

Approaching the translation of idioms through the compensation strategy

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Abstract

The paper explores the notion of translating idioms and idiomatic expressions in the literary context. Drawing on the current research in phraseology and translation studies, the authors first define and confront crucial terms used in German, Slavonic and Anglophone tradition. Subsequently, a translational perspective on multiword idiomatic expressions is discussed in more detail. Not only does the paper summarize and compare various scholarly approaches to translating idioms, but it also outlines the criteria and specific strategies for transferring idioms from the source to the target language. Considering the outlined theoretical perspectives, the paper then brings forward a thorough analysis of translating idiomatic expressions within the scope of Hans Fallada's novel *Wer einmal aus dem Blechnapf frißt* by comparing the German source text with its Slovak translation. The research suggests that in addition to other translation strategies, compensation is a significant constituent in preserving or altering the stylistic dominants of the source text.

Key words: translation, idioms, compensation, literary text, Hans Fallada

Introduction

A German Nobel Prize for Literature winner Gunther Grass once claimed that “translation is that which transforms everything so that nothing changes.” When discussing the notion of phrasemes, idioms and idiomatic expressions in translation, one cannot help reflecting on this statement which quite accurately points to the crucial problem of transferring a set expression from one language to another – the notion of fixedness; fixedness both from linguistic and cultural perspective. Since the paper looks into the interrelationships between translation and phraseology in a unique microcosm of a literary text, another element which needs to be taken into account is the function that phrasemes and phraseological expressions play in a specific literary context. As Colson (2008: 201) suggests, the interconnection between translation and phraseology should become the meeting point of researchers from both fields (translation studies and phraseology) as studying phrases in different languages both from the perspective of cognitive semantics and corpus linguistics “may be one of the key factors in evaluating the quality of a translation...”

The present paper discusses the question of translating phrasemes and phraseological expressions in the Slovak translation of *Wer einmal aus dem Blechnapf frißt*, a novel written by a German author Hans Fallada in the first half of the 20th century, which was translated into Slovak by Sarlota Baranikova as *Kto si raz oddýchol v chládku* in 1974¹. Since cross-linguistic phraseology is a relatively new field of study and the use of the most frequently used terminology in the area (phraseme, phraseological unit, idiom, idiomatic expression, set expression, fixed expression, collocation) is not unified, we first discuss the terminological perspective used in this paper. Second, the paper reviews the most common translational approaches to translating phraseological expressions. Last, the theoretical framework

¹ The English translation *Who Once Eats out of the Tin Bowl* was made by Eric Sutton and published in 1969.

is applied to the translation analysis of the set phrases used in the literary text mentioned above.

Preliminary Terminological Remarks

An interest in phraseology and the tradition of phraseological research have their roots in Germany and Russia. Nowadays, however, there has been a growing phraseology-related interest also in English speaking countries. The terminology used by various scholars in the area differs. While some authors tend to use terms and expressions like *set phrases*, *idioms* or *idiomatic expressions*; others (predominantly those coming from Russia and Slavonic countries) opt for *phraseological units* or *phrasemes*.

The former ones are predominantly (but not uniquely) used in Anglophone countries. Moon (1998: 3), for example, uses the term *idiom* to refer, in a broader sense, to a “particular manner of expressing something” (not just in terms of language but also in art or music). In a narrower (and more frequently used) sense, the *idiom* is a “particular lexical collocation or phrasal lexeme, peculiar to language” (which does not necessarily have to be opaque and metaphorical). The term *idiom* is also used by Kvetko (2009b) who equals the term with a phraseological unit. As opposed to Moon, for Kvetko *idioms* can be subdivided into various categories which include both figurative and non-figurative phrases. As far as their structure is concerned, the author suggests that these fixed expressions “are not a homogenous category and they differ considerably in their construction” (ibid.: 27). Thereby, from a structural perspective, the author differentiates the idiomatic expressions formed as phrases (syntagmatic and minimal idioms) or sentences (that have a complete sentence clause). Piirainen (2008: 208), adopts the predominant perspective of European research and understands phraseology “as the totality of fixed multi-word units of a language, i.e., formulaic expressions that are elements of the lexicon and that go beyond the level of a single word but do not go beyond the sentence level.” The outlined standpoint corresponds with Kvetko’s (2009b) classification of idiomatic phrases and sentences. For Newmark (1998: 40) an *idiom* is a hyponym of a phrase whose meaning “cannot be elicited from the meaning of its components.” Furthermore, the author assumes that an *idiom* is an extended and standard metaphor that “may be universal or cultural (more often cultural).” As we can see, Newmark reflects on *idioms* in terms of their figurativeness and cultural specificity.

