



## **Theory and Practice of Translation**

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Názov: **Theory and Practice of Translation**

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## Introduction

Providing the target reader with an equivalent of the source text is largely dependent on the translator's ability to align theoretical principles with the translation process itself. Theoretical aspects of translation play an equally important role as the act of translation in the overall process. Bearing this in mind, the integration of theory and practice represents the primary objective of academic courses in translation.

To meet the needs of students embarking on their journey into the field of translation, this textbook offers both theoretical foundations and practical applications. Each theoretical concept is supported by examples drawn from a wide range of literary translations. To facilitate comprehension, the method of comparative analysis is employed to illustrate the theoretical principles applied in the translation process.

The individual chapters of this textbook guide students through the fundamental theories of translation up to the discussion of translation strategies. Unit 1 defines translation as a process, a product, and an academic discipline. Unit 2 explains key translational terms of the source text and target text. Unit 3 presents the three basic types of translation as introduced by Roman Jakobson. Units 4, 5, and 6 focus on the concept of equivalence in translation. This section is based on the translation strategies defined by Mona Baker in her textbook *In Other Words*.

The primary aim of the translation process is to achieve equivalence between the source text and the target text. The first step toward attaining such equivalence is to acknowledge that English and Slovak each possess distinct characteristics. Due to these differences, a range of translation challenges may arise at the linguistic, morphological, syntactic, and semantic levels. In addition to these challenges, translators must also address cultural obstacles. While Slovak and English cultures overlap in certain respects, they also differ significantly in others. A comprehensive understanding of both cultures requires familiarity with various domains such as social behaviour, beliefs, customs, legal systems, institutions, political structures, art, music, clothing, and literature. These cultural factors often present difficulties during the translation process. The extent to which members of the target culture are familiar with a given concept, or whether such a concept exists in the target culture at all, greatly influences the translator's choices.

To achieve equivalence, the translator must bridge the gaps that exist between the source and target languages. This textbook thus serves as a guide for understanding the source text, addressing translation problems, and identifying suitable translation strategies that lead to the production of an effective target text.

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# **TRANSLATION AS A PROCESS, PRODUCT AND ACADEMIC FIELD**

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## UNIT 1: TRANSLATION AS A PROCESS, PRODUCT AND ACADEMIC FIELD

In the search for an answer to the fundamental question, “*What is translation?*”, we must consult definitions provided by professionals in the field of translation, as well as major dictionaries.

In the literature on translation, various authors offer definitions that emphasize different aspects of translation. House (2009, p. 4) takes a basic approach by stating that “translation is a process of replacing a text in one language by a text in another.” In this definition, House refers to translation as a process and indicates that, in order to translate, a minimum of two languages is required.

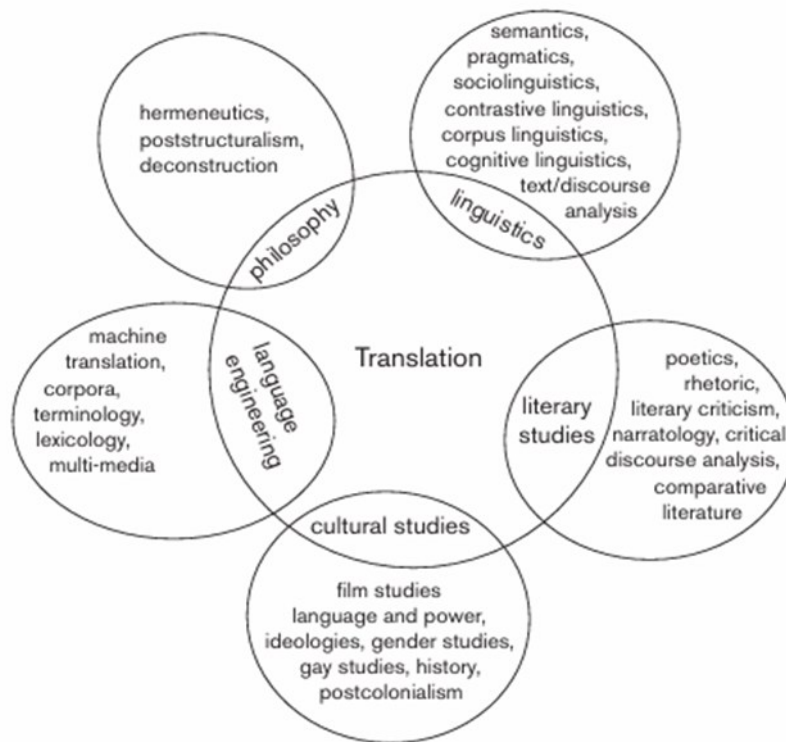
The process of translating literary texts must account for features such as aesthetic value, poetic language, minoritized styles, and other embedded characteristics. Due to these unique attributes, literary translation demands a complex and attentive approach from the translator’s perspective and involves a wide range of steps that lead to the final translated product. In literary translation, these interrelated steps are marked by creativity. Translation is inherently a creative activity, in which “the translator faces a number of choices in the translation of every single sentence, and the outcome of his activity, the target text, is the result of numerous choices and numerous decisions” (Klaudy, 2007, p. 23).

Hatim and Munday (2004, p. 6) expand the definition of translation by stating that translation is:

- 1) The process of transferring a written text from SL to TL, conducted by a translator, or translators, in a specific socio-cultural context.
- 2) The written product, or TT, which results from that process and which functions in the socio-cultural context of the TL.
- 3) The cognitive, linguistic, visual, cultural, and ideological phenomena which are an integral part of 1 and 2.

Hatim and Munday’s definition highlights that translation is not only a process but also the final product of that process. In literary translation, this product may be a translated short story, novel, poem, or similar work.

The term *translation* also encompasses a discipline referred to as Translation Studies. This discipline has undergone significant development and has emerged as an independent field. As Bassnett notes (2002, p. 12), Translation Studies “is a discipline in its own right: not merely a minor branch of comparative literary study, nor yet a specific area of linguistics, but a vastly complex field with many far-reaching ramifications”. The complexity of Translation Studies is evidenced by its interconnectedness with various other fields, as outlined by Hatim and Munday (2004, p. 8).



Hatim and Munday (2004, p. 8) Translation Studies interfacing with other fields.

The broad range of meanings associated with the term *translation* is also evident in definitions found in major dictionaries.

The *Oxford English Dictionary* (online) defines translation as:

- 1) The action or process of translating a word, a work, etc., from one language into another.
- 2) A version of a word, a work, etc., in a different language. Also *in translation*: (of a work, etc.) in a language other than that in which it was originally written.
- 3) The expression or rendering of a thing in another medium or form; the conversion or adaptation of a thing to another system, context, or use.

Similarly, the *Cambridge Dictionary* (online) emphasizes the multifaceted nature of translation, defining it as:

- 1) Something that is translated, or the process of translating something from one language to another.
- 2) The activity or process of changing the words of one language into the words in another language that have the same meaning.
- 3) A piece of writing or speech in one language that has been changed into another language.

According to both dictionaries, translation encompasses the process of converting texts or concepts from one language into another while preserving meaning. It is understood both as a process and a product, referring to the act of translation itself as well as the resulting translated work. Furthermore, translation extends beyond linguistic boundaries to include the adaptation of ideas, texts, or expressions into different contexts or media.

To conclude, the term *translation* refers to the process of translation, its resulting product, and the academic discipline known as Translation Studies.

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## **THE SOURCE TEXT AND THE TARGET TEXT**

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## UNIT 2: THE SOURCE TEXT AND THE TARGET TEXT

Translation always involves at least two languages. The language of the original text is called the **source language**, and the original text is called the **source text**. The language into which the text is translated is called the **target language**, and the translated text is called the **target text**.

Source text David Lodge: Deaf sentence	Target text David Lodge: Ako, prosím? Translated by Ildikó Pongó
Source language: English	Target language: Slovak
The tall, bespectacled, grey-haired man in the rather dashing mustard suede waistcoat, talking animatedly to a bemused-looking middle-aged woman standing near the Christmas tree in the drawing room, has had, he is aware, quite enough to drink, at this halfway stage of the party, but cannot stop himself from taking an occasional quick sip from his glass of red wine, quick enough to prevent the lady from intercepting more than a couple of words before he resumes his monologue.	Vysoký sivovlasý muž v okuliaroch v pomerne elegantnom semišovom kabáte horčicovej farby sa živo rozpráva so ženou stredného veku neďaleko vianočného stromčeka v preplnenej obývačke. Mala v sebe, a to si bol celkom istý, veľa alkoholu, a párty nebola ani v polovici. Ani on nedokáže prestať piť a sem-tam si uchlipne z červeného vína, ale dosť rýchlo, aby zabránil pani rozhovoriť sa, a pokračuje v monológu.

One source text can be translated into many different target languages. For example, David Lodge's novel *Deaf Sentence* has been translated into Slovak as *Ako, prosím?*, into Czech as *Nejtíši trest*, and into French as *La vie en sourdine*. These examples show how one book can appear in different languages through translation.

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## **TYPES OF TRANSLATION**

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### UNIT 3: TYPES OF TRANSLATION

Translation can be defined as the act of rendering a word, text, or work from one language into another. It can also refer to the adaptation of ideas, expressions and texts into different mediums. These definitions align with the classification of translation types established by Roman Jakobson in his seminal paper *On Linguistic Aspects of Translation*.

Roman Jakobson (1959, p.233) identifies three distinct types of translation: **intralingual translation**, **interlingual translation**, and **intersemiotic translation**.

- 1) **Intralingual translation**, or rewording, is the interpretation of verbal signs by means of other signs within the same language.
- 2) **Interlingual translation**, or translation proper, is the interpretation of verbal signs by means of a different language.
- 3) **Intersemiotic translation** is the interpretation of verbal signs by means of non-verbal sign systems.

#### 3.1 Intralingual translation

Intralingual translation, also known as rewording, involves the reformulation of a source text within the same language. This process encompasses instances where *Old English is adapted into Modern English or where a text in one dialect or stylistic register is transformed into another*. (House, 2009, p. 4).

An example of intralingual translation can be observed in the translation of *Beowulf*, the oldest poem in English literature. The original text is composed in Old English and has been translated into Modern English. This process involves the transformation of a text within the same language, thereby fulfilling the criteria for intralingual translation.

Source text	Target text
Old English	Modern English
Hwæt. We Gardena in geardagum, þeodcyninga, þrym gefrunon, hu ða æþelingas ellen fremedon. Oft Scyld Scefing sceapena þreatum, monegum mægþum, meodosetla ofteah, egsode eorlas.	Listen! We have gathered the glory in days of yore of the Spear-Danes, kings among men: how these warriors performed deeds of courage. Often Scyld Scefing seized the mead-seats from hordes of harmers, from how many people, terrifying noble men, after he was found so needy at the start.

Another example of intralingual translation is the adaptation of a text from one variety of English to another. Literature written in World Englishes, including British, American, Canadian, Australian, New Zealand, and South African English, can present challenges for the translator due to variations in lexical choices, grammar, and spelling. The translator must recognize that certain terms in British English have distinct equivalents in American English; for instance, *biscuit* corresponds to *cookie*, *chips* to *French fries*, *car park* to *parking lot*, and *railway station* to *train station*. In these examples, the translation takes place within the same language, yet the lexical units illustrate variations across different varieties of the English language. The process of adapting a text from one variety of English to another constitutes an instance of intralingual translation.

Source Text: British English	Target Text: American English
J.K.Rowling: Harry Potter and the Philosopher's Stone	J.K.Rowling: Harry Potter and the Sorcerer's Stone
The traffic moved on, and a few minutes later, Mr Dursley arrived in the Grunnings <u>car park</u> , his mind back on drills.	The traffic moved on and a few minutes later, Mr. Dursley arrived in the Grunnings <u>parking lot</u> , his mind back on drills.
Mrs Dursley was thin and blonde and had nearly twice the usual amount of neck, which came in very useful as she spent so much of her time craning over garden fences, spying on the <u>neighbours</u> .	Mrs. Dursley was thin and blonde and had nearly twice the usual amount of neck, which came in very useful as she spent so much of her time craning over garden fences, spying on the <u>neighbors</u> .

