

ON THE TREATMENT OF CULTURAL REFERENCE: A CASE STUDY IN ENGLISH AND ARMENIAN

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Abstract

The Article examines the nature of idioms in the frame of two different languages with their unique cultures. It's well-acknowledged that idioms are fundamental literary components, fostering depth and genuineness. The three core notions specifically compositionality morphological and syntactic constraints of idioms are portrayed in the article with special reference to James Joyce's "Dubliners" and its Armenian translation, emphasizing the cultural historical background covered in idiomatic expressions.

The study provides profound insights into translating idioms for emphasizing the importance of cultural and linguistic intercommunication between cultures through literature. James Joyce's idiomatic expressions serve as an actual illustration, highlighting the intricate balance that translators need to convey intended meanings while maintaining authenticity.

Keywords: idiomatic expression, morphological and syntactic constraints, cultural and historical background, paraphrase, omission, compensation.

Introduction

An idiom is defined as a constituent or series of constituents for which the semantic interpretation is not a compositional function of the formatives of which it is composed (Fraser, 1970; p.22).

The importance of idioms in any language cannot be doubted. Their ubiquity makes them anything but a marginal phenomenon, and surely a linguistic theory has an obligation to explain them in a natural way (Chafe, 1968; p.111).

According to Armenian linguist P. Bediryan, an idiom is a stable, ready-made, reproducible reinterpreted association of words, where the independence of the component words is formal, and the syntactic connection is obscured (Bediryan, 1973).

From a semantic perspective, idioms function in sentences as single words on behalf of their invariability and their metaphorical meaning, which is attached to the whole phrase and not to the individual items that constitute the idiom. Idioms involve a special kind of collocation. For example, *kick the bucket*, not only obtains the collocation of *kick and the bucket* but the fact that the meaning of the resulting combination is opaque. Opaque meaning is not connected with the meaning of the individual words, however, it is sometimes (though not always) nearer to the meaning of a single word (thus *kick the bucket* equals *die*) (Palmer, 1976: 98). A. Cruse claims that (2000), in most cases, it appears vain to search for the meaning of individual constituents of an idiom, as the constituent parts do not possess any meaning. The whole meaning of a phrasal unit is related to the phrase and not to its constituent parts. Therefore, idioms are regarded as single units from the semantic point of view. To underline the former ideas, a view, which is similar to A. Cruse's definition is provided by Palmer advocates who write that idioms, semantically, are single units. But they are not single grammatical units like words (Palmer, 1976: 41). The difference between words, phrases, and idioms is that an idiom is a phrase or expression that has a meaning that in most cases cannot be deduced directly from

the individual words in that phrase or expression. There is a blur line between idioms and other multiword units and since the mentioned characteristics might be common among them, it is difficult to differentiate between idioms and multiword units.

A. Sukiasyan (2004) highlighted certain distinctive features between:

- Idiom and word combination The main difference between them is that word combinations are created in the process of communication, so they are not stable and permanent units. While idiomatic expressions are unchangeable units, having specific framings.

- Idiom and set expression-These two units have the value of a single word, but an idiom has a completely metaphorical meaning; it is a figurative expression, its meaning cannot deduce from the meanings of its constituents.

- Idiom and word-Finally, an idiom is a group of words that has an established meaning which cannot be derived from the constituent parts. Hence, words construct the frame of idiomatic expressions.

As it has been already mentioned, even where an idiom functions semantically like a single unit, it does not function like a word grammatically. For example, the idiom *keep a straight face* (to remain serious) will not form past tense in the usual pattern by adding -ed at the end of the phrases **keep a straight-faced*, though it will function in a sentence as a verb,

e.g. *She couldn't keep a straight face while she was telling the story.* The whole phrase functions to some extent as a usual sequence of grammatical words, so that the past tense form is kept a straight face (Longman Dictionary of English Idioms, 1979).

However, there exists a large number of grammatical restraints. Plenty of idioms are formed by a verb and a noun, but although the verb may be transformed in the past tense, the number of the noun has to remain untouched. In the case of *red herring*, the noun may be plural, but the adjective cannot take comparative or superlative forms (Palmer, 1976).

