

метонимии по модели «часть – целое», и под влиянием контекстуального фактора в рамках предложения-высказывания.

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METAPHOR TRANSLATION IN EDGAR ALLAN POE'S 'LIGEIA'

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Edgar Allan Poe is considered to be one of the most mysterious writers of the 19 century. An explanation can be found in his complicated and full of strange consequences biography and his works with mystic metaphysic images and fantastic plots. According to Edgar Poe, his best novel is “Ligeia”. That is a weird and mindbinding case happened to a man, who had lost his beloved woman, and his new wife, who was suffering from an unknown disease, and after the death transformed into his lost sweetheart.

To express the fantastic picture the author uses a lot of stylistic devices and expressive means and this fact makes the reader lost in the intricacies of the plot.

This novel was translated into Russian by a great amount of interpreters. They are V. Rogov, I. Gurova, M. Engelgardt, K. Balmont, V. Mikhaluik. The most well-known translations by Irina Gurova and Konstantine Balmont will be analyzed in this article.

Edgar Poe uses numerous lexical and stylistic devices in all his works including “Ligeia”. Within the framework of this article we will envisage only metaphors and how they are rendered into the target language (TL).

In its most general way, a metaphor can be described as a means of expressing one thing in terms of another, i.e. it “compares two unlike objects or ideas and illuminates the similarities between them” [Sommer, Weiss 2001: viiii]. The process of metaphor translation is considered as the creation of the original metaphor in a

new foreign and other cultural conditions when there is no corresponded metaphor in a language and culture of TL. Every time a translator has to make a decision and it proves the difficulties of such creative work.

The article discusses the features of translatability, above all, of an individual author's metaphor (a 'bold' / private / original metaphor). Under the original [copyright] metaphors, for example, Peter Newmark (2008) understands metaphors which are created by the writer or speaker usually to make the narration more interesting and often used to highlight particular points or as a vivid reiteration. P. Newmark believes that original metaphors should be translated literally as they "contain the core of an important writer's message..." [Newmark 2008: 112]. However, if in the opinion of a translator metaphor contains cultural elements that may not be clear to a recipient, it should be replaced with a descriptive metaphor or reduced to sense. Reduction and modification of metaphor are also possible if the metaphor is obscure [ibid.].

According to Raymond van den Broeck, while rendering metaphor the following things must be taken into account in TL and SL (source language): 1) collocation rules and morphological potentialities; 2) extra-linguistic factors, the so-called cultural context; 3) aesthetic convention and tradition, the differences in aesthetic and moral standards [Broek 1981: 80-81].

To begin with, one of the first metaphors found in the text of TL that is "*her marble hand*" [Poe 2009: 89] that Gurova translates as "*belomramornuyu ruku*" [Gurova 1984: 123], while Balmont substitutes it for simile "*slovno vytochennoi iz mramora rukoi*" [Poe 1901: 36]. While portraining Lady Ligeia Poe uses a great deal of metaphors (allusions) from ancient literature and mythology, however, they can be rendered descriptively.

Notwithstanding, one should pay attention to such expressions as '*twin stars of Leda*' [Poe 2009: 90], which Gurova translates as "*zvyozdy-bliznetsy, rozhdennye Ledoi*" [Gurova 1984: 124], thus already giving some clue to the etymology of the said expression. Konstantine Balmont, on the contrary, gives to his translation a more "mundane" coloring '*dvumya sozvyozdnyimi bliznetsami Ledy*' [Poe 1901: 37]. The etymology of the expression goes back to ancient Greek mythology, already mentioned above, where the Dioscuri twins were the children of Leda, an ancient beauty, who attracted Zeus. This explanation is once again proves that Poe's metaphors are multifaceted and have deep roots and meaning.

While describing Leda's death-pangs, the author mentions the words of comfort Leda used speaking to her beloved. E. Poe uses the metaphor '*a melody more than mortal*' [Poe 2009: 95] to give a complete picture of how her voice correlates with the meaning of the spoken words. In her translation Gurova extends the metaphor to '*melodii, nedostupnoi smertnym*' [Gurova 1984: 129], while Balmont uses a slightly different variation '*sverhchelovecheskaya melodiya*' [Poe 1901: 41]. Therefore, both translators attempt to preserve and render a mystical stylistic nuance that characterizes the metaphor in the SL.