An example of intralingual translation is J.K. Rowling's adaptation of the *Harry Potter* fantasy novels from British English into American English. In this instance, lexical adjustments were made to accommodate the linguistic preferences of the American readership. For example, the British English term *car park* was translated as *parking lot* in the American edition. This translation demonstrates a deliberate focus on the target audience's linguistic norms. Similarly, orthographic modifications were implemented, such as the adaptation of the British English spelling *neighbour* to the American English variant *neighbor*. These orthographic modifications demonstrate compliance with the spelling conventions of the target variety of the English language. The two adjustments exemplify the nature of intralingual translation, in which the target text translation is predominantly focused on improving comprehension and suitability for a particular readership.

### 3.2 Interlingual translation

Interlingual translation, also referred to as translation proper, is the process by which a source text in one language is rendered into a target text in a different language. For instance, a novel originally composed in English may be translated into Slovak.

Source text	Target text
Jane Austen: <i>Pride and Prejudice</i>	Jane Austenová: <i>Pýcha a predsudok</i> Translated by Rudolf Košťal
It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife. However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of some one or other of their daughters.	Všeobecne prevláda názor, že slobodný muž so značným majetkom nevyhnutne potrebuje ženu. Hoci po príchode takého muža sa v okolí vie len málo o jeho citoch a úmysloch, tento názor sa tak silne vryl do mysli susedných rodín, že ho hneď pokladajú za právoplatné vlastníctvo niektorej dcéry.

In this example, the source text, *Pride and Prejudice* by Jane Austen, is originally written in English. It has been translated into Slovak by Rudolf Košťal. As the translation occurs between two distinct languages, it meets the defining criteria of an interlingual translation.

### 3.3 Intersemiotic translation

Intersemiotic translation, alternatively termed transmutation, refers to the conversion of a written source text into a non-linguistic system. Examples include the translation of a poem into a painting or the adaptation of a novel into a ballet or musical. A well-known example of intersemiotic translation is the 'translation' of Oscar Wilde's novel *The Picture of Dorian Gray* into a musical, an opera, and a ballet.

## Conclusion

The Russo-American structuralist Roman Jakobson identified three main types of translation. These are intralingual, interlingual, and intersemiotic translation. Intralingual and interlingual translation both involve converting language in written form, either within the same language or between different languages. Intersemiotic translation, on the other hand, changes a written text into a different form, such as opera, ballet, painting, or drawing.

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## **TRANSLATION OF GRAMMAR**

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## UNIT 4: TRANSLATION OF GRAMMAR

### Lead-in

Read the extract from *David Lodge's* novel *Deaf Sentence*.

What translation problems might arise when translating this passage?

Is it possible to achieve grammatical equivalence in the translation of this extract?

*7th November. I got up this morning before Fred and was having my breakfast when she came into the kitchen in her dressing gown. She said 'Good morning, darling,' and then going over to the stove, said something else which I didn't catch because I wasn't wearing my hearing aid; I took it out last night in the family bathroom, which is my bathroom when there are no family or other guests in the house, before going to bed, and it was still there. I said 'What?' and she repeated the utterance, but I still didn't get it. She was opening and shutting drawers and cupboards as she spoke, which didn't help. 'Sorry,' I said, 'I haven't got my hearing aid in – it's upstairs. She turned to face me and said more loudly what sounded like 'long stick'. I said 'What do you want a long stick for?' My mind was already considering the possibilities – to recover something that had rolled under the bed? Or fallen down the back of a chest of drawers? She came closer and said, 'Saucepan. Long-stick saucepan.' 'What's a long-stick saucepan?' I said. 'You mean a long-handled saucepan?' She raised her eyes to the heavens in despair, and went back to the stove.*

### DEFINITION OF GRAMMAR

Two sources are used to establish the definition of grammar. The first source presents definitions of grammar found in dictionaries, while the second provides definitions from scholarly publications. The *Oxford Dictionary* (online) defines grammar as “the rules in a language for changing the form of words and joining them into sentences.” A similar definition is provided by the *Cambridge Dictionary* (online), which defines grammar as “the study or use of the rules about how words change their form and combine with other words to express meaning.” From a historical perspective, when searching for the definition of grammar in books, the publication *Higher Lessons in English: A Work on English Grammar and Composition*, written in 1880 by Alonzo Reed and Brainerd Kellogg, offers a clear and straightforward definition of English grammar: “*English Grammar is the science which teaches the forms, uses, and relations of the words of the English language.*” (Reed & Kellogg, 1880, p. 12). This definition remains relevant today. As Pokrivčáková (2023, p. 38) states, grammar encompasses the rules that govern the formation, combination, and arrangement of words into larger linguistic structures within a particular language. She adds that this language can be English, Slovak, or any other language.

Both the dictionary definitions and those found in scholarly publications emphasize that grammar involves changes in word forms and sentence structure. Based on this, it can be stated that grammar comprises two primary linguistic branches: morphology and syntax. The branch of grammar dealing with word forms is called *morphology*, while the study of how words are combined falls under the domain of *syntax*.

When comparing the two languages, English and Slovak, it can be stated that the grammar of the Slovak language comprises the same linguistic branches as that of English. Mistrík (1997, p. 159) states:

*“Gramatické kategórie môžu byť morfológické a syntaktické. Morfológické kategórie sa týkajú slov a syntaktické kategórie sa týkajú konštrukcií.”*

Although the linguistic branches of English and Slovak are the same, the challenges faced by translators arise from the question of whether grammatical categories such as number, person, tense, voice, and gender have direct equivalents in the target language.

## **GRAMMATICAL CATEGORIES IN TRANSLATION**

To examine grammatical categories in translation, we draw on Mona Baker’s coursebook *In Other Words* (2018) as the primary source. In this work, the author identifies and discusses a range of grammatical categories that present difficulties in the translation process. These categories provide the theoretical foundation for analysing the specific translation issues that arise when translating texts from English into Slovak.

### **4.1 NUMBER**

The grammatical category of number is related to the distinction between singular and plural forms of nouns.

Singular	Plural
worker	workers
watch	watches
wife	wives
man	men

As illustrated in the table, nouns may exhibit either regular or irregular plural forms. *“English recognizes a distinction between one and more than one (singular and plural). This distinction has to be expressed morphologically, by adding a suffix to a noun or by changing its form in some other way to indicate whether it refers to one or more than one.”* (Baker, 2018, p.87).

For instance, *cat/cats*, *potato/potatoes*, *country/countries*, and *boy/boys* represent regular pluralization patterns, whereas *wife/wives*, *man/men*, and *sheep/sheep* exemplify irregular plural forms.

A corresponding grammatical category exists in the Slovak language. Mistrík (1997, p. 161) describes it as follows:

*Kategória čísla je [...] odrazová kategória, pretože v mimojazykovej skutočnosti odráža ten fakt, že veci môžu existovať v singulárnom alebo plurálnom počte.*

### Example

Both the English source language and the Slovak target language employ singular and plural noun forms to mark number in a comparable manner.

Douglas Adams: The restaurant at the end of the universe	Douglas Adams: Reštaurácia na konci vesmíru Translated by Patrick Frank
A few smartly dressed <u>creatures</u> were lounging casually at the <u>bar</u> or relaxing in the richly coloured <u>body-hugging seats</u> that were deployed here and there about the bar <u>area</u> .	Niekoľko vymódených <u>postáv</u> uvoľnene postávalo pred <u>barom</u> alebo posedávalo v bohato vyfarbených <u>kreslách</u> prispôsobujúcich svoj tvar telu sediaceho, strategicky rozmiestnených po bezprostrednom okolí <u>Ď</u> .

The table presents translations of singular and plural nouns in the translation of Douglas Adams' *The Restaurant at the End of the Universe*. A complete correspondence has been achieved in the translation of the nouns *creatures* – *postavy*, *bar* – *bar*, and *seats* – *kreslá*. The noun *area* was omitted in the translation, as its meaning is implicitly conveyed by the context.

## 4.2 PERSON

“The category of person [...] covers the distinction of first person (involving the speaker), second person (involving the hearer) and third person (involving any others).” (Yule, 1997, p.89). The grammatical category of person is expressed by personal pronouns:

	ENGLISH		SLOVAK	
	SINGULAR	PLURAL	SINGULAR	PLURAL
1.	I	we	ja	my
2.	you	you	ty	vy
3.	he / she / it	they	on / ona / ono	oni / ony

In the translation process, the distinction between the second person singular and second person plural may present a challenge. While English does not differentiate between these two forms, Slovak makes a clear distinction based on the level of formality between the sender and the receiver. The singular form *ty* is used in informal communication among friends, family members, and close acquaintances. In contrast, the plural form *vy* is used in formal contexts to convey respect, indicate hierarchical differences, or when addressing strangers. In Slovak translations, this distinction reflects the degree of formality in interpersonal relationships.

### Example

Jane Austen's *Pride and Prejudice* serves as an example of how personal pronouns can present challenges in translation.

Jane Austen Pride and Prejudice	Jane Austenová: Pýcha a predsudok Translated by Rudolf Košťal'
<p>„How delighted Miss Darcy will be to receive such a letter!“ He made no answer. „<u>You</u> write uncommonly fast.“ „<u>You</u> are mistaken. I write rather slowly.“ „How many letters <u>you</u> must have occasion to write in the course of a year!“</p>	<p>„Ako sa bude slečna Darcyová tešiť, až dostane <u>váš</u> list!“ Neodpovedal na to nič. „Píš<u>te</u> neobyčajne rýchlo.“ „Mýl<u>ite</u> sa. Píšem dosť pomaly.“ „Iste mus<u>íte</u> napísať za rok veľa listov.“</p>

In the English source text, the use of the pronoun *you* does not convey the degree of formality between the characters. To produce an adequate translation, the translator must determine the intended reference and level of formality associated with the pronoun *you*.

In the translation process, Newmark (2008, p. 23) refers to this stage as the "referential level." He explains:

*All languages have polysemous words and structures which can be finally solved only on the referential level, beginning with a few multi-purpose, overloaded prepositions and conjunctions, through dangling participles [...] to general words. The referential level, where you mentally sort out the text, is built up out of, based on, the clarification of all linguistic difficulties.*

To determine whether to use the second-person singular or plural, the translator must rely on context, contextual cues, and extralinguistic factors. This involves consideration of cultural elements and social norms embedded in the source text's setting.

In accordance with Newmark's (2008, p. 23) assertion that translators "build up the referential picture in your mind when you transform the SL into the TL text; and, being a professional, you are responsible for the truth of this picture," the Slovak translator Rudolf Košťál' employs the second person plural to reflect the social norms governing the interpersonal relationship between Mr. Darcy and Miss Bingley. This distinction is conveyed through the use of appropriate verb inflections in Slovak, such as *píšete*, *mýlite sa*, and *musíte*.

### 4.3 MODES OF ADDRESS

The use of pronouns is often closely interrelated with modes of address. The choice of mode of address in communication between participants is shaped by social relationships and cultural orientation. In social interactions, modes of address reflect social roles and hierarchical structures. Additionally, they are culturally embedded. The selection of a particular form of address is influenced by factors such as the age of the speaker and the addressee, the nature of their interpersonal relationship, occupation, and social status.

Modes of address range from formal to informal. Formal modes of address include expressions such as *Mr. Jones*, *Your Eminence*, *Duke* and *Duchess*, whereas informal ones include terms such as *love*, *darling*, *buddy*.

An example of a formal mode of address appears in David Lodge's novel *Deaf Sentence* (2008, p. 167). The following excerpt presents a conversation between a university professor and a postgraduate student. Formal modes of address are commonly employed in academic institutions, particularly in interactions between students and faculty. In this context, the student addresses the professor as "Professor Bates," reflecting the expected formality of such interactions.

*'Hallo, Professor Bates,' she said.*

*[...] 'Oh, hallo!' I said.*

*'Fred, this is, er...'*

*'Alex,' she said, helpfully, playing her part, and shaking Fred's extended hand.*

*'Yes, Alex Loom, she's a postgraduate at the University, in the English Department, I think I told you about her research project.'*

In contrast, an example of an informal mode of address can be found in Helen Fielding's *Bridget Jones's Diary* (2001, p. 8). In a conversation between a mother and her daughter, the mother refers to her daughter as "darling." This form of address conveys affection and reflects the close familial relationship between the speakers.