Besides the morphological restrictions, syntactic restrictions occur as well. The syntactic restrictions are predominantly represented by passive forms, as some idioms have passive and others do not. A transitive verb phrase usually can be transformed from the active voice into the passive one. However, in case of idioms, the presence of a transitive verb does not imply that the idiom can be changed into the passive form. For example, the phrases give up the ghost and kick the bucket involve transitive verbs (give up, kick), still none of them can be transformed into the passive form *the bucket was kicked (Longman Dictionary of English Idioms).

Averaging across a wide spectrum of theories, we can advocate that in spite of a lack of unanimous agreement among scholars, there are three notions overwhelming in all the definitions of idiomatic expressions: compositionality, institutionalization, and degree of frozenness or fixedness. First, the idioms are non-compositional since their meanings are not the sum of the meanings of their parts; secondly, they are institutionalized which means they are commonly used by a large number of people in a speech community; and finally, the idioms are frozen and fixed i.e. but the degree of their frozenness varies (Grant, 2003). Consequently, it is usually a pretty complex or even unenviable project to translate an idiom into any other language without any preceding expertise of its meaning in context. However, we are prone to think, that idioms are figurative expressions with obscured syntactic connections which are not easily translated into another language.

The Conveyance of English Idioms in Armenian

The major concern of this part of the research is to outline the peculiarities and strategies of idiom translation, touching upon cultural, religious, and contextual characteristics. We shall draw out our attention to the perspective of a non-native speaker, who may encounter a number of difficulties when recognizing and translating an idiomatic expression.

- You can never know women.

‘She’s all right,’ said Corley. ‘I know the way to get around her, man. She’s a bit gone on me.’ (Two Gallants, p.76)

-Կանանցից դժվար է գլուխ հանել

-Կարգին աղջիկ է, -պատասխանեց Քորլին - Գիտեմ, թե գլուխը ոնց եմ յուղելու Համ էլ իմ վրա խփնված է (էջ 61/2)

‘Get around something/someone means -to find a way of dealing with or avoiding a problem/person’ (Cambridge Online Dictionary), and is considered as phrasal verb which is translated as an idiom in Armenian. -Գլուխը յուղել is interpreted as -to lie to someone, trick or deceive, fool (Bediryan, 2011, 315p.). Consequently, the translation is successful and equivalent.

‘‘Gone on’’ is slang from American English and means -to be in love with (Collins Dictionary), so one of the most colloquial expressions is used here in the target language.

Խփնված լինել is also a slang and expresses the notion of loving someone too much.

- She counted all her cards again before sending Mary up to Mr. Doran's room to say that she wished to speak with him. (The Boarding House, p.87)

...տիկին Մունին մի անգամ էլ ծանր ու թեթև արեց իր բոլոր հաղթաթղթերը (էջ 78/2)

Count cards is a set expression which can be literally used as -to keep track of the cards that have been dealt and those that remain in the deck, in order to calculate the likelihood of certain hands in gambling games such as poker and blackjack. The same phrase is used with a high idiomatic degree here, since it means to think about something carefully before doing it (Farlex Online Dictionary of Idioms). The translation has achieved its full equivalence. The English verb ‘‘count’’ is outlined in the target utterance, however, this omission is compensated by the verbal construction -ծանր ու թեթև անել (to think thoroughly) which in the combination with the noun -հաղթաթուղթ (cards of victory=

-հաղթել+թուղթ+եր) enhances a metaphorical meaning and frames an excellent paternity of idiomatic phrase that is so comprehensive for an Armenian reader.

- ‘I met some of the old gang to-day,’ said Ignatius Gallaher. ‘O’hara seems to be in a bad day. What’s he doing?’