For the purposes of this paper, we adopt the Piirainen’s and Newmark’s understanding of *phraseme* as a general and hyperonymic term for all kinds of set expressions while *idiom* will be used as a subordinate term denoting idiomatic and figurative expressions. Before exploring the question of phrasemes and idiomatic expressions from a translational perspective, we will analyze their characteristics which are significant for the process of translation.

The problem of transferring phrasemes (both in figurative and non-figurative understanding) from one language to another is linked to their semantic unity and fixedness (stability of a specific set phrase as a whole). Besides, set phrases are often discussed in terms of their cultural specificity or, as suggested by Sabban (2007: 590), *cultural boundness*.

As far as the semantic unity is concerned, phrasemes form certain semantic units whereby the meaning of individual words does not have to be consistent with the meaning of the expression as a whole. The individual words of the expression *once in a blue moon* do not point to the meaning *rarely*; nor do the items of the expression *to have bells in one’s belfry* (=to be crazy). The term fixedness is not straightforward since the degree of fixedness may vary. While some idiomatic expressions do not offer any variability, others may exist in multiple forms (e.g. fit the bill/fill the bill, the last straw/the final straw). However, in both cases, the underlying feature of a

phraseological unit is that it is deeply rooted in a specific language and culture. In other words, the notion of cultural specificity or cultural boundness positions phrasemes in specific cultural surroundings. While some source text phrasemes may be identical or very similar to their target language counterparts; others completely differ or might even be non-existent in a specific culture because, as Birova (2013) asserts, language must be viewed in its cultural framework. An Arabic proverb *Lajsa lī fīhā naqa wa lā gamal*, literally translated as *I have neither a caravan, nor a camel in it* uses *camel* and *caravan*, which are typical for Arab culture, to express the meaning that somebody is not involved at all in something or that a certain matter does not concern him or her at all. Similarly, a well-known Inuit proverb says that *you never really know your friends from your enemies until the ice breaks*, which corresponds to the English saying *A friend in need is a friend indeed*. These cultural differences require particular attention in the context of translation. Therefore, as Janecova (2013: 29) suggests, the translator acts as an intercultural mediator communicating the differences existing between various cultural systems. According to Gromova and Muglova (2013: 73 - 74), this cultural aspect of translation can be traced back to Nitra Translation School which operated, apart from the textual context, also with a broader macro textual and cultural framework of translation.

The cultural perspective of translating phrasemes has not been studied in detail yet. One of the few authors who discuss the problem is Piirainen (2008) who classifies five cultural aspects that underlie phrasemes. All of them might play a significant role in translation. They include *textual dependence* (the question of whether a phraseme can be traced back to some textual source such as the Bible, the Quran, William Shakespeare, etc.); *pre-scientific conceptions of the world* (e.g. a folk belief or a superstition); *cultural symbols* (which is, in fact a sign used to denote a certain content, e.g. blue color as the symbol of melancholy and sadness in Anglophone culture, red color as the symbol of death in Ancient Egypt); *material culture* (including all kinds of artifacts existent in a certain culture, e.g. *nargila* or *shisha* – the water pipe in Arab culture) and *culture-based social interaction* (to understand a phraseme, we need to have some background information or knowledge about the social experience of a given culture). All these aspects play a significant role in the translation of phrasemes to a different language. If, for example, a certain symbol or social experience is non-existent or interpreted differently in the target culture, once translated literally, the phraseme becomes incomprehensible which may result in expressional weakening or, in the worse case, in the shift in meaning.

The difficulty of defining idioms resulted in various criteria of their classification. The structural perspective examines idioms from the point of view of their constructive elements and differentiates minimal (*by heart*), verbal (*pour oil on troubled waters*) or verbless (*small talk*) idioms, and the idioms employed into a sentence structure (*Rise and shine!*). To compare, the semantic perspective examines the connection between the meaning of an idiomatic unit as a whole and the meaning of its individual components; thus, idioms can be viewed as demotivated (*an arm and a leg*), partially motivated (*have a free hand*) or semi-transparent idioms (*miss the boat*). Moreover, some authors, including Kvetko (2009b), differentiate a special group of idiomatic multiverb expressions:

- proverbs (including popular quotations, e.g., *Something is rotten in the state of Denmark*),
- similes (comparative idioms, e.g., *fit as a fiddle*),
- binomials and trinomials (irreversible and coordinative pairs, such as *now and then*),
- phrasal verbs (*put off*),
- and social formulae (e.g., *How do you do?*).