'Oh, hello, darling. I was just ringing to see what you wanted for Christmas.'

'Christmas?'

'Would you like a surprise, darling?'

Modes of address function in a similar manner in the Slovak language. Mistrík (1997, pp. 61-62) states:

*Oslovenia [...] sú personálne deiktické výrazy, ktorými sa hovoriaci obracia na adresáta analogicky ako osobnými zámenami ty, vy (oni).*

*Hovoriaci subjekt v oslovení vyjadruje predovšetkým:*

- *svoj citový vzťah k adresátovi (mamička, otec, Katka, Jožo)*
- *svoj odstup (vážený pane, šéfe, občan)*
- *milostný vzťah (moja najdrahšia, chrobáčik môj zlatý)*
- *neutrálny vzťah (Katarína, pán Brestovanský, žiaci a žiačky)*
- *povýšenecký vzťah (kamoš, babráci, chlapče)*
- *koristnícky vzťah (mladý páňko, panička, milostivá)*

## Translation

Regarding modes of address, Baker (2010, p. 96) observes that “the difference between modes of address and pronouns is that the use of pronouns is unavoidable [...] whereas one can often avoid addressing a person directly.” However, in translation, translators frequently encounter challenges arising from the source text’s forms of address. The following excerpt is taken from Jane Austen’s novel *Pride and Prejudice*. The modes of address employed in the passage reflect both the nature of the relationship between the interlocutors and the historical context in which the utterances occur.

Jane Austen Pride and Prejudice	Jane Austenová Pýcha a predsudok Translated by Rudolf Košťál	Jane Austen Pýcha a predsudok Translated by Beáta Mihalkovičová
„Very well-and this offer of marriage you have refused?“ „I have, <u>sir</u> .“ „Very well. We now come to the point. Your mother insists upon your accepting it. Is it not so <u>Mrs Bennet</u> ?“	„Nuž dobre - a ty si odmietla jeho ponuku?“ „Áno, <u>otec</u> .“ „Výborne. Tým prichádzame k jadrú vecí. Matka na teba naliehala, aby si ju prijala. Je to tak, <u>pani Bennetová</u> ?“	„Dobre, a ty si jeho žiadosť odmietla ? “ „Áno, <u>pane</u> . “ „No tak dobre. A teraz prejdime k tomu hlavnému. Tvoja matka trvá na tom, aby si sa za neho vydala. Je to tak, <u>pani Bennetová</u> ?“

The participants in the communication are Elizabeth and her father, Mr Bennet. The mode of address *sir* is used in Elizabeth's response to her father's questions. When comparing the two Slovak translations, Rudolf Košťal opts for the use of *otec*, while Beáta Mihalkovičová employs *pane*. The literal translation of the word *sir* reflects a formal mode of address and demonstrates Elizabeth's respect toward her father. In contrast, Košťal's choice of *otec* conveys both respect and affection, underscoring the emotional bond between father and daughter.

Another mode of address used in the excerpt is *Mrs Bennet*, which Mr Bennet uses when referring to his wife. There are two reasons for this choice. First, it aligns with the sociolinguistic norms of the nineteenth century. Second, by referring to his wife as *Mrs Bennet*, Mr Bennet emphasizes his ironic attitude toward her. In both Slovak translations, the translators capture the period's conventions and Mr Bennet's ironic stance by rendering the phrase as *pani Bennetová*. The form of the surname adheres to Slovak linguistic conventions, in which female surnames typically carry the suffix *-ová*.

#### 4.4 TENSE AND ASPECT

The distinction between past, present, and future tenses is conveyed through the appropriate form of the *verb*. The *verb* plays a crucial role in forming the aspect of grammatical tense, which may be simple, progressive, perfect, or perfect progressive.

		ASPECT			
		SIMPLE	PROGRSSIVE	PERFECT SIMPLE	PERFECT PROGRESSIVE
		Verb	be+verb-ing	have+past participle	have+been+verb-ing
T E N S E	PRESENT	Work	am/are/is working	have/has worked	have/has been working
	PAST	worked	was/were working	had worked	had been working
	FUTURE	will work	will be working	will have worked	will have been working

In English, there are three basic verb tenses: past, present, and future. These same tenses also exist in Slovak. Závodný (2016, p. 27) notes:

*Z hľadiska vzťahu k momentu prehovoru rozlišujeme aktuálny, prítomný čas (prézent) a neaktuálny, minulý čas (préteritum). Z hľadiska faktickosti, reálnosti deja možno rozlišovať faktický dej, ktorý sa skutočne zrealizoval alebo sa realizuje (prézent, préteritum), a nefaktický, nereálny dej (budúci čas – futúrum).*

The distinction between English and Slovak lies primarily in the use of grammatical tenses and the presence of verbal aspect in English. In Slovak, the sequence of events is not conveyed through simple and continuous verb aspects, as it is in English, but rather through other linguistic means.

## Translation

The following excerpt from Lauren Weisberger's *Chasing Harry Winston* contains examples of both the past simple and the past perfect simple tenses.

Lauren Weisberger: Chasing Harry Winston	Lauren Weisbergerová: Lov na Harryho Winstona Translated by Erica Orendi
He <u>had</u> just <u>finished</u> telling her about some basketball player's commitment to the troops when they <u>pulled</u> into the driveway. Her parents <u>had</u> grudgingly <u>left</u> the city for Greenwich in the 1980s when Leigh's grandmother <u>passed away</u> , <i>leaving</i> the family home to her only son.	Keď <u>vchádzali</u> na príjazdovú cestu, práve <u>dokončil</u> rozprávanie o záväzku akéhosi basketbalistu voči vojakom v zámorí. Jej rodičia sa <u>presťahovali</u> z mesta do Greenwichu len veľmi neradi. Bolo to v osemdesiatych rokoch, keď Leigh <u>zomrela</u> babička, ktorá <u>zanechala</u> rodinný dom jedinému synovi.

In the source text, the past simple tense is combined with the past perfect tense to establish the temporal sequence of events. As Slovak does not possess a grammatical past perfect tense, such a sequence cannot be conveyed through tense alone. During the translation process, the translator had to consider the temporal meanings of the past simple and past perfect tenses in the source language in order to address the challenges arising from the differing tense and aspect systems of the two languages. To render the sequence of events in the target text, the translator employed a structural shift in the sentence. In addition to this shift, the translator opted for the use of the past simple tense. In this way, the translation achieves a comparable effect for the target reader.

## 4.5 VOICE

Similarly to tense and aspect, voice is related to the form of a verb. English distinguishes between the active and passive voice. "In the active, the subject of the verb is the person or thing doing the action. In the passive, the action is done to the subject." (Alexander, 1994, p. 241).

The same characteristics apply to the category of voice in the Slovak language. Mistrík (1997, pp. 174–175) states:

*Kategória slovesného rodu sa pokladá za syntaktickú kategóriu. Pri tejto kategórii hovoríme o činnom rode (aktíve) a o trpnom rode (pasíve). [...] Dej vyjadrený slovesom sa týka dvoch substancií: jeden z nich je vykonávateľom deja (agensom – A) a druhá je cieľom deja (paciensom – P). [...] V prípade, keď je podmetom vety agens, hovoríme o činnom rode slovesa. [Ak je] agens neznámy, použijú sa slovesá v trpnom rode.*

## Translation

The excerpt under analysis is taken from Sophie Kinsella's novel *Confessions of a Shopaholic*. In the source text, a passive construction is used, whereas in the target text, it is rendered using the active voice.

<b>Sophie Kinsella Confessions of a Shopaholic</b>	<b>Sophie Kinsellová Závislá od nákupov Translated by Svetlana Žuchová</b>
The conference is already buzzing by the time I get there. As I give my name to the press officer at reception, <u>I'm given</u> a big, shiny courtesy carrier bag with the logo of HSBC on the side.	Keď dorazím na miesto, konferencia je už v plnom prúde. Zamestnancovi z oddelenia pre styk s médiami poviem svoje meno a <u>dostanem</u> veľkú ligotavú tašku s logom HSBC na boku.

A passive construction appears in the source text in the sentence “*I am given a big, shiny courtesy carrier bag.*” The passive structure draws the reader's attention to the act of receiving the bag, rather than to the agent performing the action. Alexander (1994, p. 243) notes that “we use the passive when we wish to focus on a happening which is more important to us than who or what causes the happening.” Similarly, in the target text, the act of receiving the bag remains the focus; however, the translator employs the active voice instead of the passive. In translation, “*the idea is not to replace an active form with an active one and a passive form with a passive one; it is always the function of a category rather than the form it takes that is of paramount importance.*” (Baker, 2018, p. 109). In the Slovak language, the preference for the active voice over the passive stems from its typological nature: Slovak favours active forms over passive ones.

## Conclusion

Grammar is a system of rules that governs the formation and combination of words into meaningful structures. Its two essential branches are morphology, which studies word forms, and syntax, which examines how words are arranged into sentences. Although English and Slovak share these fundamental grammatical branches, translation between the two languages presents challenges arising from differences in specific grammatical categories. Variations in number, person, tense, voice, and gender may lack direct equivalents, so translators are required to navigate not only grammatical and linguistic structures but also contextual nuances to preserve meaning and coherence across languages.

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## **TRANSLATION OF LEXICAL UNITS**

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## UNIT 5: TRANSLATION OF LEXICAL UNITS

### Lead-in

Read the extract from *Sophie Kinsella's* novel *Confessions of a Shopaholic*. What translation problems might arise in rendering this passage into Slovak language? Is it possible to achieve lexical equivalence in the translation of this extract?

*The page is black with type. A series of familiar names rushes past my eyes like a mini shopping mall. I try to take them in, but they are moving too fast. Thorntons, I manage to glimpse. Thorntons Chocolates? What the hell was I doing in Thorntons Chocolates? I'm supposed to be on diet. This bill can't be right. This can't be me. I can't possibly have spent all this money.*

*Don't panic! I yell internally. The key is not to panic. Just read each entry slowly, one by one. I take a deep breath and force myself to focus calmly, starting at the top.*

*WH Smith (well, that's OK. Everyone needs stationery)*

*Boots (ditto)*

*Specsavers (essential)*

*Oddbins (bottle of wine – essential)*

*Our Price (Our Price? Oh yes. The new Charlatans album. Well, I had to have that, didn't I?)*

*Bella Pasta (supper with Caitlin)*

*Oddbins (bottle of wine – essential)*

*Esso (petrol doesn't count)*

*Quaglino's (expensive – but it was a one-off)*

*Pret à Manger (that time I ran out of cash)*

*Oddbins (bottle of wine – essential)*

*Rugs to Riches (what? Oh yes, the rug. Stupid rug.)*

*La Senza (sexy underwear for date with James)*

*Agent Provocateur (even sexier underwear for date with James. Huh. Like I needed it.)*

*Body Shop (that skin brusher thing which I must use)*

*Next (fairly boring white shirt – but it was in the sale)*

*Millecs...*

*I stop in my tracks. I never go into Millecs. What the hell would I be doing in Millecs? I stare at the statement in puzzlement, wrinkling my brow and trying to think – and then suddenly, the truth dawns on me. It's obvious. Someone else has been using my card.*

*Oh my God. I, Rebecca Bloomwood, have been the victim of a crime.*

## TRANSLATION OF LEXICAL UNITS

To examine the translation of lexical units, we rely on Mona Baker's coursebook *In Other Words* (2018). In her discussion of lexical translation, Baker outlines a set of strategies designed to achieve equivalence in translation. According to the author, the application of these strategies ensures the attainment of equivalence at the word level. The strategies outlined by Baker provide the theoretical framework for analysing translation challenges arising in the process of translating from English into Slovak.

### 5.1 Translation by a more general word (superordinate)

In Mona Baker's (2018, p. 28) theory, when implementing this translation strategy, translators "go up a level in a given semantic field to find a more general word that covers the core propositional meaning of the missing hyponym in the target language."