‘Nothing,’ said Little Chandler. ‘He’s gone to the dogs.’ (A Little Cloud, p.95)

—Այսօր նախկին հրոսակախմբից մի քանիսին եմ տեսել,—ասաց Իգնատիուս Գալահերը,—Օ’Հարան ինձ ինչ-որ դուր չեկավ Ինչո՞վ է զբաղվում

— Ոչ մի բանով,— պատասխանեց Փոքրիկ Չանլլերը,— շան օրն է ընկել (էջ 43)

If a person is going to the dogs, he is -becoming very much less successful than he was in the past, much worse in quality or character (Macmillan English Dictionary). The origin of this expression is believed to be in ancient China where dogs, by tradition, were not permitted within the walls of cities. Consequently, stray dogs roamed the areas outside the city walls and lived in the rubbish thrown out of the city by its inhabitants. Criminals and social outcasts were often expelled from cities and were sent to live among the rubbish – and the dogs. Such people were said to have gone to the dogs, both literally meaning the place where they were now to be found, and metaphorically in the sense that their lives had taken a distinct turn for the worse. In the adduced extract, it touches upon the metaphorical perception of the phrase, since it illustrates the poor condition of the hero. -Շան օրի is explained as -անտանելի ծանր, խեղճ վիճակում (in an unbearably grievous, poor condition) (Bediryan, 2011, 1016p.). In Armenian, -շան օրը գցել, -շան քթից ջուր խմել,

-շան տեղ չդնել idioms already show, that -dog is equivalent of being poor, ignored in Armenian. The Armenian verb -ընկնել means -14. փխբ. կործանվել, տապալվել, 16. բարոյական անկում

ապրել (to perish, to fail, to slump morally) (Aghayan, 1976, 408p.). Consequently, it fully conveys the notion of becoming very much less successful. So the translation is equivalent and accurate, not causing any clashes between the coded message and receptors.

• „Half time now, boys,“ he used to say light-heartedly. „Where’s my considering cap?“ (A Little Cloud, p.93)

— Տղանե՛ր, մի պահ ընդմիջում,— անփութորեն ասում էր նա,— ու էս գլխիս զոռ կտամ (էջ 40)

Put on a thinking cap means -to begin thinking or considering very carefully and seriously about something (The Saurus Online Dictionary). The term thinking cap denotes an imaginary cap humorously said to be worn in order to facilitate thinking. The earliest instance that was found is from the Western Carolinian (Salisbury, North Carolina) on October 16, 1821:

We advise the editor to put his thinking-cap on, before he hazards another such assertion. The earlier term was considering cap, and this variant is used by J. Joyce. In The History of Little Goody Two-Shoes, an anonymous children’s story published by John Newbery in 1765, a chapter is titled The whole History of the Considering Cap, set forth at large for the Benefit of all whom it may concern. On the left, you can find the original illustration of the considering cap.

By the point of folk etymology, it is often said that *thinking cap* is an allusion to the official cap donned by a judge when the time comes to deliver judgment or pass a sentence. But the contexts of the early uses of considering cap and thinking cap are not judicial. These terms are purely metaphorical. As B. A. Pythian explains in -A Concise Dictionary of Phrase and Fable (1993), in the days when everyone wore headgear, caps denoted a wide range of professions, trades and status, it would have been natural for someone who was asked to think about something putting on their thinking cap. Additionally, in the earlier normal term, considering cap, the alliteration suggests a popular metaphor, not a specific reference to a professional thinker such as a judge⁹.

In Armenian, գլխին զոռ տալ means լարված մտածել, ենթադրություններ անել (to think tensely, to make assumptions) (Bediryan, 2011, 333p.). Consequently, here the idiom is also associated with the process of thorough mediation, and the words գլուխ and cap are contextual synonyms, embracing the notion of brain, intellect. The English interrogative sentence is translated into the Armenian affirmative structure without any loss of meaning. Hence, the translator has reached full equivalence, finding the appropriate and comprehensive idiom in Armenian.

