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Body Part Idioms in Translation from Russian into English on the Example of Dmitry Glukhovsky's *Metro 2033*

(Master's Thesis)

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Abstract

This study discusses and analyzes the issue of translating idioms from one language into another while focusing primarily on idioms which feature word constituents denoting human body parts. In the first part of the study, an overview is given of the basic theoretical information related to this area of linguistic research with the intent to delve into the reasons humans use formulaic language, the ways in which body part idioms have come to be and the various issues that occur in the process of idiom translation. Some key notions discussed are those of embodiment, somatic phraseology and interlingual phraseological equivalence. In the second part of the study, an analysis is provided of 56 pairs of body part idioms on the basis of the aforementioned theoretical framework with the aim of analyzing whether or not, and to what degree, the said theory applies to concrete examples of idiomatic language use in English and Russian. Each pair of idioms consists of a Russian idiom found in Dmitry Glukhovsky's novel *Mempo 2033* (*Metro 2033*) and the idiom's English equivalent found in Natasha Randall's translation of the same work. The results of the analysis are provided in the Conclusion.

keywords: phraseology, somatic idioms, translation, English, Russian, embodiment

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1. Theoretical basis

1.1. Introduction

Language as a whole has always presented linguists and others who study it with various challenges. Of course, these challenges have sometimes been relatively simple, but at other times more complex, depending on which aspect of language is examined. For example, when it comes to the aspect of semantics, one could say that it is fairly easy to know what the meaning of the word *table* is, although it is still up to linguists to determine what the best, most appropriate and most precise definition would in fact be. We could say that most of us instinctively *know* what a table is, but actually determining its definition and then scientifically integrating said definition into the system which we call linguistics is a whole different task. Perhaps one of the fundamental questions that a linguist should ask themselves when faced with such a challenge is: *How would one describe a table to someone who has never seen or used one?* This is why the use of the adjectives *simple* and *easy* is relative. If, therefore, such a relatively simple task can turn out to be not so simple, then surely more complex linguistic issues can prove to be much tougher challenges.

One of these more complex issues are idioms, which have in recent decades increasingly attracted the attention of linguists. Although idioms are used frequently in language, especially in everyday communication and informal situations, we have struggled to come up with a precise enough definition of what they really are. This brings us back to the aforementioned issue of perhaps instinctively understanding what an idiom is, but struggling to come up with the best, most appropriate and most precise definition. Even the fact that there are various terms used for these units (*idiom*, *idiomatic expression*, *phraseological unit*, etc. in English; *фразеологизм* (*frazeologizm*), *фразеологическая единица* (*frazeologičeskaâ edinica*), *фразема* (*frazema*), *идиома* (*idioma*), etc. in Russian) can serve as a telltale sign of the existence of multiple interpretations and definitions. Still, most linguists would agree that idioms can be generally defined as fixed expressions, the meanings of which cannot be deduced from the individual meanings of their constituent words. For example, Gulland and Hinds-Howell describe the term *idiom* as a "combination of words with a special meaning that cannot be inferred from its separate parts" (2001: v). If we take a look at the English idiom *kick the bucket* (meaning: 'to die'[1]), it can

[1] https://www.oxfordlearnersdictionaries.com/definition/english/bucket_1#kick_idmg_3

be said that the expression may have once had something to do with kicking or buckets, i.e. its etymology may be related to these things. However, the idiom's denotational meaning as it is today does not refer to buckets nor to the act of kicking them, but simply to the fact of a living being dying. In other words, if one does not know the meaning of a particular idiom, it will only sometimes be possible to guess the meaning by looking at the idiom itself, but oftentimes this will not be the case. The expression provided above is an example of an opaque idiom structure – one cannot tell what the idiom means by simply looking at it or hearing it in isolation. In order to understand an idiom, one simply has to know it, i.e. learn it by looking up its meaning in a dictionary or by inferring the meaning from context when other speakers use the expression in specific situations. At other times, the structure of an idiom will be more transparent, in which case the listener is far more likely to be able to deduce the meaning even if they have not heard the expression before. For instance, it is not that difficult to understand the meaning of the idiom *to cut corners* ('to do something in the easiest, cheapest or quickest way, often by ignoring rules or leaving something out'[2]) even without prior knowledge, especially if context is there to provide additional help. This is because in such cases there is "a direct mapping of literal word meanings to idiomatic meanings" (Saberian and Fotovatnia 2011: 1232).

The above can be compared to the situation in Russian contemporary phraseology, in which a distinction is made between phraseology in a broad sense and phraseology in a narrow sense. In the narrow sense, phraseology studies idioms roughly as they are understood by that term in the anglophone linguistic tradition. The term used in this case is *идиома* (*idioma*), taken to mean what the term *idiom* means in English, as described above. These multi-word units of language are characterized by a high level of idiomaticity (meaning-wise) and frozenness (structure-wise). In this sense, phraseology primarily deals with the notions of expressive and emotional connotations, background imagery (found within idioms) and idiomatic meanings (i.e. meanings which arise as a result of the process of desemanticization of word constituents). In the broad sense, phraseology encompasses not only idioms, but also other units of language, namely *collocations* (*коллокации* (*kollokacii*)), *proverbs* (*пословицы* (*poslovicy*)), *grammatical idioms* (*грамматические фразеологизмы* (*grammatičeskie frazeologizmy*)), *idiomatic constructions* (*фразеологизмы-конструкции* (*frazeologizmy-konstrukcii*)) and *situational clichés* (*ситуативные клише*

[2] https://www.oxfordlearnersdictionaries.com/definition/english/corner_1#corner_idmg_2

(*situativnye kliše*)). The umbrella term *phraseologism* (*фразеологизм* (*frazeologizm*)) is used when referring to all of these in general, and it is defined as a relatively fixed, recurrent, expressive combination of words, the meaning of which is different from the sum of meanings of its word constituents. Phraseology in the broad sense thus includes even phrases such as *to take measures* or terms such as *the White House*, which would normally not be taken to be idioms in the anglophone phraseological tradition. The different terminology and varying views on what exactly phraseology includes are in themselves testaments to different approaches taken by researchers around the world.

This shows us that phraseological research and the study of idioms are far from being simple linguistic issues. If, therefore, idioms are such complex phenomena, one might assume that using them makes communication unnecessarily complicated. This in turn begs the question of why we would even bother using idiomatic expressions in language, and even more so in everyday communication. The reasons behind formulaic language use are discussed in the following section.

1.2. Reasons we speak idiomatically

Generally speaking, we use idioms in order to more creatively express our opinions, infuse communication with variety and pass information in a more interesting and colorful way. In both written and oral communication idioms can "add colour to the language, helping us to emphasise meaning and to make our observations, judgements, and explanations lively and interesting." (Gadsby 1998: vii) This is especially true of written language, as readers of any type of text will in all likelihood prefer sentences written in a varied and colorful manner over those that use stiff and stale wording and expressions. In a way, it is perhaps odd that idioms – expressions usually considered *fixed*, unchanging – affect both spoken and written language in a way that makes it seem less fixed, less rigid and more varied.

However, if we were to take a more in-depth look at the reasons why we use idioms, we would come to the conclusion that these units are in fact used for purposes other than simply satisfying our need for creativity in communication.

First of all, although idioms are mostly considered as optional elements in communication, their very existence within language may be a sign of something deeper and more fundamental. In

his work *The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason*, Mark Johnson argues that our very processes of thinking, understanding and reasoning are metaphorical in nature. Literal thinking is traditionally seen as the default mode of conceptualization, separate from metaphorical and figurative thinking. Johnson, however, proposes an understanding of metaphor not in the traditional sense, merely as an optional figure of speech, but instead as "a pervasive, indispensable structure of human understanding by means of which we figuratively comprehend our world." (1987: xx) The word *pervasive* is key here, meaning that metaphorical thinking exists in and affects all parts of our conceptual system. Since we as humans are physical beings, we possess material bodies which directly and necessarily influence what and how things can be meaningful for us, i.e. how we comprehend and reason about our human experience (Johnson 1987: xix) The human experience itself necessarily depends upon the body since the body is our tool for interacting with the world that surrounds us. The *bodily* thus works its way up into abstract meanings, pervading the very process of thought. The body is necessarily in the mind, as Johnson (1987: xvi) puts it, i.e. abstract meanings, reason and imagination necessarily have a bodily basis. Therefore, many of the things we do in our lives are understood in terms of our physical bodies. This in turn means that metaphor, which is in essence understanding one thing in terms of another, and which underlies idioms as well, pervades our existence more than it may seem at first glance. This will be delved into in greater detail in the following chapter, in which the notion of embodiment is discussed. All in all, although idioms technically remain optional in communication, they, as one form of metaphorical thinking, may be a sign of the "fundamental patterns of human thought" (Gibbs 2010: 697). In other words, their very existence may be a symptom of the necessarily metaphorical way humans operate mentally.

Furthermore, when employing idiomatic expressions such as idioms, one does not only, as has been mentioned earlier, make their statements more interesting to their listener or reader, but can also express what they are trying to communicate more easily than if only literal language were used. This is because formulaic language is able to "effectively communicate in an indirect manner a subjective opinion under the guise of stating a more objective physical situation" (Gibbs 2010: 702). As an example, we can take a look at the expression *to run out of steam* ('to lose energy and enthusiasm and stop doing something, or do it less well'[3]). Using this idiom will create

[3] https://www.oxfordlearnersdictionaries.com/definition/english/steam_1#steam_idmg_4

a vivid image in our collocutor's mind of an actual, physical steam engine running out of steam and therefore losing power, i.e. not being able to keep providing the necessary results. This image is then applied to a given situation, namely the one that is being discussed at the time of the idiom being employed, and is used to interpret and understand it. Thus, an athlete who can no longer run at full speed or a worker not performing efficiently anymore due to exhaustion are compared to an engine running out of steam. That is, their performance is understood and interpreted in terms of the engine's performance. What is being experienced in the present situation, whether physically, mentally or emotionally, is understood in terms of another, objective physical occurrence. Thus, the use of idioms actually makes our utterances more easily understood by others, and idioms can then be seen as mental shortcuts in language because they are actually more quickly processed in the listener's or reader's mind than literal language is due to familiarity. As Gibbs puts it: "People readily interpret the figurative meanings of idioms faster than they do either paraphrases or literal uses of the same expressions." (Gibbs 2010: 703) This means that with the help of idioms we in fact avoid mental processing overload and make our communication quicker and more efficient.

Formulaic language in general can also be used by speakers to allude to specific contexts which they know or are hoping both they and their collocutors are familiar with. This helps to better communicate a message in the present situation in which both the speaker and the listener have found themselves in. Here we may take as examples some of the many different catchphrases drawn from popular movies, such as Harry Callahan's "Go ahead, make my day" from *Sudden Impact* or "I'll be back" from *The Terminator*. These expressions have been used by speakers of English many times over the years, as a result of which they have turned into a kind of formulaic language. Therefore, if someone uses one of these expressions in a conversation, they not only communicate a specific message (for instance, that they are going somewhere and will be back soon), but can also infuse that same message with a somewhat subtle hint at the fact that they, the speaker, are a movie buff much like their listener(s). This can help create or reinforce a sense of familiarity or closeness between collocutors. Similarly, because idioms are frequently informal in character, they may also be (oftentimes subconscious) signs of familiarity and of a friendly, informal manner of communication. Of course, this may go the other way and backfire for the speaker, especially if the collocutors do not know each other very well or if the situation at hand requires primarily formal communication. The speaker, therefore, should always be aware that in some situations using idioms comes with the risk of sounding awkward or inappropriate. Non-

native speakers are especially prone to using formulaic language inappropriately because in many cases they use linguistic literature, such as dictionaries, to expand their vocabulary, but the problem arises from the fact that information regarding formulaic language, including idioms, can quickly become outdated when it is documented, for example, in the form of dictionaries. All in all, one should always strive to fully understand exactly how and in what types of situations various idioms and other formulaic expressions are used.

The idea of familiarity has been mentioned a few times thus far as it is significant in the discussion of language and its role in the lives of individuals and different social groups. This is also discussed by Farzad Sharifian in his work *Cultural Conceptualisations and Language*, although Sharifian is more broadly concerned with culture in general rather than focusing solely on language. The author maintains that a cultural group is made up of individuals who are not only in close physical proximity to each other, but who also participate, to varying degrees, in each other's conceptual world. Members of a group thus "constantly negotiate 'templates' for their thought and behaviour in exchanging their conceptual experiences." (Sharifian 2011: 3) Over time, from these constant interactions, negotiations and re-negotiations emerge so-called cultural conceptualizations, which is a term used by Sharifian to collectively refer to cultural schemas and cultural categories. These are, in turn, terms used for referring to various concepts which all or most members of a cultural group are familiar with. An example of a cultural schema would be the event schema WEDDING. Most cultural groups around the world feature this schema, although what exactly it means to members of a particular group is, naturally, different for each group. Similarly, there are role schemas such as MOTHER, TEACHER or BUS DRIVER, each of which contains shared knowledge about the various behaviors, responsibilities and characteristics associated with each role. Cultural conceptualizations are therefore seen as arising from the interactions of the individual members of a cultural group, but existing afterwards at the level of the group rather than the individual. In other words, cultural conceptualizations are distributed between the members of a cultural group, but cannot be reduced to conceptualizations of the individual members (Sharifian 2011:5). They enable the individual units of the group to think in a unified way, as if they were one mind, but this does not mean that each unit necessarily shares all of the cultural conceptualizations of its cultural group. That is, cultural conceptualizations are not equally imprinted, so to speak, in the minds of all the members of a cultural group. Instead, members share the conceptualizations more or less (hence the use of the term *distribution*), but the

group is never completely homogenous when it comes to the members' beliefs, worldviews, knowledge, language, etc. This is connected with language in the sense that various "levels and units of language such as speech acts, idioms, metaphors, discourse markers, etc. may somehow instantiate aspects of such cultural conceptualisations" (Sharifian 2011: 12). Discourse in general can then be seen as a tool for the representation of cultural conceptualizations. More specifically, whenever we use a particular idiom, we essentially draw upon on a concrete cultural conceptualization which our collocutor or reader is likely familiar with. Idioms can in this sense be seen as pieces of shared knowledge known and relied upon by members of a particular cultural group, which is why and how communication between members is possible to begin with. As Sharifian describes it: "aspects of discourse that heavily draw on cultural conceptualisations can facilitate intracultural communication, while they can complicate and even impede fluid intercultural communication" (Sharifian 2011: 12). Problems in communication with members of other cultural groups arise precisely because said individuals are less likely to share our group's cultural conceptualizations which we try to rely on when communicating a message. Simultaneously, if our collocutor understands a particular expression, such as an idiom, this can serve as a marker of cultural connectedness given that they are familiar with a piece of shared knowledge upon which we have drawn while expressing our thoughts. Furthermore, Sharifian writes that "communication based on cultural conceptualisations involves much more fluid transfer of messages and also yields more homogeneous interpretations than communication based on 'idiosyncratic' conceptualisations" (2011: 12), which only confirms Gibbs' statements that idioms accelerate the exchange of information and reduce mental load, as long as idioms are also seen as mutual cultural conceptualizations.

The above can also be compared to – or rather, used to introduce – the work of Russian researchers who have studied the interconnection between language and culture. For example, Irina Vladimirovna Zykova discusses the notion of collective memory, which can also be referred to as cultural memory. Similar to Sharifian's cultural conceptualizations, collective or cultural memory arises from the interactions of the members of a particular social collective. It is then realized in various ways, be it in the form of concrete, physical objects (e.g. folk costumes, monuments, etc.) or non-material elements (such as language and specific units within it, including idioms). What is important is that each of these elements is seen as a container of cultural information – information which has for one reason or another been of significance to the

collective throughout the course of history. In other words, only things that a collective considers worthy of remembrance make it into that collective's memory; i.e. cultural memory is selective. (Zykova 2019: 218) Formulaic language and idioms may also be seen as such containers of collective memory in which culturally vital information has accumulated over time. This information can be divided into multiple types or layers: sensory-emotional, ethical, esthetic, archetypal, mythological, religious, philosophical and scientific. These layers, as Zykova (2019: 221) puts it, form their own hierarchy within the container, but also continually interact with each other. Essentially, it is this information that is drawn upon when a particular idiom is employed in speech or writing because members of a collective are likely to be familiar with it.

Since idioms arise in specific national contexts, they necessarily reflect a people's perspective on reality itself. As Veronika Nikolaevna Teliâ (1996: 214) describes it, idioms are reflections of the everyday, empirical, historical, but also spiritual experiences of a particular linguistic collective. These experiences are connected with the collective's cultural tradition and, subsequently, language since each speaker is simultaneously a carrier of that specific culture. In a way, the pool of idiomatic expressions found in a language serves as a *niche* for the accumulation of speakers' cultural, material, social, intellectual and spiritual experiences, so that it can be understood as a reflection of their collective worldview and mentality. (Teliâ 1996: 215) Again, it is not necessarily the case that all speakers share all the elements of a particular worldview, mentality or cultural tradition. The collective is not completely homogenous when it comes to its members' individual worldviews and mentalities. Still, if "collocutors are subjects that belong to one specific culture, that culture's code is recognized in discourse, whether consciously or subconsciously" (Teliâ 1996: 225, author's translation). If, on the other hand, collocutors are carriers of different cultures, then difficulties arise for each of them because it becomes harder to interpret the other collocutors' cultural codes. In other words, there is a possibility of cultural *gaps* appearing and inhibiting communication, especially if the cultures differ from one another significantly. Furthermore, just as these cultural connotations found in language enable communication between members of a cultural group (or possibly inhibit communication between members of different groups), they also enable (or possibly inhibit) dialog between different generations within a specific group, those which lived in the past, those which live in the present and those which will live in the future. This is due to language's ability to accumulate (and preserve) a people's cultural memory which is then passed on from generation to generation.

As it can be seen, Zykova's notion of collective memory and Teliâ's idea of cultural connotations do share similarities with Sharifian's theory on cultural conceptualizations. When this is combined with the rest of the information provided above, it is safe to say this chapter has shown how language is a sign of the way our conceptual system functions in general, but also how it, more specifically, plays a predominant role when it comes to cultural identity, group membership and creating a sense of community. All of the above shows us that idioms, as part of language, can be of great significance in all of this as well since they not only have an expressive and stylistic function, but also form an important part of the way we as humans function both mentally and socially.

1.3. The notion of embodiment

We have so far discussed idioms in general, but we may now shift focus to a more specific group, i.e. type of idioms – those that feature human body parts as their constituents. One of the key elements that must be considered when it comes to analyzing such idioms is the notion of embodiment.