An example of this strategy can be observed in the Slovak translation of Sophie Kinsella's novel *Confessions of a Shopaholic*. The example concerns a list of items purchased by the main character, Rebecca Bloomwood.

Sophie Kinsella Confessions of a Shopaholic	Sophie Kinsellová Závislá od nákupov Translated by Svetlana Žuchová
So when I get to work, I start my list.	Len čo prídem do práce, začnem.
Cappuccino £1.50	Kapučino 1,50
Muffin £1.00	Koláč 1,50
Notebook £3.99	Zožit 3,99
Pen £1.20	Pero 1,20
Magazines £6.40	Časopisy 6,40
Which makes a grand total so far of... £14.09.	Takže dohromady je to zatiaľ... 14,09 libier.

When comparing British and Slovak cultures, the items *cappuccino*, *notebook*, *pen*, and *magazines* convey the same meanings in both contexts. *Cappuccino* refers to a coffee beverage made with espresso and steamed milk foam; *notebook* denotes a small book with blank or lined pages used for writing notes; *pen* is a writing instrument; and *magazines* are periodical publications containing articles, photographs, and advertisements. In translating these lexical items, the translator achieved full equivalence. However, the translation of the lexical item *muffin* presented a challenge for the translator.

In translating the lexical unit *muffin*, the translator employs the more general term *koláč*. From a linguistic perspective, the general word *koláč* is a superordinate term that encompasses more specific lexical items, which are considered hyponyms. Typical examples of hyponyms under the superordinate *koláč* include *moravské koláče*, *bublanina*, *orechovník*, *bábovka*, among others. These lexical units are referred to as co-hyponyms because they share the same superordinate term.

In the context of the translation under discussion, although the implementation of a superordinate is theoretically correct, its necessity in this context is questionable in terms of achieving equivalence in translation. The English word *muffin* has already been assimilated into the Slovak lexicon, and Slovak readers are generally familiar with this item. Based on this, the recommended Slovak equivalent for the source-language term *muffin* is *mafin*.

## 5.2 Translation by a more neutral/less expressive word

### Example 1

The excerpt under analysis is taken from Jane Austen's novel *Pride and Prejudice*. The dialogue occurs between Mr and Mrs Bennet. Mr Bennet refers to his daughters as silly and ignorant, regarding them as no different from other girls, with the exception of Elizabeth, whom he considers more intelligent than her sisters.

Jane Austen <i>Pride and Prejudice</i>	Jane Austen <i>Pýcha a predsudok</i> Translated by Beáta Mihalkovičová
<p>“Mr Bennet, how can you abuse your own children in such a way! You take delight in <u>vexing</u> me. You have no compassion on my poor nerves.”</p> <p>“You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these twenty years at last.”</p>	<p>„Pán Bennet, ako môžete takto osočovať vlastné deti! Robí vám radosť, keď ma <u>rozčúľite</u>. Nemáte vôbec žiadny súcit s mojimi úbohými nervami.“</p> <p>„Mýlite sa moja drahá. Mám veľký rešpekt k vašim nervom. Sú to moji starí priatelia. Už najmenej dvadsať rokov počúvam, ako ich spomínate.“</p>

In the source text, Mrs Bennet accuses Mr Bennet of taking delight in vexing her. According to the *Cambridge Dictionary* (online), the verb *vex* has the following meanings: (1) to cause someone to feel angry, annoyed, or upset, and (2) to cause difficulty to someone. By using this word, Mrs Bennet accuses Mr Bennet of deliberately provoking her and lacking sympathy for her distress. In this context, the word *vex* carries a distinctly negative and emotional connotation.

The dramatic tone of the original expression, “You take delight in vexing me,” is weakened in the Slovak translation. The Slovak translation, *Robí vám radosť, keď ma rozčúľite*, is a less emotionally charged expression that lacks the same exaggerated tone.

## Example 2

The passage under analysis comes from Sophie Kinsella's novel *Confessions of a Shopaholic*. The main characters, Rebecca Bloomwood and Luke Brandon, are taking a taxi to Harrods to purchase luggage. During the ride, they engage in a conversation with the taxi driver about the types of people and behaviours they find annoying.

Sophie Kinsella Confessions of a Shopaholic	Sophie Kinsellová Závislá od nákupov Translated by Svetlana Žuchová
<p>'Right,' says Luke. 'So, we're banning pink valour jogging suits, cravats, Y-fronts, toffee-flavoured popcorn ...'</p> <p>'And <u>punters</u> with no change,' comes the taxi driver's voice from the front.</p> <p>'Fair enough,' said Luke, giving a little shrug.</p> <p>'<u>Punters</u> with no change.'</p> <p>'And <u>punters</u> who vomit. They're the worst.'</p> <p>'OK ...'</p> <p>'And <u>punters</u> who don't know where the fuck they're are going.'</p> <p>Luke and I exchange glances and I begin to giggle again.</p> <p>'And <u>punters</u> who don't speak the bloody language. Drive you crazy.'</p>	<p>„Dobre,“ povie Luke. „Takže zakazujeme ružové velúrové teplákové súpravy, slávnostné kravaty, slipy, karamelové pukance ...“</p> <p>„A <u>zákazníkov</u>, ktorí nemajú drobné,“ ozve sa spredu taxikárov hlas.</p> <p>„Nemám námietky,“ pokrčí Luke plecami.</p> <p>„A <u>zákazníkov</u>, ktorí vracajú. Tí sú najhorší.“</p> <p>„V poriadku.“</p> <p>„A <u>zákazníkov</u>, ktorí za boha nevedia, kam idú.“</p> <p>Vymeníme si s Lukom pohľady a ja sa opäť zachichocem.</p> <p>„A <u>zákazníkov</u>, ktorí nevedia reč. Z tých aby sa človek zbláznil.“</p>

In this dialogue, the taxi driver uses the word *punter*, a distinctly British English term with informal, colloquial, and slang connotations. In the context of the passage, *punter* means "customer" or "client."

In the process of translation, the translator faced the challenge that the English word *punter* lacks a direct equivalent in Slovak. Possible Slovak equivalents include *zákazník*, *návštevník*, and *klient*. To address this issue, the translator appropriately chose the word *zákazník* in the Slovak translation.

While the source text's lexical item *punter* clearly conveys a casual and colloquial tone, the Slovak term *zákazník* is significantly more neutral and belongs to a more formal register. Even though the translation loses the informal tone and cultural nuance of the original, the translator succeeds in providing an adequate equivalent.

### 5.3 Translation by cultural substitution

According to Mona Baker (2018, p. 31), “*this strategy involves replacing a culture-specific item or expression with a target-language item which does not have the same propositional meaning but is likely to have a similar impact on the target reader.*”

#### Example

The excerpt under analysis is taken from Lauren Weisberger’s novel *Chasing Harry Winston* and refers to the conditions for moving out of a rented flat in Britain.

Lauren Weisberger Chasing Harry Winston	Lauren Weisbergerová Lov na Harryho Winstona Translated by Erica Orendi
Once Adriana moved, Emmy hadn’t even bothered <u>giving thirty days’ notice</u> on her apartment; she just paid two months’ rent and moved out immediately. Leigh expected it would take some time to sell her place-after all, it had taken her over a year to find it-but the broker called two days after the first viewing to say they had an offer.	Len čo sa Adriana odsťahovala, Emmy sa ani nezdržiavala <u>dvojmesačnou výpoveďou</u> zo svojho bytu; jednoducho zaplatila dva mesačné nájom a hneď sa presťahovala. Leigh predpokladala, že chvíľu potrvá, kým sa jej podarí predáť byt-jej samej trvalo viac ako pol roka, kým ho našla-, maklér však zavolať už dva dni po prvej obhliadke, že má ponuku.

The source text provides information about two of the three characters in the story. Emmy moves out of her apartment abruptly after Adriana leaves. She does so without giving the usual thirty days’ notice; instead, she simply pays two months’ rent and leaves immediately. Leigh, in contrast, is preparing to sell her home and expects the process to take a long time, as it took her over a year to find the property. However, to her surprise, she receives an offer just two days after the first viewing.

The source text includes culture-specific information regarding the notice period required to terminate a tenancy. According to Citizens Advice (<https://www.citizensadvice.org.uk>), the amount of notice a tenant must give depends on the type of tenancy. In the case of a periodic tenancy, which runs from month to month, the tenant is required to give one month's notice.

In contrast, in Slovakia, the duration of a tenancy is either specified in the tenancy agreement or, under national legislation, tenants are required to provide a three-month notice period before terminating the tenancy.

The discrepancy between the two notice periods arises from differences in British and Slovak tenancy laws. In order to “give the reader a concept with which s/he can identify, something familiar and appealing” (ibid.), the translator employed the strategy of cultural substitution.

#### 5.4 Translation by using a loan word or loan word plus explanation

Baker (2018, p. 34) states that “*this strategy is particularly common in dealing with culture-specific items, modern concepts and buzzwords.*”

##### Example 1

The excerpt under analysis is taken from *Pride and Prejudice* by Jane Austen.

Jane Austen Pride and prejudice	Jane Austen Pýcha a predsudok Translated by Beáta Mihalkovičová
After playing some Italian songs, Miss Bingley, varied the charm by a lively Scotch air; and soon afterwards Mr Darcy, drawing near Elizabeth, said to her- “Do not you feel a great inclination, Miss Bennet, to seize such an opportunity of dancing a <u>reel</u> ?” She smiled, but made no answer. He repeated the question, with some surprise at her silence.	Slečna Bingleyová zahrála niekoľko talianskych piesní a potom zmenila štýl na živé škótske tance, a o chvíľu sa Darcy pritiahol k Elizabeth bližšie a spýtal sa: „Nemáte ohromnú chuť chopiť sa tejto príležitosti a zatancovať si <u>reel</u> *, slečna Bennetová?“ Usmiala sa, ale neodpovedala. Zopakoval otázku trochu prekvapený jej mlčaním.

The passage describes a social interaction during a musical evening. After Miss Bingley finishes playing several Italian songs and switches to a lively Scottish tune, Mr Darcy approaches Elizabeth Bennet and invites her to dance a reel. Elizabeth smiles but does not respond, which surprises Mr Darcy to the extent that he repeats the question.

The source text references a traditional British folk dance known as *the reel*. According to the Royal Scottish Country Dance Society (<https://rscds.org>), “The Reel as a dance form is Celtic in origin. It is a variety of Country Dance in which the dancers perform travelling figures alternating with ‘setting’ steps danced in one place. When dancing a Reel, typically there should be sets of two or more couples.”

While the reel is an integral part of British, particularly Scottish, cultural tradition, it may not be familiar to the Slovak target reader. This posed a translation challenge. The translator addressed the issue by employing a loan word, *reel*, in the target text, accompanied by a footnote explanation *veľmi živý škótsky tanec* (indicated by an asterisk in the text).

By implementing the translation strategy of using a loan word with an explanatory note, the translator successfully conveys the culture-specific element to the Slovak reader and preserves both the authenticity and comprehensibility of the original reference.

## Example 2

The excerpt analysed in this section is taken from Sophie Kinsella's novel *Confessions of a Shopaholic*. It consists of a list of items on a credit card bill received by the main character, Rebecca Bloomwood, from Visa.

Sophie Kinsella Confessions of a Shopaholic	Sophie Kinsellová Závislá od nákupov Translated by Svetlana Žuchová
WH Smith (well, that's OK. Everyone needs stationery)	Papiernictvo WH Smith (To je predsa v poriadku. Kancelárske potreby sú nevyhnutné.
Boots (ditto)	Drogéria Boots (to isté)
Specsavers (essential)	Optika (nevyhnutné)
Oddbins (bottle of wine – essential)	Hudobniny Our Price ( <i>Our Price?</i> Aha. Nový album Charlatans. Ten som predsa musela mať!
Our Price ( <i>Our Price?</i> Oh yes. The new Charlatans album. Well, I had to have that, didn't I?)	Reštaurácia Bella Pasta (večera s Caitlin)
Bella Pasta (supper with Caitlin)	Vináreň Odbins (flaša vína – nevyhnutnosť)
Oddbins (bottle of wine – essential)	

Each item on the list represents a culture-specific reference rooted in British culture. The names are all well-known British high street retail chains or businesses, each associated with a specific type of product or service. Since these retail chains and businesses do not operate in the Slovak market, Slovak readers are generally unfamiliar with the nature of the products or services they offer.