• „Tommy,“ he said, „I see you haven’t changed an atom.“ (A Little Cloud, p.95)

— Թոմի,— ասաց,— տեսնում եմ, որ մազաչափ անգամ չես փոխվել (էջ 43)

An atom is -the smallest unit into which matter can be divided without the release of electrically charged particles. It is the smallest unit of matter also that has the characteristic properties of a chemical element¹⁰. It

is very fascinating to see how artistically the translator managed to make an analogy between the size of an atom and hair as a mass of thin fibres in Armenian to show that there is no even tiny difference in a person’s behaviour. Մազի չափ/մազաչափ is explained as բոլորովին, դուրս, ոչ մի չափով (by no means) (Bediryan, 2011, 897p.). It goes without saying, that the relevant variant in the target language perfectly fits to the original one unleashing cultural values in comparative languages. Cultural differences are successfully found out, and the correct phrase has been artistically chosen here.

• She’ll have a good fat account at the bank, or she won’t do for me. (A Little Cloud, p.100)

Կամ նա բանկում չաղլիկ ընթացիկ հաշիվ կունենա, կամ էլ՝ թող գրողի ծոցը գնա (էջ 49)

“Do nothing for/to someone” is demonstrated as not to have a strong and positive effect on someone, or not to be something that someone likes or enjoys (Cambridge Online Dictionary). In Armenian, գրողի ծոցը գնալ has a negative meaning, either.

Գրող/Չոգեառ is an Armenian traditional belief, a spirit that writes down the actions of a person during his life. According to these actions, it becomes clear what kind of person he is. It is probably related to Tir, the god of education and writing in Armenian mythology. In the Christian era, it was mistakenly imagined as a Christian spirit, which no longer writes down the life deeds of a person, but foresees the fate of every person and writes it on people’s foreheads. From now on, other Christian concepts were also attributed to it, for example, the role of the accuser in God’s judgment. Գրող is sometimes identified with the archangel Gabriel. Finally, the Armenian began to imagine him as an evil spirit, identifying him with the devil (there is a curse: “գրողի ծոց”, which originally meant death, to die)¹¹. Here the equivalent is taken from the right source, keeping the main idea of the original phrase.

• You wait a little, my boy. See if I don’t play my cards properly. When I go about a thing I mean business, I tell you. You just wait. (A Little Cloud, p.100)

Մի քիչ սպասիր, բարեկամս Կոտեսնես, թե ինչպես եմ պարզելու առաքաստներս: Եթե որևէ գործ բռնեցի, մի կասկածիր, սխալ չեմ անի Սպասի՛ր, կտեսնես (էջ 49)

To play one’s cards right means to do something intelligently, to execute a well-thought-out plan successfully, to behave in a way that anticipates others’ reactions in order to get the outcome one wants (Cambridge Online Dictionary). The idea comes from the fact that in order to execute a winning hand in a card game, one must understand the strategy of the game and play the cards logically and well. The growth of the popularity of card games in Western culture gave rise to many idioms including have an ace up one’s sleeve, to hold all the cards, and to get lost in the shuffle. While the expression play one’s cards right can be found as far back as the 1600s, as an idiom it gained popularity quickly in the latter 1900s. The idiom առաքաստները պարզել is explained as -խիզախորեն ճանապարհ ելնել, ուղղվել դեպի (to

set out bravely, head towards) in Armenian (Bediryan, 2011, 132p.). The link between sails and cards in the translation sounds logical: both of them need precise attention and knowledge to be successfully controlled, the victory comes only if both are consistently managed. One more fascinating detail of the translation is that the negative sentence is transformed into the affirmative one without any loss of meaning. The translator has perfectly chosen the equivalent phrase in Armenian, avoiding misinterpretation.

- He tried to weigh his soul to see if it was a poet's soul. (A Little Cloud, p.93)

Նա փորձեց իր հոգու խորքը նայել, ստուգելու արդյոք դա բանաստեղծի հոգի էր (էջ 41)

In the idiom weigh soul we find a religious motif, since the weighing of souls (Ancient Greek: psychostasia) was mostly seen in medieval Christianity and used to assess a person's life by weighing their soul (or some other part of them) immediately before or after death in order to judge their fate. The context is not religious, since it is about having and estimating

the sense of poetry and muse that a person should have to become a poet. The Armenian phrase -հոգու խորքը նայել amplifies the following thought: understanding one's values and peculiarities (Bediryan, 2011, 781p.). In the translation, weight and նայել are equal verbal phrases describing the same notion of estimating oneself and can be considered contextual synonyms too. The translator succeeded in finding an equivalent with an evaluative stance.