As has already been mentioned, our physical bodies make up such a significant part of our experience of living as human beings that it is not at all surprising how much of an impact they have had not only on language as a whole (and, therefore, on idioms as well), but also on the very way we process information. We frequently perceive and realize the outside, physical world in terms of the human body, its various parts and our experiences with it. This very fact is what is referred to when the term *embodiment* is used – the fact that "many of our concepts are grounded in, and structured by, various patterns of our perceptual interactions, bodily actions, and manipulations of objects" (Gibbs 2005: 90). This means that in our minds we tend to view abstract concepts (such as truth, justice, friendship, etc.) as physical objects and forces. Much like objects and forces interact with each other in the physical, objective world, so do abstract concepts and ideas interact in our minds. This is why it can be said that these abstract concepts and ideas are understood by us thanks to our physical, bodily experiences such as moving objects, using our hands to manipulate the environment, feeling warmth or cold on our skin and so on. This process helps us interpret our lives and the world around us more easily when it comes to abstract ideas. Thus, many abstract concepts and metaphorical meanings (idioms included, namely those with

body parts as constituents) are derived from what we experience with our own bodies; or in other words, this is how our abstract thinking is sometimes derived from our physical and motor (i.e. embodied) processes. The understanding of abstractions in terms of physical experiences occurs in patterns which are referred to as image schemas (Gibbs 2005: 90). There are numerous kinds of image schemas, all of which are derived from our bodily experiences (e.g. perception and motor functions), but they are not themselves these processes, of course – they are patterns in our minds which are only derived from these physical processes. In other words, image schemas "emerge as meaningful structures for us chiefly at the level of our bodily movements through space, our manipulation of objects, and our perceptual interactions." (Johnson 1987: 29) To help clear this up further, image schemas can be thought of as structures within our minds in the form of simplified images which serve to better organize our comprehension, i.e. to give our physical experience meaningful order and structure which we can understand (hence the use of the term *pattern*). Gibbs states that bodily metaphors in fact form a system of several image schemas such as SOURCE-PATH-GOAL, CONTAINMENT, BALANCE, IN-OUT and FRONT-BACK. "These image schemas are combined with other basic bodily actions such as touching, eating, grasping, throwing, etc. to provide the conceptual foundation for many aspects of thought and language." (Gibbs and Wilson 2002: 525)

Physical balance is a useful example that illustrates this. Keeping balance is an ability that we as humans develop instinctively, on our own, with our own bodies and not by grasping a set of rules. It is something that we do all the time, which is likely why we are hardly ever aware of it. As they grow up, human babies improve their sense of balance until they are eventually able to stand upright with little to no effort or even ride a bicycle with ease. Furthermore, on a somewhat more abstract level, we develop a sense of keeping balance in other aspects of our physical experience – for example, when we start to feel thirsty and our mouths begin to dry, we see this as a type of imbalance, which we then correct by drinking water. Similarly, if one has had an exhausting day, they will instinctively feel the need to get some sleep in order to let the body and the brain recover, counterbalancing exhaustion with rest. We tend to try to maintain all of these different types of bodily equilibrium, and it is from this tendency that the BALANCE image schema emerges. With time, the concept of balance is transferred from the concrete, physical domain into the domain of abstraction, metaphorically elaborating the image schema which then starts to cover various abstract domains of the human experience. In other words, the concept of

physical balance is mapped onto the metaphorical concept of balance. As a result, we begin to perceive somebody's personality as being balanced in the case of an emotionally mature and stable person; or a system as being balanced if it works well and with consistency for everybody involved; or a hierarchy as having a good balance of power. In each of these examples, the mental concept of balance is understood in terms of our physical understanding of balance (Gibbs 2005: 94), and it is not accidental that these domains (psychological, legal and moral respectively), which are not related to one another per se, all use the same underlying concept of balance – it is because they all rely on the same image schema and "are metaphorically elaborated from [it]" (Gibbs 2005: 94).

The elaboration of image schemas also affects the way in which we perceive the process of thinking. Four different schemas can be provided here, those of MOVING, PERCEIVING, EATING and OBJECT MANIPULATION. That is, it can be said that thinking in general is understood in terms of four types of physical functioning, which in turn leads to the creation of four different embodied conceptual metaphors: THINKING IS MOVING (examples include phrases such as *to reach a conclusion*, *to be stuck*, *to go back and consider something again*), THINKING IS PERCEIVING (*to see what somebody is saying*, *to be looking for an answer*), THINKING IS EATING (*to have an appetite for learning*, *to be too much to digest*, *to swallow an idea*) and THINKING IS OBJECT MANIPULATION (*to toss around ideas*, *to exchange ideas*). The process of thinking is therefore perceived in our minds in these four different ways, all of which have something to do with our bodily, physical interactions with the outside, physical world. This does not come as much of a surprise; as Gibbs puts it: "thinking is conceptualized in embodied ways across cultures because of the prominence that moving, perceiving, manipulating objects, and eating have in people's everyday lives" (2005: 99). This is something shared by many cultures and languages in many different parts of the world. Due to the similarity in human bodies across cultures and environments, embodied conceptual metaphors are a ubiquitous occurrence in languages the world over.

There are other examples that further illustrate the point above. Idioms such as *to turn a deaf ear* or *something goes in one ear and out the other*[4] indicate that the listener is not dedicating the right body part towards successful communication. Other expressions, such as *chew the fat* or

[4] https://www.oxfordlearnersdictionaries.com/definition/english/ear?q=ear

chew the rag[5] depict the act of speaking as an act of eating. One may also backtrack in speech, meaning that "they reverse directions on the path they initially started out on to correct what has already been stated" (Gibbs and Wilson 2002: 528), which uses SPEAKING IS WALKING as its underlying conceptual metaphor, i.e. the experience of physical walking motivates speech actions with different parts of walking movements being tied to specific ways of speaking. Furthermore, if we consider the concept of (physical) containment, we will notice that we regularly deal with this concept in the physical world – we frequently put material objects into and take them out of physical containers, or we visually track the movement of these same objects as they are manipulated in such a way. This leads to the creation of a pattern in our minds which we can consider the CONTAINMENT image schema. This schema "structures our regular recurring experiences of putting objects into and taking them out of a bounded area", but can also "then be metaphorically extended to structure nonphysical, nontactile, and nonvisual experiences." (Rohrer 2010: 35)

All of these examples show us that language is indeed affected by our bodily experiences. The way we use our bodies, the things that we do with them in the physical world and the actions that we perform thanks to them all help us understand abstract concepts and create metaphorical meanings. Therefore, it is safe to conclude that the human body is a very important source domain for metaphorical language (especially idioms), seeing as it is one of the most important things in any person's life, i.e. it is an integral part of the human experience itself. All of this provides us with "sufficient evidence to suggest that many aspects of language and communication arise from, and continue to be guided by, bodily experience" (Gibbs 2005: 207) and shows us why it is that there are so many different idioms featuring human body parts in various languages around the world.

1.4. Somatic phraseology

The ubiquity of the effect of embodiment and the presence of body part components in countless idioms in many different languages have led to the development of so-called somatic phraseology – a branch of phraseology which studies precisely idioms with at least one word

[5] https://www.oxfordlearnersdictionaries.com/definition/english/chew_1#chew_idmg_1

constituent denoting a human body part. Even before the term *embodiment* was widely used, such idioms had attracted the attention of linguists because it had been noticed how they were basically a universal occurrence in language, frequently constituting up to thirty percent of a language's pool of idiomatic expressions. (Dugandžić 2019: 31) This is why somatic phraseology forms an important part of phraseology in general. What is more, it is within this sub-category of phraseology that phraseological similarities between different languages most frequently manifest themselves. The reasons for this have been delved into in the previous section – this is mostly due to the fact that the human body is a significant source domain for formulaic language, and since all human beings share the same (or mostly the same) experience of this body, it is logical that formulaic expressions around the world should share many similarities as well. Because of the prevalence of similarity among these idioms, studying the *differences* between them is made all the more interesting and important, since examining such differences can lead us to a greater understanding of the interrelations between cognition, culture and language. (Kovačević 2012: 16)

When it comes to linguistics, the term *somatism* (Greek *soma – body*) was first introduced in the 1960's by Soviet linguist Feliks Vakk, who studied Estonian idioms featuring words which denote human body parts. (Dugandžić 2019: 28) This fact shows us that Russian linguists were leading figures in the study of somatic phraseology, much like they were in phraseology in general. Among other researchers who followed in Vakk's footsteps were A.I. Isaev, Û.A. Dolgopolov, È.S. Âkimova, R.S. Širmankina and S.È. Saidova. Eventually, interest in somatic idioms spread abroad as it was examined that somatisms formed one of the oldest and most basic layers of any language's lexis because of their frequency of use, ability to express metaphorical meanings and sheer phraseological productivity. This is why they caught the attention of linguists, not only in studies of each language's separate vocabulary, but also in studies of the interconnections between languages, their vocabularies and origins. Later on, the focus of linguistic research shifted from etymology to other aspects of language. Somatisms were closely examined, for example, when certain linguistic phenomena, such as polysemy, were studied. As has already been mentioned, when it comes to idioms, somatisms started to be more closely studied with the aforementioned research by Vakk. It was later noticed that the rich connotations and numerous associations related to somatisms helped establish them as ubiquitous constituents of idiomatic expressions, and much research was subsequently devoted to somatic idioms. (Dugandžić 2019: 29) In 1973, Ûrij Alekseevič Dolgopolov's work on Russian, English and German somatic phraseology started off

the trend of contrastive somatic phraseology. Much research is done in this field today as well, with many analyses devoted to studying and comparing somatic idioms in different languages with the aim to examine the similarities between them, but also point out the specific national characteristics of certain somatic expressions. (Dugandžić 2019: 30)

Over time, there has been some disagreement on what exactly constitutes a somatic idiom or what should somatic phraseology exactly study. Some researchers tend to view somatic idioms as those that feature constituents referring only to human body parts, whereas others believe this category to encompass idioms with animal body parts as well. Furthermore, some scholars include in their research only idioms which feature body parts visible to the naked eye (head, eye, hand, leg, etc.), while others include also those parts not necessarily immediately visible, such as internal organs or other elements without which an organism cannot live (e.g. blood, bones, nerves and so on) (Dugandžić 2019: 31), or even constituents such as *soul* or *mind*. Even so, most researchers do agree that, regardless of these parameters, somatic idioms in general demonstrate the emotional and mental capabilities of man, as well as his various activities, i.e. models of behavior. All of these reflect his attitudes towards his inner world and emphasize the importance of the symbolism of particular human body parts. (Kovačević 2012: 16)

Kovačević (2012: 16) points out that when it comes to idioms, word constituents denoting human body parts are used with each part's traditional (bodily) function and symbolic value in mind. For example, the nose is the organ of smell, but is also seen as an instrument for detecting upcoming danger. Humans have essentially the same bodies all over the world and so each body part's physical function is universal. However, the symbolism of a body part may vary from culture to culture in some cases, which may lead to differences in how that part is used in different languages. For instance, the heart is symbolically seen in Western culture as the site of emotions, while the head and mind are the sites of reason and thought. In Chinese culture, however, the heart is a symbol of both emotion and reason. (Kovačević 2012: 16-7) This is why greater differences can be expected between English and Chinese than between, say, English and French when it comes to idioms featuring the heart as constituent or idioms referring to love or reason.

It has also been noticed in somatic phraseology that body parts which are visible to the naked eye are much more likely to occur in idioms than those which are not immediately visible. For instance, the head, eye, hands and legs are more phraseologically prolific than internal organs

such as the liver or the lungs. The reason is assumed to be the different ways in which we perceive the two groups of body parts and whether or not we have a clear picture of them in our conceptual system. One exception is the heart, which is traditionally a very symbolically rich concept, which in turn affects its phraseological productivity. (Kovačević 2012: 17) Kovačević does not specify which languages this phenomenon refers to, so it is to be assumed that this information is true in general, for most languages and cultures around the world and not just a specific group or language family. Exceptions to the rule are always a possibility, but given that people of all cultures around the world have both internal and external organs, it seems reasonable to conclude that the distinction between the two exists in most languages (and conceptual systems), and that, therefore, they are indeed differently prolific in most phraseologies.

All in all, the information provided above shows us that over the course of the 20th and 21st century studies on somatisms and somatic phraseology have indeed become a significant part and one of the main points of focus of phraseological research in general.

1.5. Translation of idioms: a theoretical overview

Having provided a basic overview of somatic phraseology and the notion of embodiment, it is now time to shift our focus to the theory of idiom translation. This section analyzes general theoretical information related to the issue of translating idioms and is mainly based on Anatolij Nikolaevič Baranov's and Dmitrij Olegovič Dobrovol'skij's work *Основы фразеологии: Кратκий курс* (*Osnovy frazeologii: Kratkij kurs*).

When it comes to the translation of idioms from one language to another, one of the key fields in linguistics is that of contrastive phraseology. A major subject in this field is the study of idioms which are found in different languages and which have similar semantic and structural (formal) characteristics. Such idioms establish *connections* between one another which can roughly be referred to as interlingual phraseological equivalence. This is, naturally, significant for the issue of translation in that the translator is the one who is expected to recognize the relations between such idioms, and put this knowledge to use in the process of translation. According to Baranov and Dobrovol'skij (2019: 205), the relation between semantically and structurally similar idioms can be of three kinds – these idioms can either be full equivalents, partial equivalents or

phraseological analogs. There is also a fourth possibility, whereby a phraseological unit found in the source language does not have an equivalent in the target language.

Full equivalents, which may also be referred to as absolute equivalents (although using the term *absolute* is problematic to a degree, as will be seen later), are idioms found in different languages and characterized by identical meanings and inner forms (mental imagery evoked by the reproduction of the idioms), but also identical or near-identical syntactic and lexical structures. To provide an example, two such idioms found in the Russian and English language are *to play with fire* and *играть с огнём* (*igrat' s ognём*). Both of these expressions carry the same meaning, rely on the same image which they activate in the speaker's mind and have structures that are comprised of the same verb in the infinitive form, the same preposition and the same noun. In other words, there is a congruence of their denotational meanings, formal structures and underlying referential bases (Gläser 1984: 126). Some full equivalents do allow for slight morphological and/or lexical differences as long as these do not affect their meaning or image schemas. For instance, the Russian idiom *в глубине души* (*v glubine duši*) and the English expression *in the depths of one's soul* differ in the number of the noun *depth* (singular in Russian and plural in English). Still, the two idioms are considered full equivalents since these minimal differences do not significantly affect the level of equivalence.

The term *partial equivalents* in most cases refers to idioms from different languages which have similar meanings and syntactic and lexical structures. These idioms also usually have slight differences in inner forms. In other words, partial idiomatic equivalence occurs when two expressions are not only characterized by similarities in meaning, but when they are also comprised of fundamentally the same constituents. What is important is that the similarities in the features of the idioms predominate over the differences between them, as is the case with the English idiom *to get out of bed on the wrong side* and the Russian expression *встать не с той ноги* (*vstat' ne s toj nogi*). These two expressions both have the same meaning ('to be in a bad mood'[6]), while their inner forms are essentially the same, even if they differ slightly (one idiom depicts getting out of bed using the wrong foot and the other depicts getting out on the wrong side of bed, regardless of which foot is used first).

[6] https://www.oxfordlearnersdictionaries.com/definition/english/bed_1?q=bed; https://phrase_dictionary.academic.ru/430

The third type of idiomatic equivalents are phraseological analogs. Although these idioms have similar meanings, they feature completely different inner forms. That is, one idiom's formal structure is completely different from the other's – they do not share any word constituents or share very few of them, which then results in different mental imagery in the speaker's mind. Again, a Russian and an English idiom can be taken as examples: *to play a dirty trick (on somebody)* and *подложить свинью (кому)* (*podložit' svin'û (komu)*, literally: *to secretly lay a pig (for somebody)*), both of which express the same meaning ('to do something dishonest or unkind to somebody, usually to harm their reputation or success'[7]), but do not feature any mutual constituent words or mental images. The metaphors that have brought about the transferred meanings of the idioms come from different referents in the outside world, so the two idioms vary in their figurative character and motivation. Still, as Gläser (1984: 126) puts it, this does not hinder the translatability of a text in which one of the idioms has been used because the target language (whether that is English or Russian) offers its idiom as an equivalent with the same denotational meaning, even if with a different *picture* in the idiom.

When comparing idioms from different languages, however, most of them fall into the fourth category mentioned earlier, which is idioms that exist in one language, but do not have explicit equivalents in another. This is not to say that it is impossible to translate such idioms; it is only that the translator needs to resort to solutions and methods other than finding an appropriate idiom in the target language. In such cases, the lack of equivalence "can generally be compensated by a circumscription of the denotational meaning of the word or the word-group from the source language, so that there is no deficit of information in the target language." (Gläser 1984: 125) It is interesting to note here that Gläser points out that this absence of direct idiom-to-idiom equivalence (which she considers one of the three types of phraseological equivalence and calls it *zero equivalence*) is a relatively rare occurrence. To be clear, Gläser discusses in her work the translation aspect of phraseological units in two specific languages, English and German, and not in language in general. Still, it is somewhat odd that Baranov and Dobrovol'skij (2019: 206) should state that zero equivalence happens frequently, whereas according to Gläser (1984: 128) it is comparatively rare, but this may simply be down to which languages are compared. Nevertheless, all three linguists agree that in such cases the translatability of a sentence or piece of text is in no

[7] https://www.oxfordlearnersdictionaries.com/definition/english/dirty-trick;
https://dic.academic.ru/dic.nsf/michelson_new/9513

way compromised. For example, if one were to come across the Russian idiom *объяснить на пальцах* (*ob''âsnit' na pal'cah*, literally: *to explain by means of your fingers*) and needed to translate it into English, one would have to opt for a descriptive translation because the English language does not feature an equivalent for this specific Russian expression. (Baranov and Dobrovol'skij 2019: 206) Thus, to translate this into English as *to explain as simply as possible* would be a satisfactory solution, although it is clear that an actual phraseological unit has not been used. Alternatively, one could use the expression *to explain in layman's terms*, even though the same applies in that case too, since *layman's terms* is not considered an idiom in the English language. By substituting *объяснить на пальцах* with *to explain as simply as possible*, the denotational meaning of the Russian idiom is preserved in translation, but its pragmatic meaning (as Gläser refers to it, i.e. the idiom's various connotations, register or stylistic meaning) is not – it is either lost or altered. One could say that the *special flavor* of the Russian idiom has not been adequately represented in English. (Gläser 1984: 128-9), i.e. the strategy employed "results in the loss of idiomaticity and change of stylistic value of the target text." (Omazić 2015: 139) The absence of equivalence can in many cases be explained by culture-specific circumstances in which an expression was formed (and in which the speakers of the language have found themselves in) or by culture-specific items that serve as constituents in the expressions and contribute to their inner forms. Baranov and Dobrovol'skij illustrate the latter with the help of the English idiom *to cut (somebody) off with a shilling*[8], the meaning of which was motivated by the fact that, in the past, relatives who were to inherit nothing from a person would actually be mentioned in that person's testament, but would only receive one shilling. This would serve as proof that the person writing the testament had not simply forgotten about a potential beneficiary, but had indeed intended not to leave anything to them. (Baranov and Dobrovol'skij 2019: 207) One could hardly expect to find an appropriate idiom in Russian which would completely correspond to this English idiom because there most likely are no Russian idioms which feature *shilling* as a word constituent. It is worth noting, however, that such "zero equivalence does not mean a gap in the notional or conceptual system of a language, but a different ordering of reality in linguistic terms" (Gläser 1984: 129).

[8] https://idioms.thefreedictionary.com/shilling

From a theoretical standpoint, it is quite useful to be able to discern the different types of relations and divide idioms into the four categories described above. From a practical standpoint, this can still prove to be useful, although in some cases it may not be crucially significant. If we were to take a look at the English expression *a tempest in a teapot*, we may instinctively come to the conclusion that it is a full equivalent of the Russian idiom *буря в стакане воды* (*burâ v stakane vody* – literally: *a tempest in a glass of water*). However, if the aforementioned criteria are taken into account, the two phrases should in fact be considered partial equivalents because a teapot is not the same as a glass of water, and therefore the idioms' structures differ noticeably in one of their constituents. Still, even with this in mind, it is "clear that both in lexicography and in translation these [two] idioms can serve as correct equivalents" (Baranov and Dobrovol'skij 2019: 207, author's translation).

