я солгал, и довольно гадко солгал... Меня вывели на свежую воду, уличили, пристыдили...” – lit. “I lied, and lied nastily enough... I was brought out into fresh water, I was caught, I was shamed” (p. 58) / eng. “I lied, in a pretty foul way. I was exposed, found out, and put to shame” (p. 76) / slov. “Oklamal som, dost’ mrzko som oklamal... Pravda vyšla najavo, usvedčili ma, vyhanbili...” (p. 68).

The phrase to expose/to bring to clean water (BDRS: p. 92) is presented in the literary text as a variant of to bring to fresh water (there is a lexical replacement in the text) ’to expose sb. in sth, to expose sb. in deceit, bad deed, to reveal the truth’. Its origin is linked with the context of symbolic culture and rituals in different cultures; according to naive ideas, the origin of the turn comes from the professional speech of fishermen and originally meant casting fish to open “clean” water,
чтобы она не сошла с крючка, запутавшись в траве или корягах; so that it does not get off the hook, getting entangled in grass or snags; according to another version, the etymology is linked with fortune telling on water (hydromancy). Fortune-tellers conjured an image of a someone who did something evil on fresh water, put a jinx on someone, or put a spell on someone. This method has resorted to finding out the guilty person (RPHEH, p. 105).

Also worthy of attention is the phraseological unit, which in the text of the novel Noble Nest is presented in a slightly modified form with a negative particle: “Лемм со временем – кто знает? – стал бы в ряду великих композиторов своей родины, если б жизнь иначе его повела; но не под счастливой звездой он родился!” (p. 139), which is translated literally in both target texts: slov. “Lemm svojho času – kto vie – mohol sa vyšvihnúť do radu veľkých skladateľov svojej vlasti, keby mu bol život inak žičil. Ale on sa nenarodil pod šťastnou hviezdou!” (p. 20) / eng. “Lemm might in time – who knows? – have ranked with the great composers of his country, had the tide of life favoured him; but not under a lucky star was he born!” (p.139). Researchers associate this expression with astrology. “Ancient astrologers believed that the person’s fate depends on the stars, especially the planets, and predicted it from the position of the celestial bodies in the sky. According to them, some people are born under a lucky star, and luck accompanies them in everything, while others – under an unfortunate one, which determines their life, filled with troubles and misfortunes. Such a belief in predestination was prevalent in Arab higher schools, and from the 12th to the 13th centuries spread in Europe” (BRED, p. 242).

In this connection, attention should be paid to the individual-author metaphorical transformation, which arose on the principle of the general linguistic structural-semantic model of outwardly similar, identical or very close in character people, less often – objects “molded from the same dough”, going back to the Bible. This model is prevalent in Russian and Slavonic phraseology (see: Tyshchenko & Koshelkova: 2021). As can be seen from the following context, the Slovak version uses a literal translation as close to the original as possible (with some lexical substitutions): “Я рассорился с ним окончательно и уехал, бросил барич-педанта, вылепленного из степной муки с примесью немецкой патоки...” – lit. “I quarrelled with him for good and left, abandoned the baric pedant moulded from steppe flour with a dash of German molasses...” (p.116) / slov. “definitívne som sa s ním pohádal a odišiel som od tohto pedantného panského synáčika, vymieseného zo stepnej múky osladenej nemeckou melasou...” (p. 138).

The following can be noted considering the phrases with the international origin, biblical phraseology, allusive-reminiscent phrases, and catchphrases and going back to ancient mythology or stories from world literature. Units based on mythology or literature often function in a transformed form in the novel, although their translation utilizing the target languages, as a rule, does not differ in any apparent originality. Mostly literal translation prevails. At the same time, translators in both languages try to preserve the religious connotations and the ethical, value-philosophical, and cultural-historical concepts associated with them.