- „Hello, Crofton!“ said Mr. Henchy to the fat man. „Talk of the devil...“ (Ivy Day in the Committee Room, p.140)

— Բա ըն, Քրոֆթոն,— ասաց միստր Հենչին հաստիկին, շան անունը տուր... (էջ 99)

-Speak/talk of the devil is an idiomatic expression you say when the person you were talking about appears unexpectedly (Cambridge Online Dictionary). The term is a shortened version of the phrase Speak of the Devil, and he will appear. This proverb appears in England during the Middle Ages as an admonition against the danger of uttering the name of the Devil, Satan or Lucifer. The fear of acknowledging evil by name may be seen today in the Harry Potter series, where only the bravest characters will call Voldemort by his name.

Շան անունը տուր, փայտը վերցրու ձեռքդ is a famous Armenian proverb/saying, which means a person you are talking about will appear soon. It is of great interest that in the Armenian variant the constituent շուն (dog) plays the same function and the noun devil in English. E. Aghayan distinguishes the following meanings of dog:

3. անհամակրելի՝ հարգանք ու վստահություն չառաջացնող մարդ, 4. փխբ. խորամանկ, վարպետ, հնարամիտ մարդ, 5. փխբ. անառակ, 6. փխբ. անարգ, չարագործ մարդ (unsympathetic, a person who doesn't inspire respect and trust, cunning, a dishonourable man) (Aghayan, 1976, 1124p.). It becomes obvious that

there are similarities in the semantics of the nouns devil and dog. The chosen idiom clearly indicated the original message and touched upon the matter of equivalence.

- „This is Parnell's anniversary,“ said Mr. O'Connor, and don't let us stir up any bad blood. (Ivy Day in the Committee Room, p.142)

— Այսօր Պարնելի մահվան տարելիցն է,— ասաց միստր Օ'Քոնորը,— եկեք հին դարմանը քամուն չտանք (էջ 102)

If someone -stirs the blood, it -makes you feel excited (Cambridge Online Dictionary), in our extract, -bad blood circulates, and the idiomatic meaning is mostly about making you feel upset and sad. The Armenian idiom with similar meaning, but dissimilar form հին դարմանը քամուն տալ is used for the translation. The Armenian idiom is explained as

վաղուց եղածը մեջտեղ բերել, հիշեցնել (to remind something that happened a long time ago) (Bediryan, 2011, 379p.). The Armenian noun դարման means հացաբույսերի մանրացրած ցողունը, հարդ (chopped breadfruit stem) (Aghayan, 1976, 284p.). Դարմանը քամուն տալ can be understood literally either since it's the action of throwing chopped stalks of breadfruit into the air. The same we do with someone's memory, recalling things from the past and reminding about something. Here is another extract showing how

idiomatic expressions reverberate the objective reality in language as mirrors. The translator has artistically used appropriate idiom, balancing between target and source readers' cognition.

- ...that the committee was going to move heaven and earth to secure a bumper house on Saturday. (A Mother, p.149)

...և հանձնաժողովը երկինք ու գետին իրար է խառնելու, որպեսզի շաբաթ օրը լիքը դահլիճ ապահովի (էջ 175/2)

Move heaven and earth means -to do everything you can to achieve something (Cambridge Online Dictionary). It is about putting tremendous effort into accomplishing something, doing everything one can to make something happen. The expression move heaven and earth came into use in the 1700s, but its origin is uncertain. Some believe that it is related to Archimedes' statement: -Give me a lever long enough and a fulcrum on which to place it, and I shall move the world. However, Archimedes lived in the 200s B.C. and the idiom did not come into use until 2,000 years later. Others attribute that the idiom is from Bible, Haggai 2:6: ... I will shake the heavens and the earth, and the sea,

and the dry land... Երկինք ու գետին իրար խառնել completely illustrates the idea of the original idiom, so the translator has artistically found an accurate solution.