The criteria for determining the category of a particular pair of different-language idioms are defined somewhat intuitively, which also results in a number of cases which can be described as belonging to a kind of gray area. Take as an example the following: the idioms *rack your brain(s)* and *ломать голову* (*lomat' golovu*, literally: *rack your head*) are considered to be partial equivalents, whereas *test the waters* and *прощупать почву* (*proščupat' počvu*, literally: *test the soil*) are phraseological analogs. Why exactly is this? With both pairs the difference between the idioms is in a single constituent. The answer is that the difference between the role of the words *brain* and *голова* (*golova – head*) within their respective idioms is not as great as the difference between *waters* and *почва* (*počva – soil*, *ground*) within theirs. Thus the inner forms of the first pair of idioms remain pretty much the same ('to feel physical pain in the part of the body used for thinking'), and their meanings are perceived as very close to one another. On the other hand, the difference in meaning between *waters* and *soil* is much more noticeable, which affects the way we perceive the other two idioms' underlying concepts, which in turn makes it seem like their meanings are somewhat further apart, even if they are not. (Baranov and Dobrovol'skij 2019: 207-8) This shows us that determining the type of relation between two idioms that come from different languages and have the same meaning is not always such a straightforward process.

Again, from a practical standpoint, the preceding information about idioms may not always prove to be of crucial significance, but it can still be generally helpful in achieving an important goal when it comes to teaching foreign languages, translating texts or creating dictionaries – and

that is to define and describe the differences in use between similar phraseological units, and to find the most appropriate way of translating an expression found in one language by using an expression found in another.

It is also important to differentiate between two types, i.e. two aspects of phraseological equivalence. These are equivalence in the process of translation (which refers to the relationship between a particular idiom found in the source language and its appropriate translation into the target language in a specific context) and equivalence on a system level (which takes into account the system-level relation between two idioms which are being compared). The latter aspect focuses primarily on semantics and the formal similarities between two different-language phraseological units. This can also be said of the former aspect, but phraseological equivalence in the process of translation must take into account a broader array of variables. One such variable is context – the choice of an appropriate translation of a given idiom depends on context, the role of which should not be underestimated. In other words, a translator must not simply focus on the system-level characteristics of the separate units of language (be they words, phrases or idioms) found in a text, but should instead keep in mind the general characteristics of the text as a whole. (Baranov and Dobrovol'skij 2019: 209) This oftentimes means that two idioms which can be considered proper equivalents of one another on a system level may not in fact be appropriate equivalents when one of them needs to be translated in a real, specific situation. In this sense, it can be said that there is no such thing as absolute interlingual equivalence in phraseology, if by *absolute equivalence* we mean two phraseological units being completely equivalent in both the translation-level and the system-level aspect.

Translation-level equivalence has more to do with a specific text (and the issue of translating it into a target language), while system-level equivalence deals with lexical systems as such. Gläser (1984: 123) describes this using slightly different terminology and by comparing contrastive linguistics to translation theory:

> "Whereas contrastive linguistics in the past used to analyse the simple or complex word (lexeme) or the word-group only within the framework of the linguistic system and chiefly *free from its communicative context*, translation theory studies the word or word-group *context-bound*, because of their syntactic, semantic and pragmatic interrelations with their textual and situational environment."

Similarly, Baranov and Dobrovol'skij (2019: 210) point out that system-level equivalence refers to different-language idioms within the frameworks of the linguistic systems and free from context, while translation-level equivalence refers to idioms context-bound. Furthermore, translation-level equivalence focuses on the one-way process of translation, whereas the other strives to determine the two-way relationship between two idioms found in different linguistic systems. Thirdly, when it comes to system-level equivalence, there has to be an idiom at both *ends* of the relationship, but with the translation-level aspect, this is not necessarily the case because a meaning that is expressed by an idiom in the source language may not necessarily be realized in the target language through the use of another idiom. In other words, an idiom may in some contexts be translated by using a single word or a paraphrase or by employing a descriptive translation (or vice versa, a single word or a phrase in the source language can be translated with the help of an idiom in the target language). All of this is indicative of the fact that phraseological equivalence in the process of translation and phraseological equivalence on a system level can and should be treated as separate categories, even if they are interconnected. Understanding this helps clear up the possibilities and difficulties in the realization of cross-linguistic phraseological equivalence, as well as the importance of context in the process of choosing appropriate solutions to challenges in the act of translation.

In the 1960's and 1970's, it was not uncommon for works related to the field of comparative phraseology to express the notion that the translator's duty is to strive to preserve in their translation the same level (or *amount*) of phraseological meaning as is found in the original text. That is, even if at a particular point in the text it is for some reason impossible to translate an idiom by using another idiom, this *deficiency* should be compensated for at another point in the translation, usually by introducing a phraseological unit where there was none present in the source language. In this way, the total number of idioms (and, therefore, the total level of phraseological meaning) found in the original text would be preserved in the translation. It is clear, however, that such requirements are somewhat simplistic and frequently hinder the process of achieving an adequate and appropriate translation. Even in literary works such as novels or poems, idioms do not carry intrinsic value as such, and – once again – one should not aim to simply translate separate lexical units, but rather take into consideration the text as a whole. With that in mind, the characteristics of an author's individual style, which a good translator must strive to preserve, are not necessarily found in specific idioms themselves. Much more important in this sense are the

author's own metaphors, style of writing, sentence rhythm and so on. "Idioms can be considered elements of an author's individual style only when they are used in non-standard ways, such as variations of their inner forms, situational modifications of their formal structures, using them as part of wordplay, etc." (Baranov and Dobrovol'skij 2019: 212, author's translation) These modifications are what a translator should aim to keep intact in the target language, and not necessarily the idioms themselves. Thus, in some cases it may be beneficial to a translation if the translator deliberately chooses to move away from what is traditionally considered a full equivalent to or an optimal translation of a given source-language idiom, as long as this is done for the sake of truthfully expressing the original author's individual style and the original text's artistic characteristics. The translator might in such cases opt for a completely different idiom if the element of wordplay, for example, works much better in the target language with that specific idiom. All in all, as Gläser (1984: 123) puts it, "the invariance of content of the text in the source language and the target language remains the ultimate criterion of translation", where by "content of the text" we do not simply bear in mind the denotational meanings of the words or word-groups found in the text. Of course, this should be done within reason as well because straying away too far from the original denotational meaning(s) is a suboptimal solution too.

Something similar can occur in the process of translation even for reasons other than attempting to *transfer* an author's individual stylistic coloring from the source text into a target language. This has been mentioned earlier, when it was discussed how two idioms may be considered adequate equivalents of one another on a system level, but not necessarily in specific contexts where one of them needs to be translated. This does not always happen due to context only, however. In some cases, two idioms can go from being adequate equivalents to being inadequate translation solutions to one another because of their system-level characteristics to begin with, such as when the semantics of the two units do not overlap completely. For example, the Russian expression *водить за нос* (*vodit' za nos*) does have an equivalent in the German language, namely the idiom *an der Nase herumführen*. It seems at first glance that these two phraseological units are basically ideal equivalents thanks to their identical meanings and very similar formal structures. Both also use the same somatism (*нос*, *die Nase – nose*) as a constituent. Still, the idioms are not completely interchangeable and it will not be possible to always translate the German expression with the help of the Russian one. The reason is that the Russian expression is virtually never used with the perfective form of the verb *водить*, e.g. *провёл за нос* (*provël za*

nos). The German idiom, on the other hand, is frequently used in such a manner, where the result of an action is pointed out, and thus it requires its Russian translation to also use the perfective aspect. Because of this, it cannot be said that the equivalence between these two units is absolute, despite the fact that we intuitively conclude that they are full phraseological equivalents. This particular case shows us that sometimes it is not possible to employ the expected equivalent of a given source-language idiom, but not due to stylistic or aesthetic reasons (as was discussed in the previous paragraph), but because of system-level characteristics of the two idioms being compared. On a system level, it is not that *an der Nase herumführen* and *водить за нос* are full equivalents as whole units, as they would traditionally be considered; rather, it is that their imperfective-aspect variants can be described as full equivalents, when both idioms refer to an ongoing action and not a completed one. (Baranov and Dobrovol'skij 2019: 215) When the perfective aspect of the German idiom is considered, the ideal equivalent shifts, so to speak, from *водить за нос* to another Russian idiom, *обвести вокруг пальца* (*obvesti vokrug pal'ca*). Since such an approach takes into account a greater number of important variables (verb aspect being just one, as seen above), it dives much deeper into the similarities and differences between idioms found in different languages, and allows us to examine the phenomenon of cross-linguistic phraseological equivalence in greater detail than has traditionally been done.

Idioms have proven to be such complex units of language that one could hardly expect to ever find absolute equivalence if all relevant variables and characteristics are taken into account. We may here refer back to Sharifian's theory on cultural conceptualizations and the distribution of cultural schemas within and across cultural groups, but also to Zykova's and Teliâ's notions of cultural memory, as this too is connected with the idea of phraseological equivalence. As we have said, a cultural schema is distributed among the members of a cultural group, although in such a way that most, but not all members share the schema. That is, the cultural group is never absolutely culturally homogenous. Therefore, if idioms and their underlying concepts are seen as separate cultural schemas, it follows that even within one social group not everybody is familiar with a particular idiom, its meaning and cultural background. If such differences are to be found within one cultural group, then one might expect to see even bigger differences and gaps between multiple cultural groups. Such differences are then reflected in language as well, since various ideas, concepts and worldviews necessarily lead to varying idiomatic expressions and inner forms. Thus, if two cultural groups (i.e. their languages) do feature idioms which express the same meaning,

chances are the expressions differ in at least some aspect, be that inner form, level of formality, connotations and so on. All of this further reduces the translator's chances of finding absolute interlingual phraseological equivalents.

When it comes to semantics, it is useful to differentiate between the meanings of idioms and their inner forms. The inner form of an idiom constitutes a part of that idiom's semantics, being its underlying referential base of a metaphor or metonymy (Gläser 1984: 127), but idioms can differ one from another in both meaning and inner form independently. Thus, two idioms can overlap completely in meaning, but have different inner forms (or vice versa), which automatically distances the pair from the ideal of absolute equivalence. (Baranov and Dobrovol'skij 2019: 215) The difference in meaning can be of three kinds. Firstly, idioms can be false friends, such as in the case of the English expression *lead someone by the nose* ('to make somebody do everything you want; to control somebody completely'[9]) and the already mentioned Russian phrase *водить за нос* (*vodit' za nos* – 'to deceive somebody; to keep somebody in a state of delusion'[10], literally: *to lead by the nose*). Such idioms have identical or very similar forms, which may lead one to automatically consider them equivalents, when in fact the idioms' meanings diverge. Secondly, there are so-called cross-linguistic quasi-synonyms, which are close to one another, but not identical in meaning. Thirdly, there is what is known as asymmetric polysemy. This term is used to refer to cases in which one or both expressions have multiple meanings, but only some meanings (usually one) are related and can actually be considered equivalent. For example, the Russian language features the idiom *с ног до головы* (*s nog do golovy* – literally: *from feet to head*), which can be used both in contexts in which a person's body is completely covered in something, and in which a person is being observed having attracted someone's attention. In English there is the similar-looking expression *from head to foot/toe*. By looking at the idioms' formal structures, one may prematurely conclude that the expressions can qualify as full phraseological equivalents. Still, the English unit is only used in contexts in which a person's body is covered in something, e.g. mud, dirt, tattoos, bruises, a certain type of clothing and so on. Therefore, the meaning of the English idiom overlaps only one of the two meanings of the Russian idiom, which is why such synonymy can be labeled *asymmetric*. This is also why the two idioms may be considered partial

[9] https://www.oxfordlearnersdictionaries.com/definition/english/lead1_1#lead1_idmg_1
[10] https://phraseology.academic.ru/1337

phraseological equivalents at best, i.e. they once again do not achieve the ideal of absolute equivalence since one cannot be used as an equivalent of the other in all cases.

As for pragmatic differences between idioms found in different languages, the most important characteristics that must be considered are register and style, frequency of use, discourse type, whether an idiom is considered archaic or is a neologism, and so on. To illustrate, we may take a look at three phraseological units which are used in different types of speech acts. The German idiom *ich fress(e) einen Besen / will einen Besen fressen* (literally: *I will devour a broom*) can be translated into Russian by using idioms such as *лопни мои глаза* (*lopni moi glaza*, literally: *may my eyes burst*) or *провалиться мне на месте* (*provalit'sâ mne na meste*, literally: *may I vanish on the spot*), but only in some contexts. It is immediately clear, of course, that these idioms may not be considered full equivalents because, even if they have similar meanings (both can be used as a way of swearing that something is true), their formal structures (and therefore inner forms) are vastly different and so they may only qualify as phraseological analogs at best. For the purpose of illustrating difference in pragmatics, however, it is worth noting that the German idiom is used both in speech acts connected with reassurance and those connected with expressing doubt. On the other hand, the Russian idioms are only used in speech acts of reassurance. (Baranov and Dobrovol'skij 2019: 218) The three expressions thus differ not only in their formal characteristics, but also in the types of discourse they may be used in.

It has been shown that even idioms which would traditionally be considered identical or near-identical still exhibit at least some differences, whether of semantic, pragmatic or other nature. This in turn brings about the conclusion, which has been hinted at earlier in the text, that in practice there indeed is no such thing as absolute phraseological equivalence. This is especially important in cases where a more traditional approach to phraseology claims to have found full equivalence between two particular idioms, but ignores, as has been argued, the lack of interchangeability in some actual, real-use situations. (Baranov and Dobrovol'skij 2019: 219) From all of the above it is reasonable to infer that a more detailed study of phraseological equivalence can provide great results in the form of useful information – useful both for theory and in practice, especially in the field of translation.

1.6. Context: the *Metro* series

The importance of context in the process of translation has been emphasized several times thus far. When translating, a translator must keep in mind the text as a whole, the way it works, its overall mood and overarching themes, the circumstances of its creation. Doing so will contribute positively to the quality of the translation and ensure that the readers of the translated version have an experience that is as close as possible to what the author of the original text had intended the work to be. Similarly, if we are to assess the quality of a given translation and study the process of translation itself, it would also be useful to take a brief look at what the context of the *Metro* series is.

The *Metro* series is a franchise that features multiple post-apocalyptic novels and video games, beginning with the book *Metro 2033* (*Метро 2033*) written by Russian writer, journalist and screenwriter Dmitry Glukhovsky. The novel was published in Russia in 2005 and soon gained popularity, starting off what would become a beloved franchise enjoyed by fans not only in Russia, but abroad as well, mostly in Europe. The sequels to the first novel include *Metro 2034* (published in 2009) and *Metro 2035* (2015), both authored by Glukhovsky, written originally in Russian and subsequently translated into other languages, much like *Metro 2033*.

Metro 2033 takes place in the titular year in the underground Moscow metro system after a nuclear war has wiped out most of humanity and rendered life on the surface of the Earth next to impossible. The remaining human survivors have now been living in the metro system's many stations and tunnels for two decades, trying to make do with what such a life can provide, forming their own little station-states, making alliances or waging war against one another. The novel's plot follows Artyom, a young man who has spent nearly his whole life underground and whose home is the station *VDNKh* on the northern outskirts of the metro system. After a new threat appears, putting in danger not only Artyom's station, but also potentially the entire metro, the protagonist is presented with a task to venture into the heart of the underground world and relay a message to the leaders of *Polis*, the most prosperous and influential alliance of stations situated at the very center of the metro.

According to Dmitry Glukhovsky's official website, *Metro 2033* has sold over a million copies in print and become a worldwide bestseller. In addition to this, it has been read four million times online. The book has been translated into 38 different languages. Just like the rest of the

series, it can be described primarily as a post-apocalyptic novel, but it also features elements of horror and science fiction. Because of its setting, the novel often deals with dark and unpleasant themes, which also affects the language used in it. This is true of idioms too, with many of them referring to pain, death, fear and survival. Translating all of these expressions with adequate target-language equivalents while retaining a high level of faithfulness to the original work must have been no easy task.

2. Idiom translation analysis

2.1. Introduction

Now that the required theoretical information on phraseology and the translation of phraseological units has been provided, we may turn our attention to analyzing the concrete idioms featuring body parts as constituents found in Glukhovsky's original work *Mempo 2033* and Natasha Randall's English translation of that same work. This analysis focuses on 56 pairs of body part idioms. Each pair consists of a Russian idiom found in the original novel and its English equivalent found in the translation. Initially, upon finishing reading the novel, I observed it to contain roughly 400 Russian idioms. Even accounting for the fact that some of these were duplicates, analyzing all of them would not have been a feasible task given the relatively limited space I am given in this study. This is what has led me to narrow down the scope of research to somatic idioms, 56 of which were found in the novel. Analyzing this number of idioms within the limits of a master's thesis was to be a much more manageable process, even more so given the fact that some of these 56 idioms were also duplicates. It needs to be noted that, for the purposes of this study, I have considered as somatic idioms those idioms which feature, in the form of word constituents, any physical part of the human body, whether external (such as the arm, leg, eye, etc.) or internal (organs such as the heart, lung, brain, etc.). Those idioms which feature various actions or concepts connected with the human body (e.g. breathing, sight, steps, etc.) were not considered somatic idioms per se, but were taken into consideration and commented on when necessary. It is also worth noting that the idioms are presented in the 42 subtitles as they are found in the novel itself. In other words, the idioms' dictionary forms are not shown in the subtitles; rather, they are provided in the text itself when this is deemed necessary. Generally speaking, this analysis is conducted with the aim of seeing how the theory provided above applies to specific, real-use situations, and is expected to show several things.

Firstly, since the notion of embodiment has been one of our main points of focus, special attention will be paid to the differences in somatic constituents between Russian idioms and their English-translation equivalents. That is, a comparison will be made which is expected to show how frequently these two languages use the same or different parts of the human body to express the same meaning or refer to the same concept. Whenever different-language idioms with the same meaning use the same or similar body part as constituent (and, more broadly, when they generally

have an identical or similar formal structure), this overlap could be explained by the similar ways in which bodily experiences are perceived by speakers of both languages, which is what is hinted at by Gibbs (2005) in the discussion of the universality and ubiquity of embodied experiences around the world. On the other hand, it is also expected that a portion of the idiom pairs will feature completely different body parts or that one idiom of the pair will feature a body part, while the other one does not. This could in turn be explained by the varying social and cultural circumstances which speakers of English and speakers of Russian have faced separately in the course of history, which has affected differently the development of their respective languages and formulaic expressions. For this purpose, provided below the text is a separate classification of the idioms found in the novel into three categories: those idiom pairs in which both expressions feature the same human body part as constituent; those idiom pairs in which both idioms feature body parts, but the body parts themselves differ; and those idiom pairs in which one idiom features a body part, but the other one does not. The idioms are divided in this fashion in Table 1.

Secondly, the analysis attempts to answer the question of how well these idioms tie in with the theoretical framework overviewed earlier in the text, namely with Baranov and Dobrovol'skij's work on idiom translation theory. This primarily refers to seeing how many of the Russian idioms and their English equivalents can be considered full equivalents, partial equivalents, phraseological analogs or zero-equivalence cases, as well as why and how a particular idiom pair qualifies for a certain category. As we have seen, there is discrepancy in certain information provided by Baranov and Dobrovol'skij (2019) on one side and Gläser (1984) on the other. For example, as has been mentioned, the former claim that in the process of translation most idioms fall into the zero-equivalence category, whereas the latter points out that such cases occur relatively rarely. It remains to be seen whether or not and in what manner this discrepancy is to be resolved, and which one turns out to be true. Since we are dealing with somatisms here, the assumption is that Gläser's (1984) claim will be proven to be valid – due to the ubiquity and universality of embodiment, it is to be expected that both Russian and English abound in somatic idioms, which means that each language is likely to be able to phraseologically compensate for most idiomatic expressions found in the other language. For the purposes of this second point, another table, Table 2, is provided at the bottom of the text. It should be noted that this second categorization is separate from and different to the first, seeing as the first one focuses simply on the body part used as a criterion for

classification, while the second uses Baranov and Dobrovol'skij's (2019) criteria to categorize idioms into the four groups.