Next, let us briefly discuss some intertextual figurative means from the point of view of the specificity of translation transformations in the so-called international phraseology. For instance, a borrowed PE (phraseological expression) blue stocking in the target text is represented by the expressively marked lexeme: slov. “Tam sa mu zavesila na krk akási pani, z našich, Rusiek, akási pokrokárka, už odkvitajúca a nepekná, ako sa aj svedčí na pokrokárku” (p. 58). Although bilingual dictionaries provide a literally translated equivalent marked ’пеjorативное’: blue stocking - pejor. modrá pančucha (RSFS, p. 604). Note that this expression originated in England in the 1880s. Its
origin is connected with the name of society, which organized scientific, literary, and other lofty conversations. One of the founders of these talks was the scientist Benjamin Stellingfleet, who, defying fashion, wore blue stockings when dressed in dark clothes. According to another version, there was one Stellingfleet called blue stocking in particular, because she wore blue stockings, among the women there (RPHEH, p. 760).

The partial substitution of components can include a phrase derived from the Bible, which represents in literary discourse common religious and ethical values (the idea of a good, right or wrong way, reinterpreted as good and bad deeds, human behavior): “он ужасный ненавистник женщин, беспрестанно нападает на них; пожалуйста, обратите его на путь истины” – lit. “he's a terrible female-hater, constantly attacking them; please turn him to the path of truth” (p. 31) / eng. “He’s a terrible woman-hater, always letting fly at them. Do convert him to the hue path, please” (p. 49). In the Slovak translation there is a lexical replacement of the bookish expression path of truth [lit. the right way]: “Je strašným odporcom žien, ustavične proti nim brojí; prosím vás, priveďte ho na správnu cestu” (p. 35). The bookish and stylistically elevated phrase bread [our] daily ’means, necessary for existence; most important, vital’, which is a Church Slavonic (an expression from a prayer in the Gospel of Matthew) in the target text in the translation of this cultural meaning in Slovak is represented by the same form with a slight lexical substitution of the adjective daily: “То есть бросил насущный кусок хлеба” – lit. “So threw a piece of bread daily” (p. 116) / slov. “To znamená, že si odhodil každodenný kúsok chleba” (p. 138).

At the same time, careful analysis of the translator’s choice shows that the Church Slavonic realia of хлеб насущный is conveyed into the Slovak language and culture by an approximate analog, a synonym compensation, a literal tracing - každodenný kúsok chleba.

A phraseological phrase from Greek mythology is transformed in the original text (with the addition of some, tied and cut, cf. the prototype dissect/chop the Gordian knot). The translation is almost the same as the original: “Сам я плакал, и она плакала, и черт знает, что произошло... Гордиев узел какой-то затянусь – пришлось перерубить, а больно было!” – lit. “I cried, and she cried, and the devil knows what happened... The Gordian knot had tightened - I had to chop it, and it hurt!” (p. 64) / slov. “Plakal som, aj ona plakala a ďávle, čo sa stalo... Gordický uzol sa akosi zauzlil – bolo ho treba preťať, a to bolelo!” (p. 75). According to the same principle of synonymic transformation of interlingual international, biblical correspondences by origin, there are clauses in which the verbal component throw is replaced in the source language by cast. Both these components belong to the same lexical-semantic group, synonymous lexical-semantic variants of the PE “Ца, он действительно умрет где-нибудь в нищете и в бедности; но неужели ж и за это пускать в него камнем?” – lit. “Yes, he will indeed die somewhere in poverty and need; but is there a reason to cast stones at him?” (p. 106) / eng. “Yes, he will die somewhere in poverty and need; but is that a reason to throw stones at him?” (p. 125) / slov. “Áno, nozaj umrie niekde v biede a chudobe; ale či máme za to hádzať do neho kamenom?” (p. 126).

The original phraseological unit of biblical origin бросить камнем в кого-либо in the novel is replaced by a synonymous verb пускать consistently maintained and translated in both languages.

As can be seen, when translating into Slovak, the intertextual images presented in the original are ignored by the translator, and free non-imagery constructions are used. Instead, the English translator turns out to be closer to the original.
Translation of Some Comparisons

Furthermore, let us turn our attention to the translation of the comparatives, many of which are almost complete equivalents: “Носится, бывало, среди всякого рода недоразумений и путаницы, как ласточка над прудом” – lit. “Running around, it happens, among all sorts of misunderstandings and confusion, like a swallow over a pond” (p. 64) / slov. “Vznášal sa nad najrozličnejšími nedorozumeniami a celou tou motanicou ako lastovička nad rybníkom” (p. 75); “Он чрезвычайно дорожил каждой своей мыслью. Взберется на нее с усилием, как божия коровка на конец былинок, и сидит, сидит на ней, все как будто крылья расправляет и полететь собирается” – lit. “He was extremely dear to his every thought. He climbs on it with an effort, like a ladybird on the end of a reed, and sits and sits on it, all as if he is spreading his wings and about to fly” (p. 115) / slov. “Nesmierne si vážil každú svoju myšlienku. Horko-ťažko na ňu vylezie ako pánbožkova kravička na konček bylinky a sedí, sedí na nej a jednostaj akoby krídla roztváral a chcel vyletieť” (p. 138).