2. She remembered the last night of her mother's illness; she was again in the close dark room at the other side of the hall and outside she heard a melancholy air of Italy. (Eveline, p.66)

Հիշեց հիվանդ մոր վերջին գիշերը, նա պառկած էր դահլիճի մյուս կողմում գտնվող

մութ սենյակում, իսկ դրսից լսվում էր իտալական մի թախծոտ մեղեդի (էջ 35)

These are of great interest cases when various idiomatic expressions that are architected with the same constituent air are used in the various contexts and rendered not similarly. An air (Italian: aria; also ayr, ayre in French) is a song-like vocal or instrumental composition. The term can also be applied to the interchangeable melodies of folk songs and ballads. It is a variant of the musical song form often referred to (in opera, cantata, and oratorio) as aria.

In these two examples, the word air is translated differently: տալսկտ and մեղեդի. We are prone to think that in the first example, the translator meant the symmetrical sound of patting on the stone and singing a song. However, in the second illustration, the air was much more emotional and described the dramatic atmosphere of the story, it was like a background music, so Armenian word մեղեդի is chosen. The component of traditional folk music is kept in the second example due to the adjective իտալական, but not in the first one, since տալսկտ is defined as a unit of time into which the musical work is divided according to the number of metrical accents (Aghayan, 1976, 1407p.).

- Gallaher's heart was in the right place, and he had deserved to win. (A Little Cloud, p.91)

Գալահերը բարի նպատակներ ուներ և արժանի էր հաղթանակի (էջ 37)

Her/his heart is in the right place is used to say that someone has good intentions (Cambridge Online Dictionary). The ancient Egyptians believed that the heart, rather than the brain, was the source of human wisdom, as well as emotions, memory, the soul and the personality itself. Despite modern medicine, prose and poetry still allude to the importance of the heart, especially regarding love and emotions. Since we feel our heart rate increase during times of increased blood flow, and emotions, it's easy to understand the connection²⁰. In Armenian, we find idioms with the constituent սիրտ, for example, ոսկի սիրտ ունենալ, սիրտը մաքուր, սիրտը բաց (Bediryan, 2011, 1152p.), etc., however, the translator has nicely rendered the phrase by using paraphrase.

- Mrs. Donnelly told her husband it was a great shame for him to speak that way of his own flesh and blood but Joe said that Alphy was no brother of his and there was nearly being a row on the head of it. (-Clay, p.119)

Միսիս Դոնելին ասաց ամուսնուն, որ այդ ձևով հարազատի մասին խոսելը շատ անոթ է, բայց Ջոնը ասաց, թե Օլֆին այլևս իր հարազատ եղբայրը չէ, և վերջում քիչ էր մնում հասներ վեճի (էջ 72)

-Someone's own flesh and blood is -someone's relation (Cambridge Online Dictionary). The phrase flesh and blood may be used in a general sense to mean that someone is human, mortal, or a material part of nature. When someone is referred to as being someone's flesh and blood, it means that the person is genetically related to that person. For instance, your son would be your flesh and blood. The earliest known use of the idiom

flesh and blood may be found in an English translation of the Bible that dates from the year 1000, known as the Anglo-Saxon Gospels. The same passage appears in the King James Version in Matthew chapter 16, verse 17:

...Blessed art thou, Simon Barjona: for flesh and blood hath not revealed it unto thee... The Armenian circulating variant is -մեկի միսն ու արյունը, which means -հարազատ ժառանգը (direct descendant) (Bediryan, 2011, 950p.). The word -ժառանգ is not random in this case, since it was peculiar to the ancient times to inherit the throne to the elder son, who had blood relation with the royal family. The translation is done with the word

հարազատ, which means 1. ուղիղ գծով արյունակից, 2. ազգական, 3. բարեկամ, մտերիմ, 4. սիրելի, թանկագին (blood relative, close, dear person) (Aghayan, 1976, 841p.). The translator has professionally chosen the adjective հարազատ avoiding clashes between source and target text messages.