Thirdly, this analysis also serves as an attempt to assess the adequacy of the English phraseological equivalents in relation to the Russian idioms used in the original novel. This is not done as a means of giving a critical review of Randall's translation of *Mempo 2033*, as this is not the subject nor the objective of this thesis, but only insofar as to further apply the theoretical information discussed earlier to a specific case of translation practice. More precisely, attention will be paid to various aspects of the translation process, such as whether or not a certain phraseological quality has been *lost* in translation, whether or not the complete meaning or special *flavor* of a Russian expression has been successfully transferred into English, or whether or not specific examples of the author's own idiom alteration have been preserved in the English translation. Whenever possible, target-language idioms will be provided as suggested translation solutions if it could be argued that the said idioms are more adequate solutions than the ones which have been employed by Randall in the English translation of the novel. Whenever cases arise in which an idiom has not been used to translate a source-language idiomatic expression or in which a target-language idiom has been used where there is no idiom in the source language (in short, zero-equivalence cases), this too will be discussed and analyzed so as to see in what way the issue of translation has been resolved in such cases and what problems the translator may have faced when dealing with such scenarios. Finally, since some idioms appear multiple times throughout the novel, attention will be paid to whether these have been translated in the same manner each time or the translation changes depending on the context in which the idioms are used.

2.2. Analysis

2.2.1. *мороз шёл по коже – sent a chill over Artyom's skin*

The first pair of somatic idioms to be examined are *мороз по коже/спине дерёт/подирает/пробежал* (*moroz po kože/spine derët/podiraet/probežal*, literally: *cold runs over the skin/back*) and *to send a chill over somebody's skin*. *To send a chill over somebody's skin* is not the usual form of the English idiom since the noun *chill* normally collocates with *spine*. Because of this, the English phrase used in *Metro 2033* can be interpreted as an alteration of the

usual phrase *to send a chill/shiver up/down somebody's spine* ('to make someone feel very thrilled, frightened, etc.'[11]). This means that this is a case of partial phraseological equivalence, in which the meaning of the Russian idiom ('making one shiver because of a feeling of great fear, terror or anxiety'[12]) has been successfully transferred into English, although by means of an idiom in modified form. The Russian idiom's dictionary form features two variants when it comes to somatic components, one with the somatism *кожа* (*koža – skin*) and one with *спина* (*spina – the back*), with the former being employed by Glukhovsky in the novel. This is why Randall's alteration of the English idiom *to send a chill/shiver up/down somebody's spine* is justified – the expression is in this way brought closer to the Russian idiom's inner form, which in this particular instance features human skin, while still retaining the same meaning and being easily understood by readers of the English version of the text. For the sake of argument, an alternate translation of the Russian idiom may be suggested in the form of the English idiom *make your skin crawl* ('to make you feel afraid or full of horror'[13]), which features the same somatic component as the Russian expression, a nearly identical meaning and a similar inner form depicting an uncomfortable feeling spreading over one's skin.

It is interesting to note that this Russian idiom appears twice more throughout the novel, and its translation varies despite the idiom remaining the same. The second time around, Randall uses the phrase *to send a chill through somebody*, which would again be considered partial phraseological equivalence, while the third time around the idiom *make somebody's blood run cold*, a phraseological analogue of *мороз по коже/спине дерёт/подирает/пробежал*, is employed.

2.2.2. *пусть себе (мотаются) – (run around) to their hearts' content*

This second pair of expressions is an example of zero phraseological equivalence since a free combination of words found in the original text has been translated by employing an English idiom. *Пусть* (*pust'*) is a Russian particle which is used to form the imperative and express agreement, permission or admission, meaning: 'let them run around if they want to' in this case. This meaning (that is, the element of agreement and permission) has been successfully reproduced

[11] https://www.merriam-webster.com/dictionary/send%20a%20chill/shiver%20up/down%20someone's%20spine
[12] https://phraseologiya.academic.ru/583
[13] https://www.oxfordlearnersdictionaries.com/definition/english/crawl_1#skin_idmg_11

in English with the help of the verb *let*, i.e. "let them run around to their hearts' content" (Glukhovsky 2009: 3). In addition to the verb, however, an idiom has also been used. This does not affect the semantics of the sentence much, but does make it slightly more expressive in the English version of the text. It could be argued whether or not this additional expressiveness is redundant since all the necessary semantic elements of the Russian sentence are transferred even without the idiom. The English sentence could very well function in the following form as well: "let them run around as much as they want". Still, since this sentence is spoken by a character, it is possible that Randall has decided to employ an idiom in order to deliberately make this utterance more expressive and colloquial. In any case, this pair of phrases is an example of zero interlingual phraseological equivalence.

2.2.3. *Это уже непорядок – (they had a real mess) on their hands*

According to the Oxford Advanced Learner's Dictionary, if one has somebody/something on their hands, then they are responsible for or have to deal with them/it[14]. *Это уже непорядок* (*èto uže neporâdok*, literally: *now that's a mess*) is, once again, not an idiom, but a Russian colloquial expression, i.e. a free combination of words. It is used in a context in which a character is speaking of the disappearance of two patrol squadrons from one of the metro stations. Since this is direct speech once again, it seems adequate that the colloquial nature of the Russian expression is compensated for by the expressivity of the English idiom, while the noun *mess* expresses what is meant by the Russian noun *непорядок* (*disorder*, *mess*). Another option would have been, for example, the idiom *in a pickle* ('in a difficult or unpleasant situation'[15]), i.e. *now they were really in a pickle*, but this does not seem to fully relay the gravity of the topic being discussed by the character. Thus, *they had a real mess on their hands* seems like an adequate translation solution. Since a non-idiomatic expression has been translated by employing an idiom in the target language, this is yet another zero-equivalence case.

2.2.4. *языком треплют – wag their tongues at us*

Next, there are two idioms which for the first time in this analysis feature the same body part in their standard, dictionary forms. The Russian idiom *трепать языком* (*trepat' âzykom*,

[14] https://www.oxfordlearnersdictionaries.com/definition/english/hand_1?q=hand
[15] https://www.oxfordlearnersdictionaries.com/definition/english/pickle_1#pickle_idmg_1

literally: *wag the tongue*) means: 'to speak a lot, especially aimlessly and incomprehensibly'[16], whereas if *tongues are wagging* in English, then people are talking a lot, usually about somebody's private affairs[17]. It is worth noting that the Russian expression is used in an informal way and usually expresses disapproval, which is fitting, seeing as it is used in the novel to refer to suspicious traders who travel from station to station, but might in fact be spies or informants. *Tongues are wagging* also has an informal character, but lacks the element of disapproval. However, this is more or less inferred from context anyway since it is being discussed how these traders cannot and should not be trusted. Therefore, since the meanings of these two idioms significantly (though not fully) overlap and their inner forms are quite similar (both invoke the image of the tongue being actively used), this can be considered an example of partial phraseological equivalence on a system level, but full phraseological equivalence on the level of translation. The idioms will be listed in Table 2 as partial equivalents.

2.2.5. *прямо камень с души – as if a burden fell from my shoulders*

In one of the conversations described in the novel, a character uses the expression *прямо камень с души* (*prâmo kamen' s duši*). This is a shortened version of the Russian idiom *камень с души свалился* (*kamen' s duši svalilsâ*, literally: *a rock fell from my soul*), meaning: 'to suddenly feel relief after facing a difficult situation'[18]. This is translated into English as: "as if a burden fell from my shoulders" (Glukhovsky 2009: 19), which is a transformation of the idiom *to shoulder the burden (of something)*, meaning: 'to endure something distressing, painful, stressful, or emotionally or physically taxing, especially for the sake of others'[19]. Such a translation works because, although no physical body part is featured in the Russian idiom, both expressions allude to the image of a burden being lifted from a person. In other words, both rely on very similar conceptual metaphors, namely A DIFFICULT SITUATION IS A BURDEN, be it a physical burden (which is, thus, carried on one's shoulders, like in the English expression) or a psychological/emotional one (which is, thus, carried inside one's soul, like in the Russian expression). The resulting inner forms of both idioms are, therefore, also similar, depicting a heavy burden finally being dropped, resulting in relief. It is assumed, then, that the emotional responses

[16] https://ru.wiktionary.org/wiki
[17] https://www.oxfordlearnersdictionaries.com/definition/english/tongue_1?q=tongue
[18] https://phraseology.academic.ru/5171
[19] https://idioms.thefreedictionary.com/shoulder+the+burden+(of+something)

of readers of both versions would be quite similar, which means that Randall's translation solution is in this case adequate. Still, because of significant differences in formal structures (*душа* (*soul*) and *камень* (*rock*) as opposed to *shoulders* and the more general *burden*), these two idioms may be considered partial phraseological equivalents at best.

2.2.6. *как в рот воды набрал – Like his mouth was full of water*

The following Russian idiom is used while describing a situation in which a prisoner is held captive and tortured, but never speaks anything or gives away any kind of information. That is the meaning of the idiom *набрать воды в рот* (*nabrat' vody v rot*, literally: *to fill the mouth with water*) – 'to be silent, not saying a word'[20]. The meaning seems to have been transferred into English by means of a literal translation: "He kept quiet the entire time. Like his mouth was full of water." (Glukhovsky 2009: 22) The problem with this translation solution is that such an utterance (*mouth was full of water*) is not an idiomatic expression in English nor does it allude to any phraseological unit in the English-speaking reader's mind. The intended meaning of the expression is understood and inferred from context ('the prisoner was tortured, but did not speak – people do not speak if their mouths are full of water'), but this phrase does not evoke any kind of conventionalized idiomatic meaning in English and only ends up sounding out of place. The assumption is that Randall did not recognize *как в рот воды набрал* (*kak v rot vody nabral*) as a phraseological unit that is used in Russian in a conventionalized way, thus translating it word for word. This makes the English phrase look like a literal utterance, even though the prisoner's mouth could not have really been full of water, creating a conflict in interpretation. To be fair, Randall's use of the preposition *like* does imply that the utterance is not to be understood completely literally (i.e. that the prisoner's mouth was not actually full of water), but the comparison itself, which the preposition introduces, still includes only a literal situation, unlike the Russian version of this same sentence, which features a conventionalized idiomatic meaning. Because of this, the English text ultimately suffers, losing some of the idiomaticity and expressiveness present in the original, but also sounding somewhat awkward and confusing. Instead of the translation provided by Randall, an idiom or two may be provided as plausible solutions, such as *keep one's lips sealed*[21], *not a*

[20] https://ru.wiktionary.org/wiki
[21] https://www.oxfordlearnersdictionaries.com/definition/english/lip#lip_idmg_2

word passed somebody's lips[22] or *keep one's mouth shut*[23]. In any case, *как в рот воды набрал* and *like his mouth was full of water* form a pair of expressions which can be taken as an instance of zero phraseological equivalence.

2.2.7. *идти (с ним) в ногу – to walk in step (with him)*

At first glance, the following pair of idioms is a relatively straightforward case of full phraseological equivalence. Both expressions have the same meaning: 'putting your feet on the ground in the right/wrong way, according to the rhythm of the music or the people you are moving with'[24]. The definitions of both idioms involve the term *rhythm*, which alludes to the image of walking in synchronization with another person that is present in the inner forms of both expressions. Even though these expressions are used in the novel in the aforementioned sense, it is worth mentioning that both of them also feature another, second meaning: 'having ideas that are the same as other people's, to behave in the same way as other people'[25]. This means that semantics-wise, these two idioms are basically full phraseological equivalents. However, there is a noticeable difference in formal structure and inner form, with the Russian idiom actually featuring a body part within its lexical structure (*нога* (*noga*) – *leg*) and the English one featuring a more abstract noun, *step*. I would argue that the inner forms remain essentially the same, since *step* alludes to *leg* anyway, seeing as one needs legs to perform steps, and the image that is created in the readers' minds is therefore essentially the same – legs belonging to different persons performing synchronized steps. Still, the difference in formal structure is just enough to affect the level of phraseological equivalence, which means that these two idioms qualify as partial equivalents.

In another instance later on in the novel, this Russian idiom is used again in the same manner as the first time around. The translation, however, is different in this second instance, with Randall choosing to use the idiom *keep pace (with somebody/something)*. As can be seen, this English expression is even less similar to the Russian idiom, with a different verb and noun constituting its formal structure. Its meaning is defined as: 'to move, increase, change, etc. at the

[22] https://www.oxfordlearnersdictionaries.com/definition/english/lip#pass_idmg_10
[23] https://www.oxfordlearnersdictionaries.com/definition/english/mouth_1#mouth_idmg_3
[24] https://www.oxfordlearnersdictionaries.com/definition/english/step_1?q=step; https://phraseology.academic.ru/7447
[25] https://www.oxfordlearnersdictionaries.com/definition/english/step_1?q=step; https://kartaslov.ru

same speed as somebody/something'[26], showing that there is a lesser emphasis on rhythm and synchronization of movement, and more on the act itself of keeping up with somebody else. Because of these bigger differences in inner form and formal structure, *идти в ногу* (*idti v nogu*) and *keep pace (with somebody/something)* can only be considered phraseological analogs.

2.2.8. *вооружённые до зубов – heavily armed*

In a description of so-called *stalkers*, these metro dwellers who regularly ascend to the surface in search of supplies and equipment are described as being *вооружённые до зубов* (*vooružënnye do zubov*, literally: *armed to the teeth*), i.e. *heavily armed*. The former expression is an idiom in Russian meaning: 'very well armed'[27]. This meaning has, of course, been successfully transferred into English, but instead of an idiom, a free combination of words has been employed by Randall – an adverb serving as a premodifier and an adjective. Even though not much has been lost in terms of meaning, this translation solution does seem like a missed opportunity because in English there is an idiom which would work perfectly well as an adequate equivalent, and that is *armed to the teeth* ('carrying many weapons'[28]). Had this English unit been used, this pair of idioms would have been an example of full phraseological equivalence because both idioms have the same meaning and identical formal structures which feature the same human body part. Since the Russian expression is not used in direct speech, but in a description given by the narrator, it is possible that Randall has opted for a less expressive and more neutral solution in her translation. Still, this does not change the fact that there is a loss of idiomaticity in the English version of the text due to an idiom not being used, which, again, seems like a missed opportunity. In any case, *вооружённые до зубов* and *heavily armed* can only go into the zero-equivalence category.

2.2.9. *что было духу – as fast as their legs could carry them*

Next up are two idioms which have identical meanings – 'very quickly, as quickly as one can'[29] – but completely different inner forms. The Russian expression *что было духу* (*čto bylo duhu*, literally: *with all one's breath*) features no somatic constituents, although the noun *дух* (*duh* – *breath*, *breathing*) is connected with the body in the sense that one runs as quickly as their

[26] https://www.oxfordlearnersdictionaries.com/definition/english/pace1#pace1_idmg_2
[27] https://kartaslov.ru
[28] https://www.merriam-webster.com/dictionary/armed%20to%20the%20teeth
[29] https://www.oxfordlearnersdictionaries.com/definition/english/leg_1?q=leg; https://phraseology.academic.ru/3869

breathing allows it. This expression has been translated into English with an idiom which features legs in its inner form, which means that this idiom pair consists of two phraseological analogs. Still, despite the differences in inner form, the choice of idiom in the English translation is completely adequate since, again, the meaning is completely the same. One could argue that an idiom with the noun *breath* could have been used, e.g. *out of breath* ("Coming to their senses, they rushed headlong back to the escalator, and raced down it [out of breath]…" (Glukhovksy 2009: 31)). However, this would lead to a loss of semantic equivalence only for the sake of similarity in formal structure, since *out of breath* means 'having difficulty breathing after exercise'[30], which might imply the act of running quickly, but emphasizes one's fatigue after an exercise more so than the fact that one is or has been running quickly. Thus, this alternate solution would lead to a net loss of equivalence and would not be an adequate translation.

2.2.10. *держать язык за зубами – to keep their lips sealed*

Держать язык за зубами (*deržat' âzyk za zubami*, literally: *to hold the tongue behind the teeth*) is a Russian idiom that has the following meaning: 'to stay silent; to keep something secret'[31]. There is an English idiom with a similar form, *hold your tongue*, but its meaning is more oriented towards the fact that one is not saying anything despite wanting to give their opinion[32]. The element of keeping something secret is crucial here, and this is why *my lips are sealed* is a good choice – according to the Oxford Advanced Learner's Dictionary, the idiom is 'used to say that you will not repeat somebody's secret to other people'[33]. Its dictionary form is: *my lips are sealed*, which means that it could be said that Randall has opted for a transformation of the idiom, using it in the following way: "… they found the time to agree to keep their lips sealed, and not to tell any of the adults where they'd been." (Glukhovsky 2009: 32) The meanings of the two idioms are identical, but when it comes to inner forms, it is difficult to decide how different they really are. Technically speaking, the idioms feature different somatisms; however, both roughly allude to an image of the mouth being closed, not used for speaking. This is why they can be said to belong to the *grey area*, as described by Dobrovol'skij and Baranov (2019), since it is not so clear whether they are to be considered partial phraseological equivalents or phraseological analogs.

[30] https://www.oxfordlearnersdictionaries.com/definition/english/breath#breath_idmg_8
[31] https://ru.wiktionary.org/wiki
[32] https://www.oxfordlearnersdictionaries.com/definition/english/tongue_1#tongue_idmg_2
[33] https://www.oxfordlearnersdictionaries.com/definition/english/lip#lip_idmg_2

Still, because the similarities in inner form predominate over the differences, and since both idioms feature the same verb (*держать – to hold*, *to keep*), I would propose that these two phraseological units are partial equivalents after all.

2.2.11. *свалить с ног (кого угодно) – to take (anyone) off their feet*

The following Russian idiom, *свалить с ног* (*svalit' s nog*, literally: *sweep off the feet*), has been translated into English by using the phrase *to take anyone off their feet*, which is not found in English idiom dictionaries. Although this phrase is reminiscent of the idiom *sweep somebody off their feet* ('to make somebody fall suddenly and deeply in love with you'[34]), context is there to help the reader conclude that this is not the intended meaning. Rather, it is described how an eight-hour watch in the tunnels of the metro is enough to make anyone extremely tired. This is the meaning of the original Russian idiom: 'to weaken somebody, to make them physically tired'[35], which has been transferred into English successfully enough, but this does not mean that an optimal solution has been found. This is primarily due to the fact that a loss of idiomaticity occurs since an idiom has not been employed in the English text. Because the Russian idiom features a specific somatism (*нога* (*noga*) – *leg*, *foot*) and denotes great tiredness, one would ideally need to find an English idiom with the same features. Luckily, there is such an idiom, and that is *to be on one's last legs* ('to be going to die or stop functioning very soon; to be extremely tired, close to collapsing'[36]). Thus, instead of the sentence found in Randall's translation ("… an eight-hour watch was enough to take anyone off their feet" (Glukhovsky 2009: 32)), the following solution may be proposed: "… anyone would be on their last legs after an eight-hour watch." In this way, since phraseological analogs are used, both the meaning and the idiomaticity of the original text are better preserved, bringing the translation slightly closer to the ideal of complete equivalence. Alternatively, if an idiom is not to be used, one could opt for the phrasal verb *wipe out* ('to make somebody extremely tired'[37], as in: "… an eight-hour watch was enough to wipe anyone out") in order to partially compensate for the Russian verb *свалить* (*to sweep*, *to bring down*, *to fall*). Be that as it may, the original Russian idiom and Randall's translation solution form a pair of zero-equivalence expressions.