WH Smith is a UK retailer that sells stationery, books, magazines, and newspapers. In the translation, the loan word *WH Smith* is used, followed by the explanatory term *papiernictvo*. However, in Slovak culture, stationery shops typically do not sell books, magazines, or newspapers. Thus, the explanation only partially conveys the culture-specific features of the retail chain.

Boots is a pharmacy and health and beauty retailer in the United Kingdom. The translator uses the loan word *Boots*, followed by the explanation *drogéria*. This Slovak term does not accurately reflect the nature of the retailer. While both British and Slovak cultures have pharmacies that offer medicines as well as health and beauty products, the more accurate translation would be *lekáreň*.

Specsavers is a chain of opticians offering eye tests, glasses, and hearing aids. In the Slovak translation, the brand name is omitted and replaced by the general term *optika*. However, since there are numerous optician chains in the UK (e.g. Vision Express, Optical Express, Leightons), omitting the brand name fails to convey the specificity and recognisability of the original cultural reference.

Oddbins is a wine and alcohol retailer. In the source text, *Oddbins* is mentioned twice, but the Slovak translation includes it only once. This omission is significant, as the credit card bill plays a key role in the development of the plot; specifically, in portraying the protagonist's financial struggles caused by excessive shopping. By omitting one mention of *Oddbins*, the target text fails to convey the full extent of Rebecca's spending. Moreover, the explanation provided in the translation is inaccurate. *Oddbins* is an off-licence retail chain specialising in wine, so the appropriate Slovak term would be *vinotéka*. Additionally, the name is misspelled as *Odbins* in the Slovak translation.

Our Price was one of Britain's largest music retail chains, which now operates as an online retailer. In the Slovak version, the name *Our Price* is retained as a loan word, accompanied by the explanation *hudobniny*. This translation successfully provides the Slovak reader with the necessary cultural context.

Bella Pasta, now known as Bella Italia, is an Italian restaurant chain. The translator achieves equivalent effect by using the loan word *Bella Pasta* alongside the explanatory term *reštaurácia*. In this way, the translator succeeded in effectively conveying the cultural meaning.

To enhance cultural accessibility, the translator opted for borrowing the original names and providing accompanying explanations. However, equivalence is achieved in only two cases; namely, the translations of *Our Price* and *Bella Pasta*, where the loan word is used alongside an appropriate explanation. Both translations effectively preserve the original meaning and successfully convey the cultural reference.

On the other hand, although the translator employed the strategy of combining a loan word with an explanation, the remaining translations fall short of achieving the required level of equivalence. In the translation of *WH Smith*, the loan word is followed by *papiernictvo*, which only partially reflects the retailer's product range in the UK context. *Boots* is translated as *drogéria*, a term that inaccurately reflects the nature of the retailer. In the case of *Oddbins*, one occurrence is omitted, the explanation is inaccurate, and the name is misspelled as *Odbins*. Furthermore, in the translation of *Specsavers*, the brand name is entirely omitted and replaced by the generic term *optika*, thereby losing the specificity and recognisability of the original cultural reference.

The example analysed illustrates that although the translator applied an otherwise adequate translation strategy, she failed to convey the cultural significance of the culture-specific items. In the translation process, the translator works not only at the linguistic level but also at the cultural level. A translator's linguistic competence is equally important as their cultural competence. In this context, translators act as mediators between the source and target cultures, and they must pay close attention to ensuring that culture-specific concepts are accurately represented in the translation.

## 5.5 Translation by paraphrase using unrelated words

Baker (2018, p. 38) suggests that “if the concept expressed by the source item is not lexicalized at all in the target language, the paraphrase strategy can still be used in some contexts.”

### Example 1

The excerpt under analysis is taken from Sophie Kinsella’s novel *Confessions of a Shopaholic*. In this passage, the protagonist, Rebecca Bloomwood, is having lunch with Luke Brandon, a man she is romantically interested in.

Sophie Kinsella Confessions of a Shopaholic	Sophie Kinsellová Závislá od nákupov Translated by Svetlana Žuchová
‘To luggage,’ he says, and smiles. ‘Luggage,’ I reply happily, and take a sip. It’s just about the most delicious wine I’ve ever tasted. Luke picks up his menu and starts to read it, and I pick mine up too – but to be honest, I’m not reading a word. I’m just sitting in a happy glow, like the <u>Ready Brek</u> kid.	‘Na batožinu,’ povie a usmeje sa. ‘Na batožinu,’ odpoviem šťastne a odpijem si. Je to jedno z najlepších vín, aké som kedy ochutnala. Luke vezme do rúk jedálny lístok a začne si ho prezerat’, aj ja zdvihnem svoj, ale, aby som bola úprimná, vôbec sa nesústredím. <u>Mám pocit, že sa vznášam.</u>

The source text contains the metaphorical phrase “*Ready Brek glow*.” This phrase originates from an advertisement for *Ready Brek*, a hot, oat-based breakfast cereal that is considered part of British culture, particularly in the context of traditional breakfast habits. The advertising campaign, which aired from the 1970s to the 1980s, featured children walking to school surrounded by a radiant orange glow. This glow symbolised inner warmth, energy, resilience, well-being, and the ability to face daily challenges.

After shopping at Harrods and dining in an exquisite restaurant with someone she likes, the protagonist is overwhelmed with positive emotions. The sentence from the source text, “*I’m just sitting in a happy glow, like the Ready Brek kid*,” conveys that the protagonist is glowing with happiness and joy. Although these emotions are not explicitly stated, they are easily recognisable to the source text reader, as they are rooted in the cultural memory of the advertisement.

In translating this passage, the translator faced the challenge of conveying equivalent connotations to the target audience. Neither the *Ready Brek* product nor its advertising campaign is known in the Slovak cultural context. Consequently, Slovak readers would not associate the imagery of a radiant orange glow with feelings of happiness and well-being.

When dealing with such a translation problem, Baker (ibid.) suggests that “*instead of a related word, the paraphrase may be based on modifying a superordinate or simply on unpacking the meaning of the source item, particularly if the item in question is semantically complex.*”

In the Slovak translation, the phrase „*Mám pocit, že sa vznášam*” effectively captures the main character’s feelings of happiness, joy, and affection. In this way, the translator conveys the intended meaning of the culture-specific reference by clarifying the emotional tone of the source phrase. As a result, the emotional effect of the culture-specific reference, as experienced by the English-speaking reader, is successfully reproduced in the target text.

### Example 2

The excerpt under analysis is taken from Jane Austen’s novel *Pride and Prejudice*. It outlines the financial and inheritance circumstances of the Bennet family. The property in question is legally entailed, meaning it can be inherited only by male heirs. As a result, Mr Bennet’s daughters are excluded from the line of inheritance, leaving them financially vulnerable upon their father’s death.

Jane Austen Pride and prejudice	Jane Austenová Pýcha a predsudok Translated by Rudolf Košťal
Mr Bennets property consisted almost entirely in an estate of two thousand a-year, which unfortunately for his daughters, was <u>entailed</u> , in default of heirs male, on a distant relation; and their mother’s fortune, though ample for her situation in life, could but ill supply the deficiency of his.	Majetok pána Benneta tvoril takmer len veľkostatok o výmere dvetisíc libier ročne, ale na nešťastie pre dcéry mal <u>pripadnúť vzdialenému príbuznému, lebo nemali mužského potomka.</u> Nedostatočný výnos tohto majetku nemohlo vyvážiť manželkino veno, hoci bolo značné na jej spoločenské postavenie.

The expression *entailed estate* is deeply embedded in British historical and cultural contexts, particularly in relation to land inheritance laws and aristocratic traditions. These laws restricted the inheritance of land or property to a specific line of heirs, usually male descendants, in order to keep the estate within the family over generations.

The Slovak online dictionary *Slovník.sk* provides the following translations of the verb *entail*: *odkázať majetok, určiť dedičstvo, poručnícky majetok, majetok postúpený niektorým potomkom*. Additionally, the phrase *entailed estate* is translated as *dedičný statok* or *rodinný statok*. However, neither the lexical entries nor the phrase fully capture the core meaning of the source term. These Slovak translations fail to convey a crucial legal nuance;

namely, that the inheritance is restricted exclusively to male heirs. In other words, because Mr Bennet has no sons, the estate is set to pass to a distant male relative, rather than to his own daughters.

Due to the absence of a direct equivalent in Slovak, the translator employed the translation strategy of paraphrasing. The Slovak rendering *pripadnúť vzdialenému príbuznému, lebo nemali mužského potomka* ensures comprehensibility for Slovak readers who may be unfamiliar with the specifics of English inheritance law.

## 5.6 Translation by omission

According to Mona Baker (2018, p. 40), "if the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression in question."

### Example 1

The excerpt under analysis is taken from the campus novel *Changing Places* by David Lodge.

David Lodge Changing places	David Lodge Profesorská rošáda Translated by Otakar Kořínek
Boon has certainly changed – not only in appearance and dress: his manner is more confident, more relaxed, <u>his speech has lost some of its Cockney vowels and glottal stops</u> , he sounds not unlike David Frost.	No tak či onak, zmenil sa – a nielen pokiaľ ide o vzhľad a obliekanie. Správa sa sebavedomejšie, je uvoľnenejší, <u>vycibril si výslovnosť, už tak príšerne neprehltá hlásky</u> , pripomína moderátora Davida Frosta.

The source text describes how Charles Boon has undergone noticeable changes not only in appearance and clothing, but also in behaviour and speech. He is now more self-assured and relaxed, and his manner of speaking has shifted from a Cockney accent to a more standard one. This refinement in speech is compared to that of David Frost, a well-known British broadcaster renowned for his articulate manner.

The source text explicitly refers to some features of the Cockney accent, namely the typical pronunciation of certain vowel sounds and the use of glottal stops. Despite the cultural and linguistic significance of Cockney as a traditional British dialect, the translator chose to omit the term *Cockney* in the Slovak translation. This decision is likely due to the general unfamiliarity of Slovak readers with traditional English dialects and accents.

Rather than offering a detailed explanation of Cockney’s distinct pronunciation features, vocabulary, and expressions, the translator opted for a general description of Charles Boon’s speech, stating that “vycibril si výslovnost’, už tak příšerne neprehltá hlásky”. The omission of the lexical item does not negatively affect, the way the character is portrayed or the flow of the story. On the contrary, it maintains the clarity of the translation and ensures readability for the target audience.

## Example 2

The passage under analysis is taken from the novel *Confessions of a Shopaholic* by Sophie Kinsella. The main character, Rebecca Bloomwood, is attending a job interview for what she considers her dream job.

Sophie Kinsella Confessions of a Shopaholic	Sophie Kinsellová Závislá od nákupov Translated by Svetlana Žuchová
<p>Something in me is telling me to turn and run – but we’ve already arrived at a pale blond-wood door. ‘Here we are,’ says Amy, and smiles at me. ‘Would you like tea or coffee?’ ‘Coffee, please,’ I say, wishing I could say ‘A <u>stiff gin</u>, please.’ Amy knocks on the door, opens it and ushers me in, and says, ‘Rebecca Bloomwood.’</p>	<p>Niečo mi našepkáva, aby som sa otočila a bežala preč, ale už stojím pred dverami z bieleho dreva. „A sme tu,“ povie Amy a usmeje sa na mňa. „Dáte si čaj alebo kávu?“ „Kávu,“ poviem a prajem si, aby som mohla povedať „<u>Gin</u>, prosím.“ Amy zaklope na dvere, otvorí ich, zavedie ma dovnútra a povie: „Rebecca Bloomwoodová.“</p>

The excerpt captures a moment of nervous anticipation as Rebecca is about to enter the room where the interview will take place. She is accompanied by an assistant, who offers her tea or coffee in an attempt to put her at ease. Rebecca chooses coffee, although she internally wishes for something stronger. The phrase “*wishing I could say ‘A stiff gin, please’*” reveals her strong internal urge to flee, as well as her feelings of anxiety and apprehension, which she must overcome.