There is another comparative phrase that matches almost wholly in the Slavonic texts and is presented descriptively in the English translation (appeared as if from nowhere): “Наталия шла вдоль пруда по длинной аллее серебристых тополей; внезапно перед нею, словно из земли, вырос Рудин” – lit. “Natalia walked along the pond along the long avenue of silver poplars; suddenly, as if from the ground, Rudin rose in front of her” (p. 67) / eng. “Natalia was walking beside the pond down a long avenue of silver poplars when Rudin suddenly appeared before her as if from nowhere” (p. 85) / slov. “Natália kráčala popri rybníku, po dlhej aleji striebristých topoľov; zrazu – akoby zo zeme vyrástol – zjavil sa pred ňou Rudin” (p. 79).

It is worth noting that the translation of biblicalisms and ancient phraseological comparatives is based on the method of transliteration or calculation of transformed phrases: “Человек должен жить с людьми, Михайло Михайлыч! Что за охота сидеть, как Диоген в бочке?” – lit. “A person must live with people, Mikhailo Mikhailych! Whence this strange desire to hide away like Diogenes in his barrel?” (p. 41) / eng. “A person must mix with other people, Mikhail Mikhailych! Whence this strange desire to hide away like Diogenes in his barrel?” (p. 60) / slov. “Človek musí žiť s ľuďmi, Michajlo Michajlyč. Veď nemôžete sedieť sám ako Diogenes v sude!” (p. 48). The original prototype of these expressions is Diogenes' Barrel ‘about something symbolizing detachment from life, from society’ (see RPHEH, p. 65).

Sometimes the comparisons in the comparative languages do not match in terms of their underlying motivational dominants and zoo-symbolic images, e.g., “выглядел грустным зайцем” – lit. “looked like a sad hare” (p. 65) / slov. “zmoknutá slepka” (p. 76): “Они оба заговорили с ним; но он едва улыбался в ответ на их шутки и глядел, как выразился о нем однажды Пигасов, грустным зайцем” – lit. “They both spoke to him; but he barely smiled in response to their jokes and looked, as Pigasov once said of him, a sad hare” (p. 65). Cf. Slovak “Obaja sa s nim dali doreči, ale Volynecova iba úsmevom odpovedal na ich žarty a vyzeral ani zmoknutá slepka, ako sa o ňom vyslovi raz Pigasov” (p. 76).

As we can see, in the Russian original, the comparison is a frozen form of the name in the instrumental case. At the same time, in the target text, the translator has resorted to a more well-known and stylistically usable phraseology (wet chicken), also known to the Russian linguistic consciousness. In English, the translation is literal.
Conclusion

Based on the theory of equivalence in general and the translation of idioms in the fiction text, and the principle of structural-semantic modeling and variability of phraseological units (developed primarily in Eastern Slavic phraseological theory), analogs and partial (incomplete or relative) equivalents are analyzed from the point of existing lexical-grammatical and stylistic differences and formal-semantic transformations (translational transformations). The latter is a sign of the specific idiostyle and individual writer’s manner of Turgenev. Various cases of transfer, reproduction of figurative and expressive means, and literary and lexical tropes have been distinguished when the original phraseological unit is translated by a free word combination without noticeable emotional and expressive connotations or with the help of metaphors or, on the contrary, a free word combination or metaphor is replaced by a phraseological equivalent. In the meantime, the original phraseological unit may correspond to a comparative phrase during translation; therefore, such phrases may contain different objects of comparison in the compared linguistic cultures. Finally, there are historical and etymological comments on some idioms, especially in differences in their image-cognitive and conceptual structure (replacement of cognitive domains during translation).

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