[34] https://www.oxfordlearnersdictionaries.com/definition/english/foot_1?q=foot
[35] https://phraseologiya.academic.ru/130; https://phrase_dictionary.academic.ru/2262
[36] https://www.oxfordlearnersdictionaries.com/definition/english/last1_1#last1_idmg_1
[37] https://www.oxfordlearnersdictionaries.com/definition/english/wipe-out?q=wipe+out

2.2.12. *ломают головы (над…) – wrack their brains (over…)*

These two idioms constitute a pair of partial phraseological equivalents since both of them have identical meanings and very similar formal structures and inner forms. First of all, the Russian idiom means: 'to attempt to understand something which is difficult to understand'[38], whereas the English one has the following meaning: 'to think very hard or for a long time about something'[39]. The emphasis with both is that a person has difficulty understanding something. Second of all, when it comes formal structures, the idioms are comprised of very similar lexical items. The verb *wrack* (more frequently spelled as *rack*, according to the Oxford Advanced Learner's Dictionary) means: 'to make somebody suffer great physical or mental pain'[40], whereas *ломать* (*lomat'*), in one of its meanings, denotes causing discomfort, even pain[41]. Even though the body parts used technically differ, I would argue that this does not significantly affect the level of phraseological equivalence between these two idioms. The Russian expression uses the noun *head* (*голова* (*golova*)) and not *brain* like the English idiom. However, the brain is usually seen as the tool for thinking, while the head is seen as a container for this tool, thus basically having the same role as the brain itself and standing in its place. The end result of this metonymy is that the inner forms of both idioms allude to an image of physical pain in the part of the body used for thinking. In other words, it could be said that both idioms rely on the HARD THINKING IS PHYSICAL PAIN conceptual metaphor. In addition to this, even the prepositions found within the idioms' structures are identical – *над* (*nad*) and *over*. Although these two idioms come very close to achieving the status of full phraseological equivalents, the slight difference in somatic components is still enough to make them partial equivalents after all.

The two expressions also appear again later on in the novel. This time, the Russian idiom appears with the reflexive pronoun *себе* (*sebe*), as in: "Артём долго ещё ломал себе голову" (Gluhovskij 2016: 95), but this does not affect the meaning whatsoever. *Wrack your brains* is employed as a translation solution in this instance as well.

2.2.13. *молоко на губах не обсохло – The milk on your lips hasn't even dried yet*

[38] https://ru.wiktionary.org/wiki
[39] https://www.oxfordlearnersdictionaries.com/definition/english/brain_1?q=brain
[40] https://www.oxfordlearnersdictionaries.com/definition/english/rack_2
[41] https://ru.wiktionary.org/wiki

Молоко на губах не обсохло (*moloko na gubah ne obsohlo*) is a Russian idiom with a transparent formal structure used to refer to a person who is still too young and inexperienced to deal with serious matters or subjects[42]. It is used in the novel by Artyom's friend Zhenya, who tells his little sister in a slightly derogatory way that she is still too young to understand what he and Artyom are talking about. The idiom is translated into English word for word, which might seem at first as a poor choice for idiom translation, but in this case, it is justified and appropriate. After being told that the milk on her lips has not dried yet, the little girl asks confusedly: "What's milk?" This implies the fact that she was born in the metro and could never taste (or remember tasting) actual milk, as well as the fact that she takes Zhenya's utterance to have a literal meaning, touching her lips to check whether there really is anything on them. Since the idiom is followed by a question that refers to one of the word constituents of the idiom itself, the translation of the idiom also has to feature that same word constituent. Had Randall used an actual English idiom which denotes inexperience, such as *(still) wet behind the ears*[43], then the little girl's follow-up question would not make sense in the English text. Because of all of this, it is justified that Randall has opted for a calque of the Russian idiom. Since *the milk on your lips has not dried yet* is not a fixed expression with a conventionalized meaning in English, it could be said that on a system level these two expressions are zero phraseological equivalents. However, when the translation aspect is considered, it could be said that Randall has coined a new English phraseological unit with a meaning, lexical structure (including the somatism) and inner form identical to those of the Russian idiom. Although this new idiom is not conventionalized in the English reader's mind, its meaning is quite clear due to its transparent form and thanks to context. In this sense, the two idioms are in fact full phraseological equivalents and will be listed as such in Table 2.

2.2.14. *на свою голову – at his own expense*

Next, there are two idioms with similar meanings, one of which features a body part (*голова* (*golova*) – *head*), while the other one does not. *На свою голову* (*na svoû golovu*, literally: *on one's own head*) means: '(to do something) to one's own harm or damage'[44], whereas *at the expense of somebody/something* refers to something being done 'with loss or damage to

[42] https://phraseology.academic.ru/6664
[43] https://www.oxfordlearnersdictionaries.com/definition/english/ear#wet_idmg_8
[44] https://phraseology.academic.ru/2658

somebody/something'[45]. Semantics-wise, there is not much to object to when it comes to Randall's translation. The two idioms, however, do have differing forms, and only one of them has a somatic component, which does not help the goal of full phraseological equivalence, and which means that these two expressions may be considered phraseological analogs. Alternatively, one could try to find an English idiom which features the head as a constituent and has a similar meaning. Out of the many head idioms found in the language, *in over your head* ('involved in something that is too difficult for you to deal with'[46]) seems to come closest to the meaning of the original Russian expression. The English sentence, instead of the following: "I'm afraid for him. That he's done something silly at his own expense and to our general harm" (Glukhovsky 2009: 63), would look like this: "I'm afraid for him. That he's in over his head again, possibly doing us harm." If this expression was used, the inner forms of the two idioms would be brought somewhat closer together (due to the image of the head in both); however, the meanings of the two expressions only partially overlap since the English idiom emphasizes the fact that one is in a very difficult situation, while the Russian idiom emphasizes the element of harm or damage done to oneself. Since semantics should be a priority in translation, Randall's solution seems like a more appropriate one after all.

2.2.15. *(ждали) с распростёртыми объятиями – (were welcomed) with open arms*

The idiom *with open arms* is most frequently used with the verb *welcome*. If one welcomes somebody with open arms, they are extremely happy and pleased to see them[47]. Similarly, the Russian expression *с распростёртыми объятиями* (*s rasprostërtymi ob''âtiâmi*) means: 'to give somebody a friendly, warm welcome'[48] and is most frequently used with the verbs *встретить* (*vstretit' – to meet*), *принять* (*prinât' – to see*, *to welcome*) and *ждать* (ždat' – *to await*, *to welcome*). As for the formal structures of the two idioms, both consist of the same preposition and adjective. The constituent nouns technically differ since in English an actual somatism is present, but in Russian a more abstract noun (*объятие* (*ob''âtie – hug*, *embrace*) is used. Despite this one difference, however, the inner forms of both idioms are largely the same, activating in our minds the image of a person spreading their arms to give another person a warm welcome, because the noun *объятие* alludes to arms being used in a certain way anyway. This, combined with the fact

[45] https://www.oxfordlearnersdictionaries.com/definition/english/expense#expense_idmg_2
[46] https://www.oxfordlearnersdictionaries.com/definition/english/head_1#head_idmg_26
[47] https://www.oxfordlearnersdictionaries.com/definition/english/arm_1#open_idmg_24
[48] https://phraseology.academic.ru/7762

that they have identical meanings and are used with the same verbs, means that these two phraseological units form a pair of full equivalents. The technical difference in constituent nouns is not enough, as I have argued, to significantly affect the level of equivalence between the idioms.

2.2.16. *рукой подать (до…) – he could get (to…)*

While planning his route from his home station to *Polis*, Artyom takes a look at a map of the Moscow metro in order to see which path would be quickest and easiest to take. The following sentence is thus used: "Then he could switch over to the *Arbatsko-Pokrovsk* line and from there he could get to *Arbatskaya*, which is to say, to *Polis*." (Glukhovsky 2009: 75) The sentence works perfectly well on its own, but given the subject discussed in this analysis, we could argue that the lack of idiom presents an issue because in the original text an idiom is actually used. *Рукой подать (до чего-нибудь)* (*rukoj podat' (do čego-nibud')*) is an expression which means: 'very close (to somewhere), nearby'[49] and features the somatism *hand* (*рука* (*ruka*)). Randall has chosen not to use any idiomatic expression in translation, instead opting for a fairly neutral *from there he could get to*. In this way, the English sentence does not explicitly state that the *Arbatskaya* station is close by once Artyom reaches the *Arbatsko-Pokrovsk* line, but this is more or less inferred from the context. This would then make this another case of zero phraseological equivalence since no idiom has been used in English where one has been employed in Russian. For the sake of argument, however, a suggestion can be made in the form of the English idiom *close at hand*, which expresses the same notion of a place being physically near and easily reachable while still featuring the same somatic constituent as the Russian expression. The aforementioned English sentence would then be changed thus: "Then he could switch over to the *Arbatsko-Pokrovsk* line and from there *Arbatskaya*, which is to say, *Polis*, would be close at hand." Again, not only does this solution accurately transfer the meaning of the Russian sentence, but it also leads to no loss of idiomaticity while relying on the same conceptual image ('something being so close that you can reach it with your hand') as well. *Рукой подать* and *close at hand* would then qualify as phraseological analogs.

Further into the novel, the same Russian idiom appears again and is used in pretty much the same manner as the first time around. This time, however, Randall has chosen an English idiom

[49] https://ru.wiktionary.org/wiki

to use in translation, so that in the English version of the text the narrator describes how Artyom would need to pass several stations with a character named Bourbon, after which it would be "only a stone's throw to *Arbatskaya*…" (Glukhovsky 2009: 86) Again, not much has changed regarding context – this second occurrence of the Russian idiom is not part of direct speech, it is again employed by the novel's narrator and is used to describe Artyom's plan to get to *Polis*. Randall's choice of idiom is nothing to be objected to this time either, as the English idiom has the same meaning ('a very short distance away'[50]) as the Russian one, and while their formal structures are different, the conceptual imagery is brought at least a little closer together because *throw* implies the use of hands and arms, which are alluded to in the Russian idiom's inner form as well. Still, although they are perfectly adequate translation solutions one for another, these two idioms can be considered phraseological analogs at best because their formal structures and inner forms are noticeably different after all.

2.2.17. *хоть глаз выколи – (pitch darkness)*

The following pair of expressions is another example of zero phraseological equivalence, seeing as the idiom *хоть глаз выколи* (*hot' glaz vykoli*) has not been translated into English. To be more precise, the Russian idiom, which means: 'completely dark, absolutely nothing being visible'[51], is used in combination with the noun *темнота* (*temnota – darkness*), as in: "… потому что без фонаря темнота впереди была хоть глаз выколи." (Gluhovskij 2016: 68) Although no phraseological unit is used in the English version of this sentence, this is slightly compensated for by the use of the collocation *pitch darkness* in order to emphasize just how dark it is: "And he picked up the fallen flashlight and went after Kirill who was marching like a sleepwalker into the pitch darkness ahead." (Glukhovsky 2009: 80) This loss of idiomaticity in Randall's translation is justified and understandable since English, unlike Russian, does not have an idiom with the somatism *eye* (*глаз*) which would denote the same or similar thing as *хоть глаз выколи*. This makes the current pair of expressions a more-or-less straightforward case of zero phraseological equivalence. Although not much can be done to achieve full or even partial equivalence in this instance, a suggestion can be made in the form of the English idiom *(as) black/dark as pitch*, which denotes something very black or dark[52]. The expression uses similar wording to that used by

[50] https://www.oxfordlearnersdictionaries.com/definition/english/stone_1#stone_idmg_3
[51] https://phraseology.academic.ru/2021
[52] "(as) black/dark as pitch", Longman Dictionary of English Idioms

Randall, but employing it would at the very least mean that there is no longer zero phraseological equivalence between the original text and the translation, but that a phraseological analog has been used in English. Randall's sentence would thus only need to be slightly reworked, for example: "And he picked up the fallen flashlight and went after Kirill who was marching like a sleepwalker into the tunnel ahead, where it was as dark as pitch."

2.2.18. *(процедил) через зубы – (said) through his teeth*

This expression found in the novel, *через зубы* (*čerez zuby*, literally: *through the teeth*), is a slightly altered form of an idiom which usually uses the preposition *сквозь* (*skvoz'*), i.e. the dictionary form of the idiom is *сквозь зубы*. If one says something *сквозь зубы*, they say it very quietly, in a way that is barely audible and comprehensible[53]. On the other hand, *(to say something) through one's teeth* seems to be neither a conventionalized nor fixed expression in English. It is reminiscent of the idiom *to lie through your teeth* ('to say something that is not true at all'[54]), but this is used only in contexts in which somebody is lying. This is why it could be said that Randall has once again coined a new idiom, the meaning of which is understood by English readers thanks to context – the whole sentence reads: "'Boy, you're slowing us down,' Bourbon said through his teeth." (Glukhovsky 2009: 88) What Bourbon says to Artyom is crucial because it directs the reader to interpret the makeshift idiom as meaning: 'to say something barely audibly with your teeth clenched because you are becoming impatient or nervous'. Because of this, it is once again necessary to make a distinction between phraseological equivalence on a system level and equivalence on the level of translation. On a system level, the idiom *через зубы* and the expression *through one's teeth* cannot be considered full equivalents since, even if their formal structures are the same, the latter is not a conventionalized English idiom – if it were not for context, *through one's teeth* would not be taken to be an idiom by most speakers. Rather, the expression can only be considered a free combination of words which reconstructs the Russian idiom's denotational meaning completely well. Therefore, on this level, *через зубы* and *through one's teeth* make up a case of zero phraseological equivalence. On a translation level, however, these two phrases can both be considered idioms, and full phraseological equivalents at that, seeing as their meanings, formal structures (the preposition *через*/*through* and the somatism *зуб*/*tooth* in plural form) and

[53] https://ru.wiktionary.org/wiki
[54] https://www.oxfordlearnersdictionaries.com/definition/english/lie2_1#lie2_idmg_1

inner forms overlap completely. The pair will be listed in Table 2 as full phraseological equivalents. Just as before, an alternate translation solution may be proposed for the sake of argument. The English language does feature an idiom which expresses a meaning similar to the Russian idiom's. That English idiom is *say something/speak/mutter, etc. under your breath*, meaning: 'to say something quietly so that people cannot hear'[55]. As can be seen, the difference in meaning between this expression and *через зубы* is not so significant, although their formal structures differ greatly. All in all, had such an expression been employed, this idiom pair would have consisted of two phraseological analogs.

2.2.19. *(в башке) ни хрена (нету) – got shit for brains*

Ни хрена (*ni hrena*) is a Russian idiom which means: 'absolutely nothing'[56], usually in the sense that one does not know or understand anything. It is a vulgar expression because *хрен*, in one of its secondary meanings, is an expletive which refers to the male reproductive organ. This vulgar idiom, then, is used in combination with the noun *башка* (*baška*), which is a colloquial term for the head. The end result is a very colloquial, expressive and vulgar phrase, the meaning of which is that somebody's head is completely empty, i.e. they do not possess the body part required for intelligence, which is the brain. In short, the person is very stupid. The English language does not use the penis to express meanings similar to those found in Russian; instead, the word *shit* takes over that role (for example: *He doesn't know shit about what's going on.*[57]). This is why Randall's choice of words is justified, and all the more so because *shit* is also a vulgar slang word. According to the Cambridge Dictionary, *to have shit for brains* is an idiom with the following definition: 'to be extremely stupid'[58]. From this it can be concluded that both the meaning and the vulgar character of the original expression have been successfully transferred into English. The idioms' formal structures are quite different, although even in that regard there is some similarity due to the brain being featured within the English idiom, which alludes to the head like in the Russian text. Still, despite the differences, these two phraseological units are predominantly adequate equivalents because the meaning and the *feel* of the source-language

[55] https://www.oxfordlearnersdictionaries.com/definition/english/breath#breath_idmg_9
[56] https://phraseology.academic.ru/13707
[57] https://dictionary.cambridge.org/dictionary/english/shit
[58] https://dictionary.cambridge.org/dictionary/english/have-shit-for-brains

expression should always be given priority, which has been done successfully in this case. All in all, the two idioms are phraseological analogs.

2.2.20. *по рукам – you'll take it now*

Next up is a simple Russian idiom which is used to express that two people have managed to reach an agreement and that the issue at hand has been resolved[59]. The idiom appears in the context of Artyom walking through a market while one of the traders tries to persuade him to make a purchase: "Слышь, мужик, глянь, какая куртка крутая, недорого, триста пулек – и она твоя! Ладно, двести пятьдесят и по рукам?" (Gluhovskij 2016: 82) This is translated into English thus: "'Listen, man, look at this, what a cool jacket, it's cheap, just thirty little bullets – and it's yours! OK, twenty-five and you'll take it now?'" (Glukhovsky 2009: 98) Other than the fact that the price of the jacket has been changed in English for one reason or another (thirty, i.e. twenty-five bullets instead of three hundred, i.e. two hundred and fifty), this English sentence suffers from a lack of a phraseological equivalent. The Russian idiom has been translated by using a free and somewhat clumsy word combination *you'll take it now*. The expression gives off the impression of being somewhere in between a command and a request. Naturally, context helps yet again, but this does not change the fact that such a translation solution is clumsy and inadequate. As it stands, this pair of expressions can only be considered a case of zero phraseological equivalence, but one in which even the denotational meaning of the original idiom has not been quite properly transferred into the target language. For the sake of reaching a higher level of phraseological equivalence, the English idiom *it's a deal* may be proposed as a potential translation solution. According to the Oxford Advanced Learner's Dictionary, this idiom is an informal expression 'used to say that you agree to somebody's terms'[60]. This would fit nicely within the context of the above-mentioned sentence: "OK, twenty-five and it's a deal?" This sounds more natural and much closer to what a trader would say. Also, although *it's a deal* is not an ideal full phraseological equivalent to *по рукам* (*po rukam*, literally: *on the hands*) (it could only be considered a phraseological analog), it still greatly helps alleviate the issue of the loss of idiomaticity and expressiveness. Alternatively, we may opt for the collocation *shake hands*, or more precisely *to shake on something*. This is not strictly an idiom, but the Oxford Advanced Learner's Dictionary once again provides an example

[59] https://phraseology.academic.ru/10882
[60] https://www.oxfordlearnersdictionaries.com/definition/english/deal_2#deal_idmg_8

sentence to demonstrate the meaning: *Let's shake on it (= let's show that we agree on everything by shaking our hands)*[61]. Although this would still be considered zero phraseological equivalence (i.e. no idiom in the English text), at least the denotational meaning of the Russian idiom is reconstructed more precisely in the translation, and the image of a handshake (which does form the basis for the Russian idiom's inner form because of the somatism *рука* (*ruka*)) is implied as well. In other words, the somatism *hand* would thus be present in both versions of the text, whether explicitly or implicitly.