Makai (1972) suggests one of the most detailed classifications, which also takes into account the functional perspective, a view which we find significantly useful for the translation analysis. The author suggests that in every language, we can differentiate two distinct areas of idiomaticity – the lexemic and the sememic one. The meaning of lexemic idioms cannot be deduced from their individual parts/components. Under the first category, Makikai includes:

- phrasal verbs (*turn down*),
- tournure idioms, consisting of at least three lexons (*pull it off*),
- irreversible binomials (*sink or swim*),
- phrasal compounds (*middle of the road*),
- pseudo idioms, whose one constituent does not make any sense if it is used on its own (*spic and span*).

Sememic idioms, on the other hand, have a cultural, pragmatic and institutional dimension, they include:

- proverbs (*A penny saved is a penny earned.*),
- familiar quotations (*A little more than kin and less than kind*),
- idioms associated with some kind of a national game, e.g., baseball (*hit a home run*),
- various kinds of institutionalized idioms – idioms of institutionalized greeting, politeness, understatement, hyperbole (*How do you do?*).

Idioms express reality in a compressed form which very often demonstrates some metaphorical quality. Therefore, idioms (along with other morphological, syntactic, and lexical components weaving the fabric of the text) create a certain stylistic quality which needs to be preserved in the process of translation and which results from the function that a particular idiom plays in a certain context.

Functions of Idioms in Literary Texts

According to Marshall (1999: 201) “idiomatic, especially, time-bound and fashionable expressions are too numerous to be fully summarized.” Many contexts need to be considered, in which the idiom is then subjected to shifts in meaning. Greciano (1991: 93) hypothesizes that the phraseological clarity is activated according to the text type because criteria relevant to the text type determine the choice of the idiom.

In this article, we approach idioms within the framework of literary texts; therefore we believe it is important to mention their functions in this context. There are different ways in which the authors of literary texts deal with idioms; therefore, the features of idioms which help constitute literary texts are the issue under discussion. From the stylistic point of view, idioms are divided into colloquial and belletristic. Many belletristic idioms have already penetrated into colloquial language. The summary of suggestions for employing idioms in literary texts provided by several scholars is discussed in the subsequent lines.

Burger (1997: 234) distinguishes four categories of using idioms in literary texts: the abstinent, the gentle-mediating, the extravagantly-hybrid and the playful. According to Vajíčková and Krame (1997) idioms are frequently used in various literary texts to perform mainly the following functions: characterizing, describing and judging people, actions and proceedings; describing relationships between people; characterizing texts in a special way (colloquially, coarse, regional, out-dated, youth language, etc.); recreating spoken language or “everyday communication”; conveying connotation, undertone and evaluation; increasing the expressiveness and strengthening the utterances; being used as euphemisms to weaken the utterances; being vivid and memorable; representing an aid for the presentation of facts or

arguments; clarifying behaviours, everyday situations, and human nature; appeasing, dramatizing and generalizing; and finally being a source of puns.

Fleischer (1997: 226-230) overlooks several significant opportunities for using idiomatic constructions in a literary text. He states that like other linguistic means idioms are used in the figurative language as a “language portrait” for personal characterization. Using idioms in dialogs is a central stylistic device by which the authors characterize their protagonists by means of language. Furthermore, idioms support imitation of spoken everyday communication. Besides this, the variations of idioms are particularly suitable to remodel the outdated “scheme of naming” with the goal of achieving an artistic effect. As a final point, by playing with literal and idiomatic meaning, a special effect comes into being which can determine the artistic design of entire text passages.

Meister (1999: 111-119) mentions semantic and syntactic properties due to which idioms can be applied in literary texts in multi-faceted ways. That is why she considers (1999, p. 118) idioms an “Achilles’ heel of translation theory.” Lüger (n.d., p. 95) states that “the translatability of idioms represents a special problem. As it can be detected in the translations of literary texts, there is a wide range of partial similarities and differences between extensive functional equivalence and complete lack of correspondence. Considering the above-mentioned potential in their use, it is clear that translation solutions can serve only as a range of possible meanings. Depending on the significance of the individual levels of communication, differently deep interpretations emerge”. Therefore definitive and unambiguous translation of idiomatic expressions is not always possible. Idioms (both figurative and non-figurative) have been approached in various ways in translation studies. These specific perspectives are explored in more detail in the following part of the paper.

Translational Aspects of Translating Idioms

The interlingual translation of idiomatic expressions might be studied from various perspectives. In the past, linguistic approaches to their translation were the most frequently discussed ones. However, later on, functional and cultural approaches appeared which began to consider the function of a specific expression in a particular metatextual and cultural context.