*Gin* is a spirit with a particularly strong cultural association in Britain, and *stiff*, in this context, is British slang for a strong alcoholic drink. The colloquial expression *stiff gin* is used to emphasize the strength of the drink and, in this context, reflects the character’s desire to cope with the stress she is experiencing before the interview.

In the Slovak target text, the translator employed the strategy of omission and rendered the phrase as “*Gin, prosím.*” As a result, the translation lacks the impact of the original. The Slovak version is more neutral and flat in tone, and consequently, it omits the emotional nuance present in the English source text. Specifically, the translation fails to convey the tension the protagonist is experiencing, as well as her need for courage and emotional relief.

To achieve an equivalent effect on the target reader, a more expressive translation would be appropriate; for example, "*Silný gin, prosím.*" or "*Radšej gin. A poriadny.*" These alternatives better reflect the protagonist's state of mind and the tone of the original passage.

The example analysed illustrates that omission, as a translation strategy, should be employed only when the omitted lexical item or phrase is not essential to preserving the tone, emotional expressiveness, or narrative progression of the text.

## **Conclusion**

The translation of lexical units requires the careful selection of strategies to ensure that meaning, context, and nuance are effectively conveyed to the target audience. Mona Baker's framework offers a systematic approach to achieving equivalence at the word level. By applying the outlined strategies, translators can address challenges that arise when translating between English and Slovak. These strategies are particularly important when dealing with lexical units influenced by cultural and linguistic differences. In addition to the choice of an adequate translation strategy, successful translation depends on the translator's ability to balance fidelity to the source text with clarity and naturalness of the target text.

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## **TRANSLATION OF PHRASEOLOGICAL UNITS**

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## UNIT 6: TRANSLATION OF PHRASEOLOGICAL UNITS

### Lead-in

1 Identify a word that can appropriately occur in both of the given phraseological units.

1

a) \_\_\_\_\_ closed doors.

b) \_\_\_\_\_ every great man, there's a great woman.

2

a) \_\_\_\_\_ late than never.

b) \_\_\_\_\_ safe than sorry.

3

a) \_\_\_\_\_ down without a fight.

b) \_\_\_\_\_ against the tide.

4

a) \_\_\_\_\_ in the right place.

b) \_\_\_\_\_ of gold.

5

a) \_\_\_\_\_ one ear and out the other.

b) \_\_\_\_\_ the nick of time.

2 Match each Slovak equivalent with its corresponding English phraseological unit.

Radšej byť opatrný ako neskôr ľutovať.

Za zatvorenými dverami.

V poslednej chvíli.

Ísť proti prúdu.

Za každým úspešným mužom stojí žena.

Mať srdce zo zlata.

Vzdať sa bez boja.

Jedným uchom dnu a druhým von.

Lepšie neskoro ako nikdy.

Mať srdce na pravom mieste.

## TRANSLATION OF PHRASEOLOGICAL UNITS

Achieving equivalence above the word level represents one of the most challenging tasks for a translator of literary texts. When translating from English into Slovak, *“whenever you meet a sentence that is grammatical but does not appear to make sense, you have to test its apparently nonsensical element for a possible metaphorical meaning, even if the writing is faulty, since it is unlikely that anyone, in an otherwise sensible text, is suddenly going to write deliberate nonsense”* (Newmark, 2004, p. 106). What makes translation particularly difficult is the necessity for the translator to identify the meaning that exists *beyond* the basic sense of the individual words forming a given phrase. The meaning referred to here as “above word level” is the figurative or metaphorical meaning carried by those words.

Furthermore, achieving equivalence is complicated by the wide variety of phraseological units that the translator encounters in the source text. These phraseological units range from phrasal verbs (e.g., *bring up, come across, get over, get rid of, look after, put up with*), idiomatic similes (e.g., *as white as a ghost, to swear like a trooper, as bright as a button*), irreversible binomials (e.g., *odds and ends, sink or swim, (every) nook and cranny*), collocations (e.g., *dark horse, dead wood, early bird, fair game*), and idioms (e.g., *cut the mustard, fall on deaf ears, let sleeping dogs lie, feather your nest*) to proverbs and sayings (e.g., *An Englishman’s home is his castle. Birds of a feather flock together. Keep your friends close and your enemies closer.*), among others.

In the translation process, the translator’s objective is to provide the target reader with the same information and effect that the source text conveys to its original audience. In other words, the translator aims to achieve equivalence in translation. To attain equivalence when translating phraseological units, Mona Baker (2018) proposes the following translation strategies that translators may employ to render idiomatic and phraseological expressions in the target language:

- Using an idiom of similar meaning and form
- Using an idiom of similar meaning but dissimilar form
- Borrowing the source-language idiom
- Translation by paraphrase
- Translation by omission of a play on idiom
- Translation by omission of the entire idiom

## 6.1 Using an Idiom of Similar Meaning and Form

“This strategy involves using an idiom in the target language which conveys roughly the same meaning as that of the source language idiom and, in addition, consists of equivalent lexical items.” (Baker, 2018, p.72)

When translating from an English source text, this strategy can be effectively applied to certain phraseological units, and by implementing it, full equivalence may be achieved in the translation of specific expressions. This strategy can be illustrated through the following examples:

- *as stubborn as a mule* – *tvrdohlavý ako mulica*
- *have eyes only for someone* – *mať oči len pre niekoho*
- *from the cradle to the grave* – *od kolísky po hrob*
- *be on the same wavelength* – *byť na rovnakej vlnovej dĺžke*
- *Time is money.* – *Čas sú peniaze.*
- *Where there’s a will, there’s a way.* – *Kde je vôľa, tam je cesta.*
- *The apple doesn’t fall far from the tree.* – *Jablko nepadá ďaleko od stromu.*

### Example

An illustrative example appears in Sophie Kinsella’s *Confessions of a Shopaholic*. The source text contains the phraseological unit *I can’t quite believe my eyes*, in which the meaning extends beyond the literal interpretation of the words. This figurative expression is typically used when someone sees something astonishing, shocking, or difficult to accept as real.

Sophie Kinsella Confessions of a Shopaholic	Sophie Kinsellová Závislá od nákupov Translated by Svetlana Žuchová
And then I see them. On my bed. Piles and piles of upholstered frames. All made up perfectly, with no wonky corners, and the braid glued neatly in place. <u>I can’t quite believe my eyes.</u> There must be at least...	A potom ich zbadám. Na posteli. Celé hĺby tapacírovaných rámov. Všetky vyzerajú úplne dokonalo, v rohoch nezostali medzeri a ozdoby sú úhľadne prilepené na svojom mieste. <u>Nemôžem veriť vlastným očiam.</u> Musí tam byť prinajmenšom...

According to *The Free Dictionary* (online), the idiom *believe (one’s) eyes* is defined as “to believe that whatever one is seeing is real” or “to trust what one has seen.” The dictionary also notes that the idiom is frequently used in the negative form, as in *can’t believe (one’s) eyes*.

In the Slovak translation, an idiom of equivalent meaning and similar structure, *Nemôžem veriť vlastným očiam*, is used. Both the source and target phraseological units are formulaic idiomatic expressions that directly correspond in both languages. They share the same metaphor: disbelief conceptualized as mistrust of one’s own eyesight.

In this instance, the translator applied the strategy of using an idiom of similar meaning and form. The English *I can't believe my eyes* and the Slovak *Nemôžem veriť vlastným očiam* are near-perfect idiomatic equivalents across the two languages. They align in form, imagery, meaning, and contextual usage, making them an exemplary case of a cross-linguistic idiom pair.

## 6.2 Using an Idiom of Similar Meaning but Dissimilar Form

"[...] find an idiom or fixed expression in the target language which has a meaning similar to that of the source idiom or expression, but which consists of different lexical items." (Baker, 2018, p. 74)

The phraseological repertoire of the Slovak language enables the use of this strategy to achieve equivalence where identical idiomatic forms do not exist. Examples include:

- *frighten/scare somebody out of their wits* – *vystrašiť na smrť*
- *kill two birds with one stone* – *zabiť dve muchy jednou ranou*
- *have a sweet tooth* – *mať mlsný jazyk*
- *as thick as a brick* – *duť ako tágo*
- *There is no smoke without fire.* – *Bez vetra sa ani lístok na strome nepohne.*

### Example

The phraseological unit under analysis comes from George Orwell's *Animal Farm*. The source text contains the binominal idiom *rain or shine*, in which the two elements, *rain* and *shine*, appear in a fixed order and together create a figurative meaning that extends beyond their literal sense.

George Orwell Animal farm	George Orwell Zvieracia farma Translated by Miloš Ruppeldt
There is work to be done. This very morning we begin rebuilding the windmill, and we will build all through the winter, <u>rain or shine</u> . We will teach this miserable traitor that he cannot undo our work so easily.	Máme pred sebou veľa práce. Ešte dnes ráno sa znovu pustíme do stavby veterného mlyna a budeme pracovať celú zimu, <u>v čase i nečase</u> . Ukážeme tomu mizernému zradcovi, že našu prácu len tak ľahko nezničí.

According to *Oxford Learner's Dictionaries* (online), the phraseological unit *rain or shine* means "whether there is rain or sun; whatever happens." *Collins Dictionary* (online) provides a more detailed definition, stating that "if you say that someone does something rain or shine, you mean that they do it regularly, without being affected by the weather or other circumstances." *Prekladový anglicko-slovenský frazeologický slovník* lists the following Slovak equivalents of the phraseological unit: *za každých okolností, v čase i nečase, za každého počasia, čo by čo bolo, nech sa deje čokoľvek, aj keby hromy bili* (Kvetko, 2014, p. 449).

The Slovak translation contains a binominal idiom in which the words *čas* and *nečas* are connected by the conjunction *i*. In the given context, the farm animals are determined to work under any conditions, and therefore, the translator opted for the Slovak equivalent *v čase i nečase*.

Both the source and target text expressions are equivalent in their core idiomatic meaning, as they convey the idea that something occurs or remains true “regardless of circumstances.” By employing a phraseological unit of similar meaning but dissimilar form, the translator successfully achieved equivalence in translation.

### 6.3 Translation by Paraphrase

Newmark (1993, p. 136) defines a paraphrase as “an expression of the meaning of a segment of text in other words.” He advises translators to avoid paraphrasing whenever possible; however, he acknowledges that “when a text segment cannot be closely translated [...], paraphrase in varying degrees of closeness has to be used” (ibid.).

Baker (2018, p. 74) similarly notes that paraphrase may be employed

- (a) when no suitable equivalent can be found in the target language, and
- (b) when it seems inappropriate to use idiomatic language in the target text due to stylistic differences between the source and target languages.

#### Example

The following excerpt for analysis is taken from Sophie Kinsella’s novel *Confessions of a Shopaholic*. The source text contains the idiom *get my head around (something)*, which figuratively expresses the mental effort required to understand or come to terms with an idea.

Sophie Kinsella Confessions of a Shopaholic	Sophie Kinsellová Závislá od nákupov Translated by Svetlana Žuchová
‘Wait,’ I say, trying to <u>get my head around this</u> . ‘Wait, Suze, I don’t understand. This must have taken you ages.’ My eye runs disbelievingly over the pile of frames again. ‘Why ... why on earth did you-’	„Počkaj,“ poviem a snažím sa <u>všetkému porozumieť</u> . „Počkaj, Suze, ja to nechápem. To ti muselo trvať celú večnosť.“ Ešte raz sa neveriacky pozriem na hrbu rámov. „Prečo si to... preboha...“

According to the *Cambridge Dictionary* (online), the idiom *get (one’s) head around (something)* means “to succeed in understanding something difficult or strange.” *The Free Dictionary* (online) defines it as “to understand something that is challenging or confusing” or “to comprehend something difficult, often with a great deal of effort.”

In the Slovak translation, the phrase *snažím sa všetkému porozumieť* is used. This translation emphasizes the effort to understand in a clear and straightforward manner. It functions as a near paraphrase of the source idiom but lacks its idiomatic and metaphorical intensity.