2.2.21. *под горячую руку (обвинения) – under the hot hand (of blame)*

For the first time in this analysis, a pair of idioms taken from *Metro 2033* qualify as false friends. *Под горячую руку* implies being in a state of anger, agitation and irritation[62]. An alternative form of the idiom, *попасть под горячую руку* (*popast' pod gorâčuû ruku* – literally: *to find yourself under a hot hand*), would thus mean: 'to meet with an angered person who scolds and reproaches you'[63]. On the other hand, *hot hand* is a collocation that is used regularly in English, but it has a completely different meaning – it denotes 'the ability to be successful or to win, especially when this is temporary'[64]. In this sense, one can *have the hot hand* or *ride the hot hand*; that is, they are currently on a roll. This is not, however, what is meant in the original novel. What is meant is that whenever the main clock at Artyom's home station *VDNKh* stops working, anyone nearby (and who could potentially have been responsible for the malfunction) could very easily find themselves "под горячую руку обвинения в диверсии и саботаже" (Gluhovskij 2016: 91), i.e. they would very easily be accused of sabotage because the station clock is considered vital for organizing the life of the people living there. Randall has translated this as: "…any failure of [the clock] immediately put anyone nearby under the hot hand of blame." (Glukhovsky 2009: 109) Therefore, although these two idioms do share similarities in inner form (the same body part depicted as having a high temperature), they cannot be considered phraseological analogs nor zero equivalents since their meanings diverge completely and they simply cannot be used as adequate translations of one another. Luckily, there is a feasible suggestion that can be made in order to improve the translation of this Russian idiom. *The finger of blame/suspicion* is an idiom which is

[61] https://www.oxfordlearnersdictionaries.com/definition/english/shake_1?q=shake
[62] https://phraseology.academic.ru/10967
[63] https://ru.wiktionary.org/wiki
[64] https://www.oxfordlearnersdictionaries.com/definition/english/hot-hand?q=hot+hand

used to refer to suspicion that a person has committed a crime, is responsible for something, etc.[65] Thus one could say that "…any failure of [the clock] immediately pointed the finger of blame at anyone nearby." Although *попасть под горячую руку* primarily implies a state of anger or irritation, within this specific context it is used in combination with the noun *обвинение* (*obvinenie* – *blame*, *accusation*). In this way, the lexical structure of the original Russian idiom is expanded by the addition of a new word constituent (the noun *обвинение*), thus also semantically expanding the idiom by the addition of the notion of blame and accusation. The English idiom *the finger of blame/suspicion* conveniently covers this notion, but lacks the implication of anger or agitation per se. This fact, combined with the difference in formal structure and inner form, would make *попасть под горячую руку* and *the finger of blame/suspicion* phraseological analogs.

2.2.22. *искал дружескую руку – needed a helping hand*

With the following two idioms we once again deal with the somatism *hand*. This time, the Russian idiom found in the novel can be said to be Glukhovsky's own modification of an idiom which usually has the following form: *протянуть/протягивать руку помощи* (*protânut'/protâgivat' ruku pomošči*, literally: *to extend a helping hand*). The meaning is defined quite simply as: 'to help somebody; to provide support'[66]. In fact, the verb *протянуть* is used one sentence later, in which a character by the name of Khan says how he did extend a helping hand to the person needing it, mentioned in the previous sentence. Similarly, the English language features the idiom *to give/lend/extend a helping hand*, meaning: 'to help somebody'[67]. This expression also quite aptly appears twice in Randall's translation: "He was thinking about you in desperation and needed a helping hand, a shoulder to lean on. I extended a hand to him and gave him my shoulder." (Glukhovsky 2009: 116) Because of this, it can be said that the translation solution provided by Randall is completely adequate since the idiom's modified form (*needed a helping hand*) and dictionary form (*extended a helping hand*) both appear, much like in the source text. As for the relations between the phraseological units themselves, the idioms both have the same meaning, are both comprised of the same lexical units (*искать* (*iskat'*) – *to look for*, *to need*; *дружеский* (*druželskij*) – *helping*, literally: *friendly*; *рука* (*ruka*) – *hand* in the singular) and feature

[65] https://www.oxfordlearnersdictionaries.com/definition/english/blame_2#finger_idmg_2
[66] https://phraseology.academic.ru/10086
[67] https://www.oxfordlearnersdictionaries.com/definition/english/hand_1?q=hand

the same inner form due to one and the same somatic component. This means that the two are in fact full phraseological equivalents.

There is another instance of these idioms' use in the novel, in which both expressions appear in their standard, dictionary forms: "А мы за это протянем руку помощи тебе и твоей станции" (Gluhovskij 2016: 228) and the equivalent English sentence: "In exchange, we will extend a helping hand to you and your station." (Glukhovsky 2009: 281) Nothing has changed the second time around either, as the same full phraseological equivalent has again been employed to translate the Russian idiom.

2.2.23. *(распевавший) во всё горло – singing his heart out*

Moving on to the next pair of idioms, we first need to consider the Russian idiom *во всё горло* (*vo vsë gorlo*). The meaning is once again defined quite simply as: 'very loudly'[68]. The idiom is most frequently used with verbs such as *кричать* (*kričat' – to yell*, *to scream*) and *петь* (*pet' – to sing*). In *Metro 2033*, *во всё горло* is used with the verb *распевать* (*raspevat'*), meaning: 'to sing continuously with delight'[69]. The noun *горло* is the Russian word for *throat*, so the idiom's underlying inner form is composed of an image of one's throat being used to its full capacity. On the other hand, to *sing one's heart out* means: 'to sing with great zeal or enthusiasm, to the fullest extent of one's ability'[70]. Although the definition does not explicitly mention singing very loudly, it is implied that the person is doing so. Also, a different body part is featured within the idiom, and being that the heart is normally considered the site of emotions, the implication is that one is singing with great emotion, which the idiom's definition describes to begin with. All in all, *во всё горло* and *sing one's heart out* may be considered phraseological analogs because their meanings only partially overlap (one expresses the notion of loudness, while the other implies both loudness and emotional charge) and their inner forms differ greatly. Still, this is not to say that the idioms are not interchangeable in certain contexts, which is why Randall's choice of idiom is adequate in this case. As has been said, the verb *распевать* implies singing with delight, and when used in combination with the Russian idiom, it is meant that a character's singing is both loud and emotional. Therefore, *sing one's heart* out is an adequate translation solution since this English

[68] https://phraseology.academic.ru/2743
[69] https://ru.wiktionary.org/wiki
[70] https://idioms.thefreedictionary.com/sing+your+heart+out

idiom, as has been shown, expresses both of these notions. In other words, the two idioms have been brought closer together in equivalence due to context. If it were not for context, though, a good contender for a phraseological equivalent would be the English idiom *at the top of your voice*[71], which only implies loudness, and is also usually used, like the Russian expression, with the verbs *scream*, *shout* and *sing*. On top of that, the inner form of this English idiom is closer to the original idiom's underlying imagery since the voice, i.e. the vocal cords are situated in the throat.

2.2.24. *стрельнул глазами – shot a glance (over) at*

The following Russian idiom, *стрельнуть глазами* (*strel'nut' glazami*), can carry two different meanings, either: 'to look at somebody briefly and quickly multiple times' or: 'to look at somebody coquettishly, trying to attract their attention'[72]. The former meaning is the one which appears in *Metro 2033*. The verb *стрельнуть*, in its primary meaning, refers to the act of shooting a weapon, but in one of its secondary meanings, it is used to express the idea of quickly directing one's eyes towards someone or something[73]. Hence the somatism *глаза* (*glaza – eyes*) within the idiom's formal structure, so that the expression can be translated literally as: *to shoot (somebody) with the eyes*. Similarly, to *shoot a glance at somebody* or to *shoot someone a glance* is an expression which uses the verb *shoot* in one of its secondary meanings as well: 'to direct something at somebody suddenly or quickly'[74]. However, this expression is not considered a stand-alone idiom in English; rather, it is, once again, simply a collocation which employs one of the secondary meanings of the verb *shoot*. Due to this, *стрельнуть глазами* and *shoot a glance at somebody* make up a case of zero phraseological equivalence, but one in which the English translation excellently transfers the Russian idiom's meaning and inner form because it relies on the same verb, while the noun *glance* implies the use of the eyes, which are the basis of the original expression's inner form to begin with.

2.2.25. *набивший… оскомину… (мрамор) – (marble) was… setting his teeth on edge*

[71] https://www.oxfordlearnersdictionaries.com/definition/english/top_1#top_idmg_2
[72] https://phraseology.academic.ru/12514
[73] https://ru.wiktionary.org/wiki
[74] https://www.oxfordlearnersdictionaries.com/definition/english/shoot_1?q=shoot

If something sets one's teeth on edge, this means that it intensely irritates or annoys the person[75]. Although the idiom is most frequently used to refer to an unpleasant sound (such as another person's voice) or a foul taste, in the novel it describes how the white marble with which many of the metro stations are decorated has started to annoy Artyom because of how monotonous it looks. Although it is not easy to define the idiom's underlying mental imagery, it is clear that it relies on the somatism *tooth* in the plural – the teeth are, presumably, clenched due to an unpleasant sensation. The Russian idiom *набить оскомину* (*nabit' oskominu*) expresses a similar meaning: 'to make somebody grow tired of something; to become uninteresting and boring'[76]. The idiom, however, does not realize this meaning through the explicit use of a somatic component, but its inner form does slightly allude to the mouth because the noun *оскомина* refers to a sharply bitter taste in one's mouth. Thus, when it comes to the Russian idiom, something unpleasant is seen as a repugnant taste in one's mouth, causing discomfort, whereas when it comes to the English expression, that same unpleasant thing is seen as making one clench their teeth also due to discomfort. The two idioms' meanings are, therefore, quite similar, but their inner forms are not quite close to one another despite slight similarities. The conclusion is that *набить оскомину* and *set one's teeth on edge* are phraseological analogs.

2.2.26. *(на кого) руку поднял – who you raised your fist to*

Next up are two idioms which at first glance have very similar forms and seem like a straightforward case of full phraseological equivalence. However, the relationship between the two is a little more complex than that. First of all, the Russian idiom's dictionary form is: *подымать/поднять руку (на кого-нибудь)* (*podymat'/podnât' ruku (na kogo-nibud')*), which means: 'to use physical violence against somebody'[77]. The idiom features the hand as its somatic component, which is not surprising since it is the hands which are mostly seen as the instruments for exerting physical violence. The inner form, therefore, consists of an image of a person raising their hand and arm in order to build momentum and hit somebody. All of the above seem to be features of the English idiom as well, bar the somatism *hand*, which is replaced by *fist*. These two somatic components are technically different – *рука* (*ruka*) refers to the whole hand, while the fist is only one part of it – but are still very much connected, and the end result are similar inner forms

[75] https://dictionary.cambridge.org/dictionary/english/set-teeth-on-edge?q=set+someone%27s+teeth+on+edge
[76] https://ru.wiktionary.org/wiki
[77] https://ru.wiktionary.org/wiki

of the two phraseological units. Still, it needs to be pointed out that the expression *raise your fist to somebody* is not the usual form of the English idiom. According to the Oxford Advanced Learner's Dictionary, the idiom usually uses the somatism *hand*, much like the Russian expression – *raise a/your hand against/to somebody*. Such a lexical structure brings the idiom even closer to the Russian idiom in terms of equivalence, which means that the two units would usually be considered full equivalents. Still, our primary focus is Randall's translation, and *raise your fist to somebody* seems like a hybrid between the idioms *raise a/your hand against/to somebody* ('to hit or threaten to hit somebody'[78]) and *shake your fist at somebody* ('to show that you are angry by holding up and shaking your tightly closed hand'[79]). Whether this is intentional or an honest mistake, Randall's translation solution is for the most part adequate and can still be perfectly understood within context, although *raise a/your hand against/to somebody* would perhaps have been a more adequate choice after all. That being said, *подымать/поднять руку (на кого-нибудь)* and *raise your fist to somebody* are partial phraseological equivalents due to noticeable differences in formal structures and inner forms.

The Russian idiom appears again at a later point in the novel, this time used in a negative sense: "Нет, на нас никто руки не поднимет." (Gluhovskij 2016: 176) This sentence is translated into English as: "No, nobody is going to lift a finger against us." (Glukhovsky 2009: 215) As we can see, this time around Randall has chosen to employ a phrase with the somatic component *finger*. This second case is very much similar to the first, as *lift a finger against somebody* again seems like a hybrid between *raise a/your hand against/to somebody* and *lay a finger on somebody* ('to touch somebody with the intention of hurting them physically'[80]). As before, it is clear from the context what the idiom is supposed to mean because it is used in a conversation concerning *Paveletskaya*, a well-armed station nobody dares to attack. These two idioms may, therefore, count as partial phraseological equivalents.

2.2.27. *Нэ пуха нэ пера – Break a leg*

[78] https://www.oxfordlearnersdictionaries.com/definition/english/hand_1#raise_idmg_10
[79] https://www.ldoceonline.com/dictionary/shake-your-fist-at-somebody
[80] https://www.oxfordlearnersdictionaries.com/definition/english/finger_1#finger_idmg_8

Ни пуха ни пера (*ni puha ni pera*) and *break a leg!* are informal ways of wishing somebody good luck in Russian and English respectively[81]. Both idioms have opaque formal structures (*ни пуха ни пера* literally translates to: *neither fur nor feather*), so if one does not simply know their definitions, they would not be able to tell the meaning from the idioms' individual constituent words. What is more, it is assumed that the meanings of both idioms rely on the same notion of *reverse luck* – the English expression allegedly originates from the world of theater, where it was considered bad luck to wish fellow actors good luck before they were about to perform (Fergusson 2004: 33). Instead, one was supposed to wish them the opposite – to break their leg, for example. Similarly, in Russian, *ни пуха ни пера* was used by hunters to wish other hunters bad luck (*hope you don't catch anything with fur or feathers*), which would in turn bring them good luck. In this sense, the semantics of the Russian idiom perfectly matches that of the English idiom. On the other hand, even though both phrases feature the element of *reverse luck*, their formal structures and inner forms as such are completely different, which means that the idioms qualify for the status of interlingual phraseological analogs. These two expressions are perfectly adequate translation solutions one to another, but with one issue in this specific case. As can be seen, the original version of *Metro 2033* features the Russian idiom in a slightly modified form: *нэ пуха нэ пера* (*nè puha nè pera*). This is because the character using it, Ruslan, is a foreigner who speaks Russian with an accent, not palatalizing consonants before vowels when necessary. In this way, Ruslan's speech is given a special *flavor* by Glukhovsky, which is also manifested in the alteration of the Russian idiom at hand. The importance of preserving such alterations has been discussed in section 1.5. of this study. Unfortunately, it seems that Randall has overlooked this fact, providing English readers with the standard, non-modified form of the English idiom. In fact, none of Ruslan's direct speech in the English version of *Metro 2033* features any alterations, i.e. mispronunciations of English words. This seems like a missed opportunity, but when it comes to the two idioms, it is the only flaw of an otherwise impeccable translation solution. For the sake of providing a suggestion, an altered form of the English idiom, such as: *breck a leg*, *brayg a leg* or *break a leck*, could be used, depending on how one wanted to depict Ruslan's speech. In any case, the translator would have to make sure that this modified idiom is consistent with Ruslan's accent and the rest of his spoken words.

[81] https://phraseology.academic.ru/10271;
https://www.oxfordlearnersdictionaries.com/definition/english/leg_1#leg_idmg_1

2.2.28. *унесли ноги – drag themselves out*

The following pair of phrases is another example of zero phraseological equivalence since the Russian idiom *уносить/унести ноги* (*unosit'/unesti nogi*, literally: *to carry away the legs*) has been transferred into English by way of a descriptive translation. *Уносить/унести ноги* means: 'to escape; to save oneself by running away'[82] and is used in the context of a group of travelers finding themselves on a dangerous station with potentially hostile inhabitants and managing to escape afterwards. Randall's translation expresses this fairly well, especially since the verb *drag* implies moving with effort and pulling (oneself) with difficulty[83]. However, as is usual in cases of zero equivalence, the problem is not the denotational meaning of the source-language idiom, but the deficit of idiomaticity in the target-language sentence. Randall's solution is adequate in terms of semantics, but it would be preferable to at least find a phraseological analog, i.e. an English idiom which would both transfer the Russian idiom's meaning and preserve some expressiveness in the English text. A few such idioms can be proposed, such as *beat it* ('to go away immediately'[84]), *beat the rap* ('to escape without being punished'[85]) or, perhaps the most adequate of the three, *beat a (hasty) retreat* ('to go away or back quickly, especially to avoid something unpleasant'[86]). There is also the possibility of using the phrasal verb *bug out* ('to leave a place or situation, especially because it is becoming dangerous'[87]).

There is a second example of the idiom *уносить/унести ноги* being used in *Metro 2033*, this time translated by means of the phrasal verb *get out* ('to leave or go out of a place'[88]). Even though the translation is different, everything described above applies to this second instance as well, since once again there is zero phraseological equivalence between the source-language idiom and the target-language translation solution.

2.2.29. *чужими руками жар загребать – (to get others) to do their dirty work*

Чужими руками жар загребать (*čužimi rukami žar zagrebat'*) is an idiom which can be translated word for word into English as: *to collect embers with another's hands*. Of course, it is

[82] https://phraseology.academic.ru/13242
[83] https://www.oxfordlearnersdictionaries.com/definition/english/drag_1?q=drag
[84] https://www.oxfordlearnersdictionaries.com/definition/english/beat_1#beat_idmg_6
[85] https://www.oxfordlearnersdictionaries.com/definition/english/beat_1#beat_idmg_8
[86] https://www.oxfordlearnersdictionaries.com/definition/english/beat_1#beat_idmg_9
[87] https://www.oxfordlearnersdictionaries.com/definition/english/bug-out?q=bug+out
[88] https://www.oxfordlearnersdictionaries.com/definition/english/get-out_1?q=get+out

easy to tell from this the meaning of the expression – it is used to disapprovingly describe how someone is unfairly taking advantage of another person's work or effort[89]. The hands are once again the body parts featured in the idiom, while the inner form implies that the action being done (collecting embers) is unpleasant, if not dangerous, since embers are both dirty and hot. Similarly, *to do somebody's dirty work* is used in English to express, also in a disapproving way, that one is doing an unpleasant or dishonest job which somebody else does not want to do[90]. No somatism appears as word constituent, but since work is mainly done with one's hands, it is also implied, as part of the idiom's underlying inner form, that one's hands are getting dirty from doing the unpleasant job, hence the collocation *dirty work*. Still, the differences in formal structure and inner form between these two idioms predominate over the similarities, which brings us to the conclusion that this Russian idiom and its English equivalent are in fact phraseological analogs.

2.2.30. *с ног до головы – from head to toe*

The following pair is made up of idioms with fairly similar formal structures, each featuring two somatic components. Firstly, the definition of *с ног до головы* (*s nog do golovy*) found in dictionaries is: 'entirely, completely'[91], usually in the sense that a person's body is covered with something completely or somebody is observing another person's body entirely. Secondly, the body parts which constitute the idiom are the foot (in plural form) and the head, so that the expression can be translated literally as: *from the feet to the head*. Moving on to the English expression *from head to foot/toe*, its dictionary definition is the following: 'covering your whole body'[92]. The emphasis is, therefore, on the body being covered in something completely, which means that the English idiom is not so frequently used when a person is being observed, for example. These two phraseological units are used in *Metro 2033* to describe hooligans whose bodies are covered with tattoos completely, *from head to toe*. All things considered, Randall's translation is perfectly adequate in this case. As for the idioms themselves, the similarities between them are much more obvious than the differences – both of them feature two somatisms each, one of which is the head, and the prepositions found in both are the same as well. Still, even with this in mind, the difference in somatic components (two feet as opposed to one toe or foot), the reverse

[89] https://phraseology.academic.ru/4267
[90] https://www.oxfordlearnersdictionaries.com/definition/english/work_2
[91] https://phraseology.academic.ru/7397
[92] https://www.oxfordlearnersdictionaries.com/definition/english/foot_1#head_idmg_46

order in which said somatic components occur, as well as the asymmetry between the idioms' meanings are enough to make the two expressions partial, and not full equivalents.