Furthermore, speaking of his second young wife, Lady Rowena, the author chooses the metaphor '*the successor of the unforgotten Ligeia*' [Poe 2009: 96], and thus making the reader to foresee the fate of the girl. Irina Gurova offers the following version of the translation '*preemnitza nezabytoi Ligei*' [Gurova 1984:

132], which is consistent with the meaning of the chosen metaphor. Konstantine Balmont in his turn uses the same word '*preemnitisa*' [Poe 1901: 42].

One of the original Poe's metaphors '*untrodden path*' [Poe 2009: 93], representing the perspective of a thought that leads to knowledge, Gurova translates as '*nehozhenay tropa*' [Gurova 1984: 130]. Such translation fully preserves the original metaphor. Balmont translates the metaphor as '*devstvenny put*' [Poe 1901: 40], which also preserves the image of the metaphor, but gives it a peculiar shade of the Silver Age perception.

At the moments when there was no Ligeia – his advisor, companion and lover – beside him, the main hero calls himself '*a child groping benighted*' [Poe 2009: 40]. In Irina Gurova's translation the metaphor rendered as '*rebyonok, oschup'yu brodyaschii vo t'me*' [Gurova 1984: 129], while Konstantine Balmont develops the image '*bespomoschnym rebyonkom, kotoryi v nochnom mrake oschup'yu otyskivaet svoyu dorogu i ne nachodit*' [Poe 190: 39]. K. Balmont extends the metaphor for the completeness of understanding and details the image of the author's original version.

After Ligeia's death, the second wife of the hero fell sick, and it was a long recovery. Suddenly Lady Rowena fell ill for the second time. To display the strength of her illness Poe uses the metaphor '*a bed of suffering*' [Poe 2009: 45]. Konstantine Balmont translates the expression significantly expanding the image, which is, alas, through personification metaphorically dissolved: '*Odnako, cherez samyi korotkii promezhutok vremeni, vtorichnyi pripadok, eschyu bole sil'ny, snova ulozhil ee v postel*' [Poe 1901: 42]. Irina Gurova tries to preserve the original author's metaphor giving it word-for-word '*lozhe stradanii*' [2: 132], that helps to retain the most sacred mystery of the author's intention, implying not only the physical ailment of his young wife.

In conclusion, briefly comparing these two metaphor translations of the two outstanding masters it can be mentioned that Irina Gurova's translation is more literal and goes well with Peter Newmark's theory, the main idea of which is the preservation of the author's original metaphor. As for Konstantine Balmont's translations, he tends to extend original metaphors to exploit their full meaning and better convey the author's intentions. However, both translators not in the least disrupt the integrity of the source text which is the most important translator's responsibility.

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TRANSLATION PECULIARITIES OF IDIOMS: CULTURAL ASPECT, METAPHORICAL GROUNDS

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Today the English language is widely spoken throughout the world. It is the language of 21st century, the language of informative technologies, the mother tongue of the global media. To understand English clearly one should know not only its standard vocabulary but also its different styles, dialects, proverbs, sayings, phrasal verbs and idioms, as they are used in any sphere: books, films, newspapers, formal speeches. One, reading books or looking through some papers, magazines and journals, will discover the same language to sound quite different, because she/he will find familiar words with unfamiliar meanings. She/he will face idioms, phrasal verbs etc. No doubt, oral or written speech lacking idioms loses much in expressiveness, color and emotional force. The interest in phraseology has grown considerably over the last century or so. While the general linguists view of phraseology before that time can probably be described as classifying and researching various kinds of fairly frozen idiomatic expressions, with pragmatics and cognitive linguistics this view has exchanged. Nowadays, the issues of identifying and classifying phraseologisms as well as integrating them into theoretical research and practical application has a much more profound influence on researchers and their agendas in many different sub-disciplines of linguistics as well as in language learning, acquisition, teaching, natural language processing, and translation studies.

Idioms are found in every language and learning them is an important aspect of mastering a language. The English language is no exception as it contains a large number of idioms, which are extensively used. Due to their rigid structure and quite unpredictable meaning, idioms are often considered difficult to learn.

The usual definition of an idiom, that is a construction whose meaning cannot be derived from the meanings of its constituents, for example, see [Glucksberg, McGlone 2001: 68]. In their central (prototypical) case, idioms are non-compositional, lexically simple and opaque; they have some fixed constituents and have some literal reading; and allow only limited syntactic variations [Chang]. See also the review of the traditional approach in Intuitions of the Transparency of Idioms: Can One Keep a Secret by Spilling the Beans by Boaz Keysar and Bridget Bly [Keysar, Bly 1995: 90].

In someone's native language, idioms may be a natural part of speaking. Thus an idiom is not really considered to be set in a language. They are more in one's