In this instance, the translator employs translation by paraphrase to convey the essential meaning of the idiom while maintaining fluency and readability; however, it lacks the idiomatic and metaphorical force of *get my head around (something)*.

#### 6.4 Translation by Omission of a Play on Idiom

*“This strategy involves rendering only the literal meaning of an idiom in a context that allows for a concrete reading of an otherwise playful use of language.” (Baker, 2018, p.85)*

##### Example

The source text contains the phrase *a heart-to-heart*, which is idiomatic because its meaning cannot be derived literally from the individual words *heart* and *to*. Instead, it conveys a figurative sense of emotional honesty and openness.

Nick Hornby High Fidelity	Nick Hornby Všetky moje lásky Translated by Milan Gráf
For a moment, I'm almost tempted: a <u>heart-to-heart</u> with Dick would be a once-in-a-lifetime experience. But I tell him there's nothing to say, and for a moment I thought he was going to hug me.	Na okamih takmer zacítim pokušenie – <u>dôverný rozhovor</u> s Dickom by bol neopakovateľným zážitkom.

According to the *Longman Dictionary of Contemporary English* (online), the noun phrase *heart-to-heart* refers to “a conversation in which two people say honestly and sincerely what they really feel about something.” *Prekladový anglicko-slovenský frazeologický slovník* lists the following Slovak equivalents of the phraseological unit *heart-to-heart*: *pohovoriť si s niekým zo srdca/z duše, otvorene, úprimne* (Kvetko, 2014, p. 278).

The Slovak language indeed contains the idiomatic expression *pohovoriť si s niekým zo srdca/z duše*, which exhibits the core features of phraseological units: figurativeness and fixedness. The expression is figurative in the sense that it cannot be taken literally: one does not physically “speak from the heart.” Moreover, it is used in a fixed form, typically with *zo srdca* or *z duše*.

Despite the existence of an idiomatic equivalent in Slovak, the translator chose to use the collocation *dôverný rozhovor*, in which the figurative element is considerably weaker than in the English idiom.

In this case, the idiomaticity of the source text is omitted in translation, resulting in a fully compositional meaning that lacks the metaphorical richness of the original expression.

### 6.5 Translation by Omission of an Entire Idiom

"[...] an idiom may sometimes be omitted altogether in the target text. This may be because it has no close match in the target language, its meaning cannot be easily paraphrased." (Baker, 2018, p.86).

#### Example

The following example for analysis is taken from Sophie Kinsella's novel *Confessions of a Shopaholic*. The source text contains the idiomatic noun phrase *whizz-kid*.

Sophie Kinsella Confessions of a Shopaholic	Sophie Kinsellová Závislá od nákupov Translated by Svetlana Žuchová
Somewhere along the line, Janice and Martin have got it into their heads that I'm this <u>high-powered financial whizz-kid</u> . I've tried telling them that really, I'm not – but the more I deny it, the more high-powered they think I am. It's a catch 22. So the upshot is, they now think I'm high-powered and modest.	Janice a Martin akosi získali presvedčenie, že som jedna z tých <u>úspešných žien pohybujúcich sa vo svete peňazí</u> . Pokúšala som sa im vysvetliť, že to tak nie je, ale čím viac to popieram, tým ma považujú za úspešnejšiu. Je to ako v Hlave 22. Dospelo to tak ďaleko, že ma považujú za úspešnú a skromnú.

In the source text, the compound noun phrase *high-powered financial whizz-kid* is replaced in the Slovak translation by a descriptive and explicative paraphrase: *jedna z tých úspešných žien pohybujúcich sa vo svete peňazí*.

The compound noun *whizz-kid* is an idiomatic fixed expression, as its meaning cannot be directly inferred from the literal meanings of its constituent words. According to the *Cambridge Dictionary* (online), the term *whizz-kid* refers to "a young person who is very clever and successful."

In the Slovak translation, the idiomatic expression *whizz-kid* is omitted entirely. It is replaced by the neutral and explicit noun *žena*, resulting in a stylistic downgrading and a loss of idiomaticity.

## **Conclusion**

Equivalence above the word level presents one of the most demanding aspects of literary translation. Idiomatic and phraseological expressions challenge translators to balance fidelity to meaning with naturalness of form. The strategies identified by Baker (2018), ranging from direct idiomatic correspondence to paraphrase or omission, offer practical methods for addressing these challenges.

Effective literary translation depends on the translator's sensitivity to both linguistic and cultural dimensions of meaning. Achieving equivalence above word level is not merely a matter of lexical substitution but a creative negotiation between two linguistic and cultural systems.

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## STUDENT TASKS

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## UNIT 1: TRANSLATION AS A PROCESS, PRODUCT AND ACADEMIC FIELD

### Task 1

**1. According to House (2009), translation is:**

- A) An artistic reinterpretation of literary works.
- B) A process of replacing a text in one language with a text in another.
- C) The adaptation of spoken language into written form.
- D) A form of creative writing.

**2. What does House's definition imply is necessary for translation to occur?**

- A) Advanced knowledge of linguistics
- B) A strong literary background
- C) At least two languages
- D) A socio-cultural understanding

**3. Which of the following is not mentioned as a characteristic that must be considered in literary translation?**

- A) Poetic language
- B) Aesthetic value
- C) Minoritized styles
- D) Professional vocabulary

**4. According to Klaudy (2007), literary translation is:**

- A) Primarily focused on grammatical accuracy
- B) A routine and mechanical process
- C) A creative activity involving numerous choices
- D) Only concerned with formal equivalence

**5. Hatim and Munday's (2004) definition of translation includes all the following except:**

- A) The adaptation of texts for theatrical performance
- B) The process of transferring a written text
- C) The translated product
- D) Cognitive, linguistic, visual, and cultural factors

**6. Translation Studies is described by Bassnett (2002) as:**

- A) A narrow subset of literary theory
- B) A minor aspect of applied linguistics
- C) A discipline in its own right with wide-reaching implications
- D) A part of creative writing pedagogy

**7. The complexity of Translation Studies is shown by:**

- A) Its simplicity and focus on grammar
- B) Its status as a recent academic trend
- C) Its interdisciplinary connections with other fields
- D) Its exclusive focus on written texts

**8. The Oxford English Dictionary defines translation as all of the following except:**

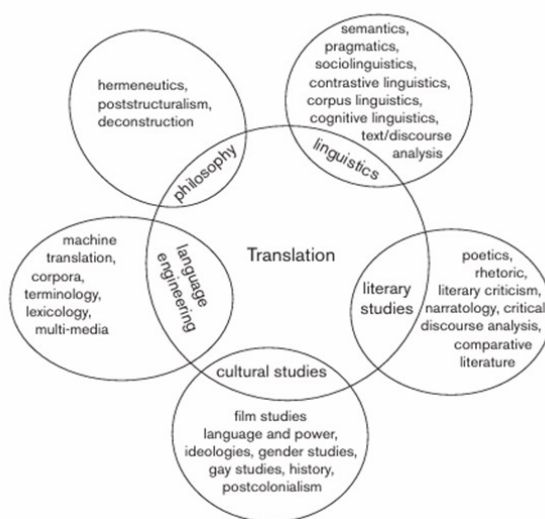
- A) The conversion of a text from one language to another
- B) A form of literary analysis
- C) A version of a work in a different language
- D) The rendering of a concept in another medium

**9. According to both the Oxford and Cambridge dictionaries, translation refers to:**

- A) Only the written product of linguistic transfer
- B) The act of copying content from one text to another
- C) Both the process and the product of converting language while preserving meaning
- D) A form of linguistic improvisation

**Task 2**

In their publication *Translation: An Advanced Resource Book*, Basil Hatim and Jeremy Munday (2004, p. 6) observe that “Translation Studies has evolved to such an extent that it is really a perfect interdiscipline, interfacing with a whole host of other fields.” The diagram below illustrates the specific academic disciplines that contribute to the development of Translation Studies. Drawing on the visual representation, complete the sentences by filling in the gaps with appropriate terms from the word bank.



Word bank:

poetics / machine translation / pragmatics / gender studies / hermeneutics / comparative literature / deconstruction / corpora / sociolinguistics / literary criticism

- 1) In the field of **philosophy**, translation is influenced by theoretical frameworks such as \_\_\_\_\_, poststructuralism, and \_\_\_\_\_.
- 2) The **linguistic** aspect of translation includes disciplines such as semantics, \_\_\_\_\_, and \_\_\_\_\_, which focus on the meaning, context, and usage of language.
- 3) Within **language engineering**, tools and methods such as \_\_\_\_\_, \_\_\_\_\_, and terminology development support the practical side of translation.
- 4) The **literary studies** perspective on translation involves analytical approaches like \_\_\_\_\_, narratology, and \_\_\_\_\_, which examine the form and function of texts.
- 5) **Cultural studies** broaden the translation field by incorporating critical and societal dimensions, including film studies, \_\_\_\_\_, and \_\_\_\_\_.

## UNIT 2: THE SOURCE TEXT AND THE TARGET TEXT

### 1. What is the *source language*?

- A) The language the text is translated into
- B) The original language of the text
- C) The translated version of the text
- D) The name of a translated book

### 2. What do we call the original text before translation?

- A) Target text
- B) Final text
- C) Source text
- D) Foreign text

### 3. What is the *target language*?

- A) The language the text is translated into
- B) The same as the source language
- C) The substitute text
- D) The language the text is translated from

### 4. Which of the following best describes the *target text*?

- A) The original version of the text
- B) One variety of the language
- C) The translated version of the text
- D) A tool used by translators

### 5. What does the example of *Deaf Sentence* show?

- A) It is difficult to translate books
- B) A book can be translated into one language only
- C) Some books are not suitable for translation
- D) One book can be translated into many different languages

## UNIT 3: TYPES OF TRANSLATION

### Task 1

#### 1 How does Roman Jakobson define translation in his classification?

- A) The act of copying a text word-for-word in the same language
- B) The act of rendering words, texts, or works from one language into another or adapting them into different mediums
- C) The process of interpreting spoken language
- D) The conversion of images into text

#### 2 Which of the following is NOT one of the three types of translation identified by Jakobson?

- A) Intralingual translation
- B) Interlingual translation
- C) Intersemiotic translation
- D) Machine translation

#### 3 What is intralingual translation?

- A) Translation of a text in the same language
- B) Translation proper
- C) Translation of verbal signs into non-verbal sign systems
- D) Translation of a text from written to spoken form

#### 4 Which example best illustrates intralingual translation?

- A) Translating a novel from English to Slovak
- B) Adapting an Old English poem into Modern English
- C) Turning a poem into a painting
- D) Translating a speech from Slovak to English

#### 5 What challenge might a translator face when performing intralingual translation within World Englishes?

- A) Converting between entirely different languages
- B) Adjusting lexical choices, grammar, and spelling across different English varieties
- C) Changing the medium of expression from text to performance
- D) Translating technical jargon into layman's terms

#### 6 Which of the following is an example of intralingual translation in J.K. Rowling's Harry Potter series?

- A) Translating the book into Slovak
- B) Adapting British English terms to American English
- C) Turning the novel into a movie
- D) Translating the book into a musical

#### 7 Interlingual translation is best described as:

- A) Translating within the same language
- B) Converting verbal signs into non-verbal sign systems
- C) Rendering a source text in one language into a target text in another language
- D) Adapting a written text into a visual art form

**8 The translation of Jane Austen's *Pride and Prejudice* from English to Slovak is an example of:**

- A) Intralingual translation
- B) Interlingual translation
- C) Intersemiotic translation
- D) Machine translation

**9 What does intersemiotic translation involve?**

- A) Reformulating a text within the same language
- B) Translating between two different languages
- C) Interpreting verbal signs by means of non-verbal sign systems
- D) Changing spelling conventions within one language

**10 Which of the following is an example of intersemiotic translation?**

- A) Translating a poem from Slovak to English
- B) Adapting a novel into a ballet or opera
- C) Translating a British English text into American English
- D) Converting Old English into Modern English

## **Task 2: Intralingual Translation**

Read the extracts from Sally Morgan's autobiographical novel *My Place*, which was awarded the Australian Human Rights Award for Literature in 1987 and the Order of Australia Book Prize in 1990. Identify the lexical items characteristic of Australian English. Then, provide a translation of the extracts into British English.