2.2.31. *делать ноги – get out*

Делать ноги (*delat' nogi*) is an idiom which is synonymous with another one that has already been analyzed above: *уносить/унести ноги* (*unosit'/unesti nogi*) – it has virtually the same definition: 'to run away, to leave'[93]. The idiom is also used in a very similar situation to the one in which *уносить/унести ноги* is employed, where one of the characters have found themselves in a dangerous situation, wanting to leave as soon as possible. And once again, an idiom is not used in the English translation, so that only the denotational meaning of the Russian expression has been transferred into the target language, this time by means of the already mentioned phrasal verb *get out* ('to leave or go out of a place'[94]). Therefore, what we have here is a simple case of zero phraseological equivalence. Since *делать ноги* is very much similar to *уносить/унести ноги*, one can only repeat the translation suggestions made previously for the latter idiom, meaning that *beat a (hasty) retreat* would, for example, be a proper phraseological analog to replace *делать ноги*. Alternatively, since *делать ноги* is a fairly colloquial way of denoting an act of leaving a place, the phrasal verb *bug out* ('to leave a place or situation, especially because it is becoming dangerous'[95]) is also a good candidate for a translation solution since it is an even more informal phrase than *get out*.

Делать ноги is used in another instance in the novel in the form of an imperative: *делай ноги* (*delaj nogi*). This is translated by Randall simply as: *run*, which constitutes another example of zero phraseological equivalence. However, since the context is significantly different and an expression in the form of an imperative is needed in the target language, the suggestions provided above are not quite suitable. Instead, one could, for example, employ the idiom *like hell*, used generally for emphasis[96], in combination with the already present verb *run* in order to at least somewhat compensate for the colloquial nature of the Russian idiom.

2.2.32. *пропустил (всё) мимо ушей – paid no attention*

[93] https://ru.wiktionary.org/wiki
[94] https://www.oxfordlearnersdictionaries.com/definition/english/get-out_1?q=get+out
[95] https://www.oxfordlearnersdictionaries.com/definition/english/bug-out?q=bug+out
[96] https://www.oxfordlearnersdictionaries.com/definition/english/hell#hell_idmg_12

Moving on to the next pair of phrases, there is a Russian idiom with the somatism *ухо* (*uho – ear*) in plural form denoting an act of completely ignoring what somebody is saying, not listening to what is being said or discussed[97]. The context is a conversation between two characters which Artyom, as a third collocutor, participates in at first, but then stops listening to what is being said after sinking into his own thoughts for a while. Much like the previous Russian idiom, *пропустить мимо ушей* (*propustit' mimo ušej*, literally: *to let something pass by the ears*) is also translated by employing not an English idiom, but a frequent collocation, *pay attention (to something)*. According to the Oxford Advanced Learner's Dictionary, this is not an idiom, but simply the verb *pay* used in one of its secondary meanings ('used with some nouns to show that you are giving or doing the thing mentioned'[98]) in combination with the noun *attention*. Of course, once again such a translation solution nicely expresses the denotational meaning of the original phraseological unit, but ideally one would need to find an English idiom with the somatism *ear* for a higher level of phraseological equivalence to be achieved. The idiom *go in one ear and out the other* springs to mind, but its meaning and definition ('(of information, etc.) to be forgotten quickly'[99]) implies that the person *does* listen to what is being said, but simply forgets about it shortly afterwards. This clashes with the original idiom which implies that one is not listening at all to begin with. Since no full or partial equivalent featuring the somatic component *ear* can be found, one could opt for a phraseological analog, such as *not pay somebody/something any mind* ('to give no attention to somebody/something'[100]). Be that as it may, *пропустить мимо ушей* and *pay no attention* constitute a case of zero phraseological equivalence.

2.2.33. *(весь) обратился в слух – was all ears*

Next up is a pair of idioms with transparent formal structures, both of which rely on the sense of hearing as their underlying concept. The Russian idiom's meaning can be defined as: 'to listen carefully, attentively'[101], while its form is comprised of the verb *обратиться* (*obratit'sâ – to turn into something; to become*), the preposition *в* (*v – into*) and the noun *слух* (*sluh – hearing*). Therefore, this expression does not feature a somatic component per se and can be translated word for word as: *to turn into hearing*. As opposed to this, the English idiom does have a body part

[97] https://phraseology.academic.ru/10039
[98] https://www.oxfordlearnersdictionaries.com/definition/english/pay_1?q=pay
[99] https://www.oxfordlearnersdictionaries.com/definition/english/ear#ear_idmg_7
[100] https://www.oxfordlearnersdictionaries.com/definition/english/mind_1#pay_idmg_14
[101] https://phraseology.academic.ru/7714; https://dic.academic.ru/dic.nsf/michelson_new/6842

constituent, and the verb used is *be*. Its meaning, 'to be waiting with interest to hear what somebody has to say'[102], is very much similar to the Russian expression's meaning, with both containing the element of attentiveness and interest in what one is hearing. As a result, the underlying imagery with both idioms is that of a person fully committing their sense of hearing, i.e. focusing completely on what they are hearing. Although the meanings and inner forms of these two phraseological units are basically identical, the significant difference in formal structure does not allow us to declare this a case of full phraseological equivalence. The question then remains of whether these should be considered partial equivalents or phraseological analogs, but the significant overlap in meaning and inner form, as well as the reliance on the same sensory activity, are enough to justify the status of partial phraseological equivalence.

2.2.34. *(броситься) сломя голову – (plunge) headlong*

The following two expressions both feature the body part *head*, but only one of them is an actual idiom. This is the Russian idiom *сломя голову* (*slomâ golovu*, literally: *breaking the head*), the meaning of which is defined as: 'very quickly, swiftly', most frequently in the sense that one is doing something carelessly, without carefully considering it first[103]. In the novel, the expression is used in combination with the verb *броситься* (*brosit'sâ – to throw oneself; to jump* in its primary meaning, *to rush* or *to plunge* in the secondary). In this sense, Randall's translation is perfectly adequate since she has decided to use the verb *plunge* ('to move or make somebody/something move suddenly forwards and/or downwards'[104]) and the adverb *headlong* (in its secondary meaning: 'without thinking carefully before doing something'[105]). Such a combination covers both the element of swiftness and that of carelessness. However, since no idiom appears in the target language, i.e. the Russian idiom has been translated by using a free combination of words, this is technically a case of zero phraseological equivalence. The result is, as can already be guessed, a slight loss of idiomaticity in the English version of the text. Luckily, there is an English expression with the component *head* which also contains in its meaning the element of carelessness. That expression is *head first*, meaning: 'without thinking carefully about something before acting'[106]. This one, unlike *headlong*, is actually considered an idiom in the

[102] https://www.oxfordlearnersdictionaries.com/definition/english/ear#ear_idmg_1
[103] https://ru.wiktionary.org/wiki
[104] https://www.oxfordlearnersdictionaries.com/definition/english/plunge_1?q=plunge
[105] https://www.oxfordlearnersdictionaries.com/definition/english/headlong_1?q=headlong
[106] https://www.oxfordlearnersdictionaries.com/definition/english/first_2#head_idmg_49

English language, which means that in combination with the verb *plunge*, it would make for a slightly more adequate translation solution to *броситься сломя голову*.

Further into the novel, *сломя голову* is employed once again to describe a group of characters fleeing into the tunnels from a dangerous metro station. This time the idiom is used in combination with the verb *бежать* (*bežat' – to run*). This verb is also used by Randall in the English translation, but yet again an idiom does not appear in the target language. Instead, the collocation *at breakneck speed* is used to replace the Russian idiom. Therefore, this is yet another example of zero phraseological equivalence, and everything mentioned above regarding the pair *броситься сломя голову – plunge headlong* applies here too.

2.2.35. *пошёл напролом – took the bit between his teeth*

Next up is another rare instance in which a non-idiomatic Russian expression has been translated into English with the help of a phraseological unit. *Напролом* (*naprolom*) is a Russian colloquialism which can be defined as: '(doing something) in a way that is blunt, forceful, without thinking it through'[107]. The word is used in a situation where Artyom manages to escape, even if thanks to a set of lucky circumstances, from a metro station which he has desired to leave for a while. The implication is that after days of careful consideration and trying to come up with a plan, the protagonist decides one day to simply go for it and run directly for the tunnel leading out of the station, which plays out successfully. Randall has decided to employ an idiomatic expression at this point in the text – the idiom *get/take the bit between one's teeth* is used, meaning: 'to become very enthusiastic about something that you have started to do so that you are unlikely to stop until you have finished'[108]. As can be seen, the idiom's definition does not completely match the meaning of the Russian adverb, although both of them do express the notion of a person determinedly reaching a goal that they have set out to reach. Randall's translation is, therefore, not fully adequate, although it does serve its purpose, even more so if one takes into consideration that the expressive and informal nature (according to the Oxford Advanced Learner's Dictionary) of the English expression compensates for the colloquial character of the Russian adverb. More importantly, this is a case of zero phraseological equivalence because the denotational meaning of a source-language phrase is realized in the target language by an idiom.

[107] https://ru.wiktionary.org/wiki
[108] https://www.oxfordlearnersdictionaries.com/definition/english/bit_1#bit_idmg_12

2.2.36. *держать ухо востро – to keep our ears open*

This pair consists of two idioms with fairly similar formal structures. *Держать ухо востро* (*deržat' uho vostro*) means: 'to be careful; to behave cautiously and not trust others'[109] in Russian, and the idiom is comprised of the verb *держать* (*to hold*, *to keep*), the noun *ухо* (*ear*) and the adverb *востро* (*sharply*), so that its form can roughly be translated as: *to keep one's ear sharp*. Similarly, the English idiom's formal structure consists of the same verb and the same somatic component, but in plural form. The adjective used is different, indicating that one's ears are fully *open* and not *sharp*. The idiom's definition is also noticeably different: 'to listen out for somebody/something that you might hear'[110], emphasizing more the bodily act of listening rather than a state of cautiousness or doubtfulness. Nevertheless, it is clear from the context what exactly is meant by this expression, as it is used by a character in his description of the relations between two neighboring metro stations: "There's no fighting for now, but some good folks tell us to keep our ears open." (Glukhovsky 2009: 262) It is thus easily understood that this is meant to say: 'to listen out for any potential activity coming from the direction of the other station', i.e. to be watchful. All things considered, these two idioms have overlapping (although not identical) meanings, as well as predominantly similar inner forms due to their similar formal structures, leading us to conclude that they may be considered partial phraseological equivalents.

2.2.37. *насколько хватало глаз – as far as the eye could see*

Moving on to the next pair, there are two somatic idioms which both feature the eyes as components. On the one hand, the Russian idiom *насколько хватает глаз* (*naskol'ko hvataet glaz*, literally: *as many eyes as necessary*) has the somatic component in plural form, while its dictionary definition can be translated as: 'at a distance at which one is able to perceive by sight; as far as one can see'[111]. On the other hand, the English idiom's formal structure features the somatism *eye* in singular form, whereas its definition is technically different from the Russian idiom's: 'to the horizon (= where the sky meets the land or sea)'[112]. The horizon implies an outdoors environment, but it is obvious that the idiom can nevertheless be used for indoors situations as well – in *Metro 2033*, it is used in a description of one of the metro tunnels: "… and

[109] https://phraseologiya.academic.ru/308
[110] https://www.oxfordlearnersdictionaries.com/definition/english/ear#ear_idmg_29
[111] https://phraseology.academic.ru/2388
[112] https://www.oxfordlearnersdictionaries.com/definition/english/eye_1#far_idmg_25

an electric light burned at intervals of one hundred metres as far as the eye could see." (Glukhovsky 2009: 278) Despite their fairly different formal structures, these two somatic expressions share predominantly similar inner forms – a person's eyes focusing on the farthest point possible in the distance. Because of their dissimilar structures, it is somewhat difficult to decide whether these two idioms ought to be considered partial equivalents or phraseological analogs. All in all, their overlapping meanings and similar inner forms, as well as the fact that they feature identical somatic components after all, are enough to justify putting these two expressions in the partial equivalence category.

That *насколько хватает глаз* and *as far as the eye could see* are adequate equivalents of one another is confirmed by the fact that the Russian idiom appears twice more throughout the novel and is both times translated by employing the expression *as far as the eye could see*.

2.2.38. *(Вернуться) с пустыми руками – (Return) with empty hands*

С пустыми руками (*s pustymi rukami*, literally: *with empty hands*) is a Russian idiom with a transparent formal structure and the somatic component *рука* (*ruka – hand*) serving as constituent. It is most frequently used, as it is in the novel as well, with various verbs of motion, such as *прийти* (*prijti – to come*, *to arrive*), *уйти* (*ujti – to leave*) and *вернуться* (*vernut'sâ – to return*, *to come back*). The idiom's meaning is defined as: 'having obtained or achieved nothing (despite wanting or expecting to)'[113], which in turn means that its underlying conceptual metaphor can be defined as: AN ACHIEVEMENT IS AN OBJECT IN HAND. All of these features are possessed by the idiom's equivalent found in the English version of the text, *with empty hands*. The English expression's structure is also comprised of the very same preposition, adjective and noun in plural form. This brings about the quite simple conclusion that *с пустыми руками* and *with empty hands* are full phraseological equivalents. However, there is one issue that needs to be mentioned. *With empty hands* cannot in fact be considered an idiom in the English language as it is not defined in any relevant dictionary. Instead, the meaning implied by this expression in *Metro 2033* is usually realized in English by the adjective *empty-handed*, whose definition bears a close resemblance to that of the Russian idiom: 'having acquired or gained nothing'[114] or: 'without

[113] https://ru.wiktionary.org/wiki
[114] https://www.merriam-webster.com/dictionary/empty-handed

getting what you hoped or expected to get'[115]. If this information is taken into consideration, it can be concluded that *with empty hands* is an idiom coined by Randall as a calque of the Russian idiom *с пустыми руками*, which means that the two expressions are full phraseological equivalents only on the translation level of phraseological equivalence. On a system level, *with empty hands* is an unconventional expression with a metaphorical meaning identical to that of the Russian idiom *с пустыми руками*; that is, the two expressions are a case of zero phraseological equivalence. This pair will be listed in Table 2 under "Full phraseological equivalents".

These two expressions appear once more in the novel, this time in combination with a slightly different verb, *возвращаться* (*vozvraščat'sâ – to be returning*). This does not have any effect, however – everything described above is true in this second instance as well. The pair will once again be listed in Table 2 as full equivalents.

2.2.39. *пришло в голову – came to his head*

Next up are two phrases which both feature the somatic component *head*. The Russian expression is an idiom which usually takes the form of *приходить/прийти в голову* (*prihodit'/prijti v golovu*) and has the following meaning: '(of a thought or idea) to appear in one's consciousness, to be realized'[116]. The idiom's formal structure is comprised of the verb *прийти* (*to come*, *to arrive*), the preposition *в* (*into*) and the noun *голова* (*golova – head*). Therefore, the idiom may be translated word for word into English as: *to come into the head*, and the underlying conceptual metaphor can be defined as: THE HEAD IS A CONTAINER OF THOUGHTS. The equivalent English expression meets all of the above criteria as well. The verb, preposition and noun used are the same, while the phrase's meaning is defined as: '(of an idea, wish, plan, etc.) to come into someone's thoughts; be thought of'[117]. Because of all of this, using *come to one's head* to translate *приходить/прийти в голову* is perfectly adequate, and these two idioms can be considered full phraseological equivalents.

There is a second instance of this Russian idiom being used in the novel, this time in combination with the noun *мысль* (*mysl' – thought*). Randall has decided to rely on the same translation solution this time as well, although the verb used is *enter*, as in: "Then another thought

[115] https://www.ldoceonline.com/dictionary/empty-handed
[116] https://phrase_dictionary.academic.ru/1998
[117] "enter (or come into) someone's head", Longman Dictionary of English Idioms

entered Artyom's head, and it chilled him." (Glukhovsky 2009: 378) Everything discussed above applies here as well, despite the difference in verbs. In short, this is another example of full phraseological equivalence.

2.2.40. *как на ладони – can be seen clearly*

It is immediately clear that the following Russian idiom, *как на ладони* (*kak na ladoni*, literally: *as on one's palm*), has been translated into English by means of a descriptive translation. If something is *как на ладони*, it is very clear and can be distinctly seen or easily understood[118]. The idiom's somatic component is *ладонь* (*ladon' – palm*), meaning that its underlying inner form can be defined as an image of an object or a place lying on the palm of a person's hand so that they can easily observe it, bring it closer to their eyes, etc. As has been true of most cases so far, Randall has satisfactorily transferred into English the denotational meaning of the original idiom, but the fact that no idiom is used in the target language means, as always, that there is a slight loss of idiomaticity and expressiveness in the English version of the text. This pair will be, therefore, listed in Table 2 alongside other cases of zero phraseological equivalence. As for potential alternative translation solutions, no body part idioms denoting good visibility in the same manner as the Russian idiom could be found, so an idiom without a somatic component will be suggested. For example, if something is *(as) clear as day*, it is 'easy to see or understand'[119]. Although this English idiom may not be fit to replace *как на ладони* in all contexts, in this case it works perfectly well as a phraseological analog, so that the English sentence can be changed to look like the following: "The Botanical Gardens can be seen [as clear as day] from there." (Glukhovsky 2009: 419)

2.2.41. *не верил своим ушам – couldn't believe his ears*

This next pair of phraseological units is comprised of two idioms which have nearly identical formal structures. The word constituents of the both of them include the verb *believe* (*верить* (*verit'*)) in the negative form, a pronoun (reflexive in Russian) and the somatism *ear* (*ухо* (*uho*)) in the plural, with the only difference being that in some cases the English idiom uses the modal verb *could*. When it comes to the meanings of these two expressions, they too are basically identical, with Russian dictionaries defining the Russian idiom thus: 'to be very surprised at what

[118] https://ru.wiktionary.org/wiki
[119] https://www.oxfordlearnersdictionaries.com/definition/english/clear_1?q=clear

one hears (usually something unexpected)'[120] and English dictionaries having the following definition: 'to be very surprised at something you hear'[121]. In addition to this, both idioms are described in dictionaries as being informal expressions. Furthermore, the two both have in their respective languages versions which feature the somatic component *eye* (*глаз* (*glaz*)) instead of *ear*, although it can be argued that these are not variations of one and the same idioms, but in fact independent expressions with their own meanings. With all of this in mind, it can be fairly easily concluded that these two units are full phraseological equivalents, despite minimal differences in formal structure in some cases, as this does not significantly affect the level of equivalence. Needless to say, the two are, therefore, perfectly adequate translation solutions to one another.