The thin edge of the wedge, said Mr. Henchy. (Ivy Day in the Committee Room, p.139)

—Հենց այսպես էլ սկսում են,—ասաց ծերունին

— Համեստ, բայց խոստումնալից սկիզբ,— ասաց միստր Հենչին (էջ 99)

The original variant of the idiom the thin edge of the wedge is the thin end of the wedge, however, it is believed that J. Joyce wanted to create a phonetic harmony in the pair of -edge-wedge. This is a doublet (two distinct words derived from the same source but by different routes of transmission), and the phrase dates back to the mid-19th century, it refers to the thin or pointed end of the wedge. A wedge is often made from metal or wood and is used as an axe blade. With the thin end, it can be used to slowly divide an object into pieces, hence its meaning of something may have little importance but can cause serious development later on. The English pair edge-wedge is rendered as համեստ-խոստումնալից (modest-promising). This correlation utterly indicates the slow but constant development, and the occurrence of the conjunction բայց (but) yields to a contrast, giving a colorful touch to speech. The translator has opportunely applied paraphrasing, transforming an idiom into a non-idiom expression.

- In a few minutes the women began to come in by twos and threes, wiping their steaming hands in their petticoats and pulling down the sleeves of their blouses over their red steaming arms. (-Clay, p.116)

Քիչ անց, շրջագզեստի փեշով սրբելով գոլորշախաշ ավերը, բլուզների թեւքերը իջեցնելով կարմրած, ուռած դաստակների վրա հայտնվեցին կանայք (էջ 69)

In the translation of -Dubliner the omission initially appears in -Clay, the omitted unit is

-by twos and threes, which is an archaic phrase and means -a progression of people arriving or leaving from somewhere (A Daily Updated Dictionary of English Idioms). In addition, -in twos and threes option is explained as two and three at a time, in small numbers. The translator generalized all these features under the verb -հայտնվել and omitted the part

-how . However, the translation is coherent and explicit.

The translation operates as a form of intercultural transfer, opening up a source text to new readers in a new language, where it will most commonly be read as if it were originally written in the target language.

James Joyce, one of the most influential writers of the 20th century, was known for his use of idioms in his works. Joyce's writing often incorporated local Irish expressions, colloquialisms, and idiomatic phrases, which added a layer of authenticity to his characters and their experiences. Idiom translation in literature is a specialized area that requires expertise and attention to cultural and linguistic details. A proficient translator must have the necessary skills and knowledge to handle the specific challenges of translating idioms, which play a crucial role in language and communication.

CONCLUSION

Overall, idioms play an important role in literature by adding depth and authenticity to a writer's work, as well as creating an emotional connection with the reader. Idiom translation in literature is a specialized area that requires expertise and attention to cultural and linguistic details. A proficient translator must have the necessary skills and knowledge to handle the specific challenges of translating idioms, which play a crucial role in language and communication.

James Joyce, one of the most influential writers of the 20th century, was known for his use of idioms in his works. *Dubliners* is a great example of a literary work full of idioms, which were used as expressive means of imagery, clarifying the author's position, defining the purpose of his work and giving the reader a clearer notion of Ireland. Joyce's writing often incorporated local Irish expressions, colloquialisms, and idiomatic phrases, which added a layer of authenticity to his characters and their experiences. In this novel, Joyce masterfully weaves together different forms of English and Irish idioms, making the language itself a character in the story. By incorporating idioms, Joyce created a sense of place and culture, immersing readers in the world of his characters and their experiences. Joyce's use of idioms was not just a stylistic choice; it also reflected his belief in the power of language to capture the essence of a place and its people.

This study advocates that idioms are expressions that carry a specific cultural and historical context, making their accurate translation a challenging task. The major concern of this investigation is to outline the peculiarities and strategies of idiom translation, touching upon cultural, religious and contextual characteristics. Successful idiom translation requires an in-depth understanding of both the source and target languages, as well as the cultural nuances of the idiomatic expressions. The translation operates as a form of intercultural transfer, opening up a source text to new readers in a

new language, where it will most commonly be read as if it were originally written in the target language.

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