*On the twenty-fourth of December, Dad would stride to the chook shed armed with the axe. He always looked really determined, and I would sit and think that maybe this year he'd do it. About ten minutes would pass, and then he'd stride back again, with a clean axe and no chooks. War had spoilt him for killing anything. He'd walk past me and hand the axe to Nan, who'd be patiently waiting on the back verandah. 'Jeez, I can't do it Dais, you'll have to.'*

*It wasn't a task Nan relished. She had a special relationship with the birds and chooks we kept, but she knew we were too poor to be able to consider her finer feelings. Within a few minutes, she'd be back with two limp chooks and a bloody axe. 'Come on Sal, time to gut.'*

## UNIT 4: TRANSLATION OF GRAMMAR

**How is the plural form of most English nouns typically marked?**

- A) By adding a prefix to the noun
- B) By changing the word order in a sentence
- C) By using a different verb tense
- D) By adding a suffix or changing the word form

**2 Why can the English pronoun *you* present challenges in Slovak translations?**

- A) Slovak lacks equivalent pronouns for *you*
- B) English *you* can refer to both singular and plural forms
- C) The Slovak language uses *you* only in written communication
- D) The English *you* always implies formality

**3 Which of the following statements best defines modes of address?**

- A) Grammatical constructions used to express tense and aspect
- B) Vocabulary used exclusively in literary dialogue
- C) Linguistic expressions reflecting social roles, relationships, and cultural norms
- D) Terms used to describe syntactic structures in translation

**4 Why does Mr Bennet refer to his wife as *Mrs Bennet* in Jane Austen's *Pride and Prejudice*?**

- A) To avoid using informal language
- B) To comply with nineteenth-century sociolinguistic norms and express irony
- C) To demonstrate superiority
- D) To demonstrate subordination

**5 Why is translating the English past perfect tense into Slovak particularly challenging?**

Slovak uses only future tense for past events

Slovak uses passive voice instead

Slovak distinguishes only singular and plural verb forms

Slovak lacks a grammatical equivalent of the past perfect tense

**6 Which of the following statements best explains why the translator chooses to use the active voice in Slovak when the English source text uses the passive voice?**

- A) The typological nature of Slovak favours active forms, and the translator prioritizes the function over the grammatical form.
- B) Slovak does not have a passive voice construction at all.
- C) The active voice better conveys the importance of the agent in Slovak culture.
- D) The passive voice is considered grammatically incorrect in Slovak.

## UNIT 5: TRANSLATION OF LEXICAL UNITS

Based on Eugene Nida's cultural categories, Peter Newmark, in his publication *A Textbook of Translation* (2008, p. 97), outlines several cultural categories that translators are likely to encounter in their work. These cultural categories often lead to translation difficulties. The cultural categories are as follows:

### **Ecology**

- (a) flora
- (b) fauna
- (c) winds
- (d) plains
- (e) hills

### **Material culture (artefacts)**

- (a) food
- (b) clothing
- (c) housing and urban environments
- (d) transport

### **Social culture** – work and leisure

### **Organisations, customs, activities, procedures, and concepts**

- (a) political and administrative
- (b) religious
- (c) artistic

### **Gestures and habits**

For each of these categories, provide three examples from the Slovak language that may present challenges when translating into English.

## UNIT 6: TRANSLATION OF PHRASEOLOGICAL UNITS

### Task 1

Provide the translational equivalents of the following phraseological units. Use a phraseological unit of similar meaning and form.

- 1) as cunning as a fox
- 2) as proud as a peacock
- 3) as fat as a pig
- 4) as slow as a snail
- 5) as strong as an ox
- 6) as swift as a deer
- 7) as wise as an owl
- 8) to look for a needle in a haystack
- 9) bury the hatchet
- 10) play second fiddle
- 11) walk into the lion's den
- 12) Better late than never.
- 13) Go against the tide.
- 14) Behind closed doors.
- 15) Heart of gold.
- 16) Appetite comes with eating.
- 17) All that glitters is not gold.
- 18) Revenge is sweet.

### Task 2

Provide the translational equivalents of the following phraseological units. Use a phraseological unit of similar meaning but dissimilar form.

- 1) icing on the cake
- 2) cost an arm and a leg
- 3) promise the moon
- 4) at the eleventh hour
- 5) to make a mountain out of a molehill
- 6) keep a straight face
- 7) keep your fingers crossed
- 8) Two heads are better than one.
- 9) He who laughs last laughs longest.
- 10) A friend in need is a friend indeed.
- 11) After a storm comes a calm.
- 12) Every stick has two ends.
- 13) The early bird catches the worm.
- 14) A bird in hand is worth two in the bush.

### Task 3

**Put the words into the correct order to make phraseological units.  
Then translate the phraseological units into your target language.**

- 1) a leg / cost / and / an arm
- 2) me / bedpost / you / and / between / the
- 3) one / kill / stone / with / birds / two
- 4) my / body / dead / over
- 5) one's / in / bones / feel
- 6) take / away / breath / your
- 7) the / about / bush / beat
- 8) something / for / dying / be
- 9) cry / a / far
- 10) decency / do / have / the / to / something
- 11) the / word / final / have
- 12) to / up / expectations / live

### Task 4

**Translate the text into your target language.**

- The antique dining table cost us an arm and a leg, and we are not going to get rid of it just because the colour doesn't live up to your expectations.
- Between you, me, and the bedpost, it's not only the colour I mind, but also the shape. Is there any chance of getting a rustic one in a neutral colour with matching chairs? It would make the room warm and inviting, and we'd kill two birds with one stone.
- Over my dead body will we buy a new one, and I warn you not to spill even the smallest drop of coffee on the velvet chairs "accidentally on purpose" just to get the pieces you are dying for.
- I've got a feeling in my bones that the combination of white, tan, and grey colours, together with the woolly and plush textures I designed for the room, reflects your style and is definitely going to take your breath away.
- Let's not beat about the bush here. Tell me honestly—have you spent another fortune on pieces that reflect you? You should at least have had the decency to ask my permission!
- Look, the types of texture and colour that comfort me might not suit your preferences, and we can argue till the cows come home, but we both know that, when it comes down to it, I have the final word on what money is spent.

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## **ANSWER KEY**

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## ANSWER KEY

### UNIT 1: TRANSLATION AS A PROCESS, PRODUCT AND ACADEMIC FIELD

#### Task 1

1. B
2. C
3. D
4. C
5. A
6. C
7. C
8. B
9. C

#### Task 2

1. hermeneutics, deconstruction
2. pragmatics, sociolinguistics
3. machine translation, corpora
4. literary criticism, comparative literature
5. gender studies, ideologies

### UNIT 2: THE SOURCE TEXT AND THE TARGET TEXT

1. B
2. C
3. A
4. C
5. D

### UNIT 3: TYPES OF TRANSLATION

#### Task 1

1. B
2. D
3. A
4. B
5. B
6. B
7. C
8. B
9. C
10. B

#### Task 2

- a) Dad would stride to the chook shed
- b) with a clean axe and no chooks
- c) She had a special relationship with the birds and chooks we kept
- d) she'd be back with two limp chooks and a bloody axe

The four examples contain the Australian word 'chook'. *Meanings and Origins of Australian words and Idioms* (online) states that the word was first recorded in Australia in 1855 and points out that the word 'comes from British dialect *chuck(y)* 'a chicken, a fowl'.

## UNIT 4: TRANSLATION OF GRAMMAR

How is the plural form of most English nouns typically marked?

D) By adding a suffix or changing the word form

2 Why can the English pronoun *you* present challenges in Slovak translations?

B) English *you* can refer to both singular and plural forms, whereas Slovak distinguishes them based on formality

3 Which of the following statements best defines modes of address?

C) Linguistic expressions reflecting social roles, relationships, and cultural norms

4 Why does Mr Bennet refer to his wife as *Mrs Bennet* in Jane Austen's *Pride and Prejudice*?

B) To comply with nineteenth-century sociolinguistic norms and express irony

5 Why is translating the English past perfect tense into Slovak particularly challenging?

D) Slovak lacks a grammatical equivalent of the past perfect tense

6 Which of the following statements best explains why the translator chooses to use the active voice in Slovak when the English source text uses the passive voice?

A) The typological nature of Slovak favours active forms, and the translator prioritized the function over the grammatical form.

## UNIT 5: TRANSLATION OF LEXICAL UNITS

Students' own answers.

## UNIT 6: TRANSLATION OF PHRASEOLOGICAL UNITS

Lead-in

Identify a word that can appropriately occur in both of the given phraseological units.

1

a) Behind closed doors. – Za zatvorenými dverami.

b) Behind every great man, there's a great woman. – Za každým úspešným mužom stojí žena.

2

a) Better late than never. – Lepšie neskoro ako nikdy.

b) Better safe than sorry. – Radšej byť opatrný ako neskôr ľutovať.

3

a) Go down without a fight. – Vzdať sa bez boja.

b) Go against the tide. – Ísť proti prúdu.

4

a) Heart in the right place. – Mať srdce na pravom mieste.

b) Heart of gold. – Mať srdce zo zlata.

5

a) In one ear and out the other. – Jedným uchom dnu a druhým von.

b) In the nick of time. – V poslednej chvíli.

## Task 1

**Provide the translational equivalents of the following phraseological units. Use a phraseological unit of similar meaning and form.**

1. as cunning as a fox - prefíkaný ako líška
2. as proud as a peacock - pyšný ako páv
3. as fat as a pig - tlstý ako prasa
4. as slow as a snail - pomalý ako slimák
5. as strong as an ox - silný ako býk
6. as swift as a deer - vrtký ako srnka
7. as wise as an owl - múdry ako sova
8. to look for a needle in a haystack – hľadať ihlu v kope sena
9. bury the hatchet – zakopať vojnovú sekeru
10. play second fiddle – hrať druhé husle
11. walk into the lion's den – vkročiť do jamy levovej
12. Better late than never. – Lepšie neskoro ako nikdy.
13. Go against the tide. – Ísť proti prúdu.
14. Behind closed doors. – Za zatvorenými dverami.
15. Heart of gold. – Srdce zo zlata.
16. Appetite comes with eating. – S jedlom rastie chuť.
17. All that glitters is not gold. – Nie je všetko zlato čo sa bliští.
18. Revenge is sweet. - Pomsta je sladká.

## Task 2

**Provide the translational equivalents of the following phraseological units. Use a phraseological unit of similar meaning but dissimilar form.**

1. icing on the cake – čerešnička na torte
2. cost an arm and a leg – stáť celý majetok
3. promise the moon – sľúbiť modré z neba / sľúbiť hory doly
4. at the eleventh hour – v hodine dvanástej / v poslednej chvíli
5. to make a mountain out of a molehill – robiť z komára somára
6. keep a straight face – Zachovať si vážnu tvár.
7. keep your fingers crossed – Držať palce.
8. Two heads are better than one. - Dve hlavy, viac rozumu.
9. He who laughs last laughs longest. – Kto sa smeje naposledy, ten sa smeje najlepšie.
10. A friend in need is a friend indeed. – V núdzi poznáš priateľa.
11. After a storm comes a calm. – Po každej búrke vyjde slnko.
12. Every stick has two ends. – Každá minca má dve strany.
13. The early bird catches the worm. - Ranné vtáča ďalej doskáče.
14. A bird in hand is worth two in the bush. - Lepší vrabec v hrsti, ako holub na streche.

### Task 3

Put the words into the correct order to make phraseological units.  
Then translate the phraseological units into your target language.

- a) cost an arm and a leg – stáť celý majetok
- b) between you, me and the bedpost – medzi nami
- c) kill two birds with one stone – zabiť dve muchy jednou ranou
- d) over my dead body – cez moju mŕtvolu
- e) feel in my bones – cítiť v kostiach
- f) take your breath away – vyraziť dych
- g) beat about the bush – chodiť okolo horúcej kaše
- h) be dying for something – túžiť po niečom
- i) a far cry – na míle vzdialené od
- j) have the decency to do something – mať slušnosť
- k) have the final word – mať posledné slovo
- l) live up to expectations – naplniť očakávania

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