2.2.42. *пожирал глазами (… силуэт) – stared at (the… silhouette)*

The final Russian idiom and English translation solution to be analyzed are *пожирать глазами* (*požirat' glazami*) and its descriptive translation. In *пожирать глазами*, the somatism *глаз* (*glaz – eye*) serves as word constituent, so that the idiom can be translated word for word as: *to devour with the eyes*. The expression's meaning, which can be relatively easily derived from the fairly transparent formal structure, is the following: 'to stare intently (at somebody/something)'[122]; 'to look at somebody/something continuously and strenuously'[123]. As it has already been said, this expression has been translated into English by means of a descriptive translation, i.e. Randall has chosen not to employ a conventionalized idiom in the English version of the text. Thus, the original sentence, which goes: "… и пожирал глазами грандиозный силуэт башни" (Gluhovskij 2016: 364), is transferred into English as: "… and stared at the grandiose silhouette of the tower, devouring it with his eyes." (Glukhovsky 2009: 448) As can be seen, the target-language version of the sentence covers the crucial element of the original idiom, which is staring, i.e. the metaphorical act of devouring (with the eyes). Such a translation relies on the literal meaning of the verb *stare* and a secondary, figurative meaning of the verb *devour* ('to read or look at something with great interest and enthusiasm'[124]). All in all, as is usually the case with zero phraseological equivalence, the denotational meaning of the Russian idiom has been carried over

[120] https://phraseologiya.academic.ru/665; https://phraseology.academic.ru/993
[121] https://www.oxfordlearnersdictionaries.com/definition/english/ear#ear_idmg_30; https://dictionary.cambridge.org/dictionary/english/not-believe-eyes-ears?q=not+believe+your+eyes%2Fears
[122] https://dic.academic.ru/dic.nsf/michelson_new/8023
[123] https://phraseology.academic.ru/8994
[124] https://www.oxfordlearnersdictionaries.com/definition/english/devour?q=devour

successfully into English. There is a slight loss of idiomaticity in the English version of the text, although this is somewhat compensated for by the use of the metaphorical sense of *devour*. An alternative solution may also be suggested in the form of the idiom *feast your eyes (on somebody/something)*, the meaning of which is defined as: 'to look at somebody/something and get great pleasure'[125]. Such a translation solution would work because it effectively covers the element of pleasure and enjoyment implied by the Russian idiom (the implication is that Artyom is amazed by the surface world and Moscow's tall buildings), employs a verb similar to the one found in Russian (*feast* – 'to eat a large amount of food with great pleasure'[126]; *пожирать* – 'to eat something greedily'[127]) and features the somatic component *eye* as well. The English variant of the sentence from *Metro 2033* would then look like the following: "… and [feasted his eyes on] the grandiose silhouette of the tower." (Glukhovsky 2009: 448) All in all, this would no longer be a case of zero phraseological equivalence, but instead a case of a pair of phraseological analogs, *пожирать глазами* and *feast your eyes (on somebody/something)*.

[125] https://www.oxfordlearnersdictionaries.com/definition/english/eye_1#feast_idmg_2
[126] https://www.oxfordlearnersdictionaries.com/definition/english/feast_2
[127] https://ru.wiktionary.org/wiki

3. Conclusion

Having analyzed all 56 somatic idiom pairs found in *Mempo 2033* and *Metro 2033*, it is clear that much can be written regarding the process of translation of such phraseological units. Although some idioms have been analyzed in greater, and some in lesser detail, certain conclusions can be drawn from everything that has been discussed thus far.

First and foremost, we have seen that there are indeed many differences in somatic components when it comes to English and Russian idioms which express identical or similar meanings. Table 1 shows that, of the 56 somatic idiom pairs, twenty use the same somatic component while also carrying the same denotational meaning. There are ten idiom pairs in which both expressions feature parts of the human body, but the parts themselves differ. In other words, the ten meanings which these idioms denote are seen in both Russian and English as related to the human body, but the type of relation (and therefore the body part used) depends on the language. For example, the act of singing loudly and with great pleasure is referred to in the Russian language by using an idiom which emphasizes the human throat (*во всё горло* (*vo vsë gorlo*)), while the English phrase which refers to that same act emphasizes the heart (*sing one's heart out*, see 2.2.23.). The other 26 pairs of idioms all include phraseological units which have the same meanings, but one of the units in each pair does not feature a somatic component, while the other unit in the pair does. To put it differently, in a little under fifty percent of cases, those meanings and concepts which are in Russian understood in terms of the human body are not understood in that same manner in English (and vice versa). Once again, if different-language idioms carrying similar meanings overlap in terms of body part constituents, this is likely due to the universality and ubiquity of embodied experiences around the world, as mentioned by Gibbs (2005). As opposed to this, some idioms feature different body parts to those employed by equivalent idioms found in other languages because of different historical, social and cultural circumstances of each collective. We may conclude that the Russian language is fairly different to English in this regard since around half of the meanings which are understood by native Russian speakers in terms of embodied experiences are not understood in terms of them by native English speakers.

Second of all, it has been shown that the theoretical framework presented in the first part of this study – primarily, Baranov and Dobrovol'skij's (2019) theory on idiom translation – is indeed fully applicable to the specific phraseological units found in Glukhovsky's novel. Again,

the theory was applied more extensively in some cases and less in others, depending on which aspects of the translation process I have judged to be most relevant in each instance. For example, the idiom pair *обратиться в слух* (*obratit'sâ v sluh*) – *be all ears* (under 2.2.33.) was a relatively simple case of partial phraseological equivalence which did not require such a detailed explanation of the differences and similarities between the two idioms. Similarly, the phrases *ни пуха ни пера* and *break a leg* (under 2.2.27.) constituted a relatively straightforward case of two phraseological analogs, but it was at the same time necessary to pay attention to the fact that the modification of the Russian idiom had not been preserved in the English version of the text. This absence of modification and loss of phraseological equivalence in English, as well as the potential ways of remedying it, thus required further explanation. The results of the analysis in regards to the four categories of phraseological equivalence proposed by Baranov and Dobrovol'skij can be seen in Table 2. Out of the 56 pairs of idioms analyzed, ten can be considered to be comprised of full phraseological equivalents, fourteen of partial equivalents and another ten of phraseological analogs, while the remaining 21 are zero-equivalence cases. One additional pair is comprised of false friends, i.e. the English idiom chosen by Randall carries a completely different meaning to that of the original Russian idiom, so that the two idioms could not be categorized into any of the four groups. Furthermore, it was assumed, going by Gläser's (1984) claims, that cases of zero phraseological equivalence would constitute a minority of the idiom pairs analyzed because of the expectation that Russian and English are able to phraseologically compensate for each other's idiomatic expressions in most instances. This assumption has turned out to be true, although not as convincingly as it might have been expected. 21 idiom pairs out of 56 (which is a little under forty percent of cases) are comprised of zero equivalents, meaning that roughly sixty percent of the time Randall has managed to phraseologically compensate for the idiomatic meanings found in the original text. These percentage values cannot and must not be considered true for English and Russian in general (that is, it cannot be concluded that the English language features an adequate equivalent of a given Russian somatic idiom in sixty percent of cases), but can only be applied specifically when analyzing the translation of *Mempo 2033* from Russian into English. Needless to say, the values would vary depending on the skill and experience of the translator responsible for the translation.

Finally, there was the goal of assessing the general adequacy of Randall's English translation of *Mempo 2033* with regard to body part idioms found in the novel. Although it is

difficult to quantify adequacy as such, the following can be observed. Out of the 56 somatic idiom pairs analyzed, I have assessed forty to have been translated adequately or adequately enough. By *adequately* it is meant that Randall's choice of idiom in her translation cannot be objected to in any major way and that not much can be done in the form of suggestions to increase the level of phraseological equivalence between the original text and its translation. An example of such an idiom pair would be the expressions *приходить/прийти в голову* (*prihodit'/prijti v golovu*) and *to come into the head* (see 2.2.39.). By *adequately enough* it is meant that Randall's translation just about manages to more or less correctly transfer into English the sense of a particular Russian idiom, but that certain suggestions have been made in order to improve the translation, i.e. increase the level of phraseological equivalence or at the very least bring closer to each other the inner forms of a Russian and an English idiom. For instance, the pair *уносить/унести ноги* (*unosit'/unesti nogi*) – *drag themselves out* (under 2.2.28.) consists of a Russian idiom and its descriptive translation. Since there is zero phraseological equivalence between the two, I have in this case provided several suggestions, such as the English idiom *beat a (hasty) retreat*. Such a translation would mean that the level of phraseological equivalence was no longer zero, but that the idiom pair consisted of two phraseological analogs. As for the remaining sixteen cases, in which Randall's translation was assessed as inadequate or not adequate enough, I have managed to provide what I believe to be feasible translation solutions in fifteen of them. By *inadequate* it is meant that a Russian idiomatic expression has been either misinterpreted or poorly transferred over into English, whereby the English version of the text suffers significantly in one way or another. To provide an example, the Russian idiom *по рукам* (*po rukam*) is translated as *you'll take it now* (see 2.2.20.), while the English idiom *it's a deal* would have been a much more adequate and convenient solution. Additionally, there was only one other case in which Randall's translation solution was also evaluated as inadequate, but in which I have not been able to provide a satisfactory alternate solution. This was the case of the pair *пошёл напролом* (*pošël naprolom*) – *took the bit between his teeth* (under 2.2.35.).

When all of the above is considered, it can be concluded that Randall's work on translating somatic phraseology in Glukhovsky's *Mempo 2033* has been done fairly well, as she has succeeded in finding adequate translation solutions in forty cases out of 56 (roughly 71%). The other sixteen cases do leave something to be desired, but considering the scope of an endeavor that is the translation of a novel like *Mempo 2033*, this is more than understandable.

Table 1. Idiom pair classification according to somatic constituent difference

Same body part			
Idiom	**Page**	**Translation**	**Page**
мороз шёл по коже	8	*sent a chill over Artyom's skin*	3
языком треплют	14	*wag their tongues at us*	11
как в рот воды набрал	23	*Like his mouth was full of water*	22
свалить с ног (кого угодно)	31	*to take (anyone) off their feet*	32
молоко на губах не обсохло	44	*The milk on your lips hasn't even dried yet*	49
(процедил) через зубы	74	*(said) through his teeth*	88
под горячую руку (обвинения)	91	*under the hot hand (of blame)*	109
искал дружескую руку	97	*needed a helping hand*	116
с ног до головы	178	*from head to toe*	217
(броситься) сломя голову	200	*(plunge) headlong*	245
держать ухо востро	213	*to keep our ears open*	262
насколько хватало глаз	225	*as far as the eye could see*	278
протянем руку помощи	228	*will extend a helping hand*	281
(Вернуться) с пустыми руками	229	*(Return) with empty hands*	282
С пустыми руками (…возвращаться)	243	*(go back) with empty hands*	301
насколько хватало глаз	263	*as far as the eye could see*	325
пришло в голову	305	*came to his head*	377
в голову пришла (…мысль)	306	*(thought) entered Artyom's head*	378
сколько хватает глаз	332	*as far as the eye could see*	409
не верил своим ушам	351	*couldn't believe his ears*	432
			Total: 20

Different body parts			
Idiom	**Page**	**Translation**	**Page**
держать язык за зубами	31	*to keep their lips sealed*	32

ломают головы (над…)	35	*wrack their brains (over…)*	37
(ждали) с распростёртыми объятиями	63	*(were welcomed) with open arms*	74
(в башке) ни хрена (нету)	78	*got shit for brains*	92
ломал (себе) голову	95	*wracked his brains*	113
(распевавший) во всё горло	124	*singing his heart out*	150
(на кого) руку поднял	158	*who you raised your fist to*	191
мороз по коже	176	*make your blood run cold*	214
(на нас никто) руки не поднимет	176	*(nobody) is going to lift a finger against us*	215
сломя голову	337	*at breakneck speed*	415
			Total: 10

No body part equivalent			
Idiom	**Page**	**Translation**	**Page**
пусть себе (мотаются)	8	*(run around) to their hearts' content*	3
Это уже непорядок	8	*(they had a real mess) on their hands*	3
прямо камень с души	21	*as if a burden fell from my shoulders*	19
идти (с ним) в ногу	26	*to walk in step (with him)*	26
вооружённые до зубов	29	*heavily armed*	30
что было духу	30	*as fast as their legs could carry them*	31
на свою голову	54	*at his own expense*	63
рукой подать (до…)	64	*he could get (to…)*	75
хоть глаз выколи	68	*(pitch darkness)*	80
(до…) рукой подать	73	*only a stone's throw (to…)*	86
по рукам	82	*you'll take it now*	98
стрельнул глазами	126	*shot a glance (over) at*	153
мороз по коже	136	*sends a chill through you*	164
набивший… оскомину… (мрамор)	151	*(marble) was… setting his teeth on edge*	183
Нэ пуха нэ пера	160	*Break a leg*	194

унесли ноги	169	*drag themselves out*	206
чужими руками жар загребать	176	*(to get others) to do their dirty work*	215
делать ноги	178	*get out*	217
пропустил (всё) мимо ушей	178	*paid no attention*	218
(весь) обратился в слух	197	*was all ears*	242
пошёл напролом	208	*took the bit between his teeth*	256
делай ноги	236	*run*	292
идти (с ним) в ногу	297	*to keep pace (with him)*	367
унести ноги	336	*to get out*	414
как на ладони	341	*can be seen clearly*	419
пожирал глазами (…силуэт)	364	*stared at (the… silhouette)*	448
			Total: 26

Total number of idiom pairs: 56

Table 2. Idiom pair classification according to level of equivalence

Full phraseological equivalents			
Idiom	**Page**	**Translation**	**Page**
молоко на губах не обсохло	44	*The milk on your lips hasn't even dried yet*	49
(ждали) с распростёртыми объятиями	63	*(were welcomed) with open arms*	74
(процедил) через зубы	74	*(said) through his teeth*	88
искал дружескую руку	97	*needed a helping hand*	116
протянем руку помощи	228	*will extend a helping hand*	281
(Вернуться) с пустыми руками	229	*(Return) with empty hands*	282
С пустыми руками (…возвращаться)	243	*(go back) with empty hands*	301
пришло в голову	305	*came to his head*	377
в голову пришла (…мысль)	306	*(thought) entered Artyom's head*	378
не верил своим ушам	351	*couldn't believe his ears*	432
			Total: 10

Partial phraseological equivalents			
Idiom	**Page**	**Translation**	**Page**
языком треплют	14	*wag their tongues at us*	11
прямо камень с души	21	*as if a burden fell from my shoulders*	19
идти (с ним) в ногу	26	*to walk in step (with him)*	26
держать язык за зубами	31	*to keep their lips sealed*	32
ломают головы (над…)	35	*wrack their brains (over…)*	37
ломал (себе) голову	95	*wracked his brains*	113
(на кого) руку поднял	158	*who you raised your fist to*	191
(на нас никто) руки не поднимет	176	*(nobody) is going to lift a finger against us*	215
с ног до головы	178	*from head to toe*	217
(весь) обратился в слух	197	*was all ears*	242
держать ухо востро	213	*to keep our ears open*	262

насколько хватало глаз	225	*as far as the eye could see*	278
насколько хватало глаз	263	*as far as the eye could see*	325
сколько хватает глаз	332	*as far as the eye could see*	409
			Total: 14

Phraseological analogs			
Idiom	**Page**	**Translation**	**Page**
что было духу	30	*as fast as their legs could carry them*	31
на свою голову	54	*at his own expense*	63
(до…) рукой подать	73	*only a stone's throw (to…)*	86
(в башке) ни хрена (нету)	78	*got shit for brains*	92
(распевавший) во всё горло	124	*singing his heart out*	150
набивший… оскомину… (мрамор)	151	*(marble) was… setting his teeth on edge*	183
Нэ пуха нэ пера	160	*Break a leg*	194
мороз по коже	176	*make your blood run cold*	214
чужими руками жар загребать	176	*(to get others) to do their dirty work*	215
идти (с ним) в ногу	297	*to keep pace (with him)*	367
			Total: 10

Zero phraseological equivalence cases			
Idiom	**Page**	**Translation**	**Page**
мороз шёл по коже	8	*sent a chill over Artyom's skin*	3
пусть себе (мотаются)	8	*(run around) to their hearts' content*	3
Это уже непорядок	8	*(they had a real mess) on their hands*	3
как в рот воды набрал	23	*Like his mouth was full of water*	22
вооружённые до зубов	29	*heavily armed*	30

свалить с ног (кого угодно)	31	*to take (anyone) off their feet*	32
рукой подать (до…)	64	*he could get (to…)*	75
хоть глаз выколи	68	*(pitch darkness)*	80
по рукам	82	*you'll take it now*	98
стрельнул глазами	126	*shot a glance (over) at*	153
мороз по коже	136	*sends a chill through you*	164
унесли ноги	169	*drag themselves out*	206
делать ноги	178	*get out*	217
пропустил (всё) мимо ушей	178	*paid no attention*	218
(броситься) сломя голову	200	*(plunge) headlong*	245
пошёл напролом	208	*took the bit between his teeth*	256
делай ноги	236	*run*	292
унести ноги	336	*to get out*	414
сломя голову	337	*at breakneck speed*	415
как на ладони	341	*can be seen clearly*	419
пожирал глазами (…силуэт)	364	*stared at (the… silhouette)*	448
			Total: 21

False friends			
Idiom	**Page**	**Translation**	**Page**
под горячую руку (обвинения)	91	*under the hot hand (of blame)*	109
			Total: 1

Total number of idiom pairs: 56

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Аннотация

В этой дипломной работе обсуждается и анализируется проблема перевода фразеологизмов с одного языка на другой, при чём особое внимание уделяется фразеологизмам с компонентамы, обозначающими части человеческого тела. В первой части работы даётся обзор основных теоретических сведений, относящихся к этой области лингвистического исследования. Обсуждаются причины, по которым люди используют идиоматические выражения, способы возникновения соматических фразеологизмов и различные проблемы, с которыми переводитель сталкивается в процессе перевода фразеологизмов. Обсуждены и некоторые ключевые концепции, как например «embodiment», соматическая фразеология и межъязыковая фразеологическая эквивалентность. Во второй части работы проводится анализ 56 пар соматических фразеологизмов с целью анализа того, применима ли, и в какой степени, указанная теория к конкретным примерам идиоматического использования языка. Каждая пара фразеологизмов состоит из русского фразеологизма, найденного в романе «Метро 2033» Дмитрия Глуховского и его английского эквивалента, найденного в переводе того же произведения. Результаты данного анализа представлены в заключении.

ключевые слова: фразеология, соматические фразеологизмы, перевод, английский, русский, embodiment

Sažetak

Ovaj diplomski rad obrađuje temu prijevoda frazema s jednoga jezika na drugi, s posebnim naglaskom na frazemima koji u svojoj strukturi sadrže riječi za dijelove ljudskoga tijela. U prvome dijelu rada naveden je teorijski okvir, pri čemu su pobliže opisani razlozi korištenja prenesenih značenja u jeziku, načini kako nastaju frazemi sa somatizmima te različite teškoće s kojima se prevoditelj susreće tijekom procesa prevođenja frazema. Obrađeni su i ključni pojmovi poput koncepta zvanoga *embodiment* ('otjelovljenje'), somatske frazeologije i međujezične frazeološke istovrijednosti. U drugome dijelu rada analizirano je 56 parova somatskih frazema kako bi se teorija iz prvoga dijela primijenila na konkretne slučajeve upotrebe idiomatskih značenja. Svaki par frazema sastoji se od ruskoga frazema iz romana *Mempo 2033* („Metro 2033“) Dmitrija

Gluhovskoga i njegove engleske istovrijednice iz prijevoda toga istoga romana prevoditeljice Natashe Randall. Rezultati analize predstavljeni su u zaključku rada.

ključne riječi: frazeologija, somatski frazemi, prijevod, engleski, ruski, embodiment