Most approaches draw on contrastive linguistics by relying on the notion of absolute, partial or zero equivalence between the source and the target language idioms. Considering the linguistic, particularly lexical perspective, the relation between the source and the target language multiword expressions is guided by the criterion of existence (or non-existence) of a target language equivalent idiomatic (or non-idiomatic) expression. The aim is to find what Kvetko (2009a: 52) terms “systemic equivalents.” These may be classified into three distinct categories:

1. absolute equivalents, based on the identical (or almost identical) lexical components and imagery, e.g., *black market* (=čierny trh, Schwarzmarkt);
2. relative equivalents, having the same (or similar) meaning but different lexical components, e.g., *beat around the bush* (=chodiť okolo horúcej kaše, um den heißen Brei herumgehen);
3. deceptive (false friend) equivalents, e.g., *look before you leap*, which is quite often confused with *nevrať hop, kým nepreskočíš* while a more suitable equivalent would be *dvakrát meraj a raz strihaj*.

Drawing on the notion of the existence of idiomatic or non-idiomatic equivalents in the target language/culture, Translation Studies scholars suggest possible translational strategies. Linguistic approaches are represented by Nida and Taber (1982: 106) who refer to the translation of idioms in terms of *semantic*

adjustments which may be of three different kinds: from idioms to idioms, from idioms to non-idioms and from non-idioms to idioms. The semantic adjustment is necessary as “it is unlikely that the same type of distinctive form will have the same meaning in another language.” A similar stance is taken by Newmark (1998) who lists three main strategies of translating idioms: finding another metaphor, reducing to sense (which results in the loss of the emotive coloring of the text) and literal, word-for-word translation. The linguistic approach toward the translation of idioms is also adopted by Baker (1992) who discusses translations of set expressions (collocations and idioms) in terms of the above-word-level equivalence². Considering such criteria as the existence of a similar idiom in the target language, lexical items that a specific expression is composed of, the question of whether using an idiom is suitable in a target language register, the author differentiates five main strategies of translating idioms:

1. using an idiom of similar meaning and form (e.g., *tighten one's belt/den Gürtel enger schnallen/utiahnut' si opasok, have one's head in the clouds/mit dem Kopf in den Wolken/ma' hlavu v oblakoch, full steam ahead/voller Dampf voraus//plnou parou vpred*);
2. using an idiom of similar meaning but dissimilar form (e.g., *walk around the bush/um den heißen Brei herumgehen/chodit' okolo horúcej kaše; all Greek to me/das sind böhmische Dörfer für mich/je to pre mňa španielska dedina, scapegoat/Sündenbock/obetný baránok*);
3. translation by paraphrase which may occur not only in case that a certain phraseme lacks an absolute or a partial equivalent in the target language but also if the use of an idiomatic expression is not appropriate in a specific context (e.g. *baker's dozen/trinást', dead ringer/identický, southpaw/lavák*);
4. translation by omission (in case there exists no equivalent in the target language or in case an idiomatic expression is stylistically inappropriate);
5. compensation denotes using an idiom elsewhere in the target language “to make up for any loss of meaning, emotional force, or stylistic effect which may not be possible to reproduce directly at a given point in the target text” (ibid.: p. 78).

Even though Baker mentions the issue of stylistics and context, the author's assumptions stem mainly from the structure of a given expression disregarding the function of a specific expression in a given context. Exploring translation of phrasemes within the scope of dictionary equivalents (idiom/idiom, idiom/non-idiom, non-idiom/idiom) is limited as it focuses on the existence (or non-existence) of absolute equivalence while ignoring the actual context and use – a scope which is provided by the functional approaches to translation.

Functional approaches extend the spectra on translating phrasemes as they consider function-in-context criteria. Thereby, they take the overall stylistic quality into account and may point to expressional shifts occurring in a literary text. Figurative phrasemes may thus be taken as stylistic devices that are identified and interpreted by the translator who then strives to find a suitable functional equivalent which is expected to be in agreement with the source text expression from functional (stylistic) point of view. From a stylistic point of view, the process of translation might result in functional translational shifts which are by Popovič (1983) classified into macro level or micro level shifts, the latter further divided into three major groups: 1. expressive emphasis, 2. expressive correspondence and 3. expressive reduction.

² Baker differentiates equivalence on word level, equivalence above word level, grammatical, textual, and pragmatic equivalence).

Expressive emphasis can be further divided into expressive typization and expressive individualization both intensifying the expressive features of the original; in the latter case, the individuality of the translator is somehow present in the target product. Expressive reduction, as represented by expressive levelling (removing stylistic features from the source text) or even expressive loss (resulting in the complete loss of the unique stylistic features of the source text) does not necessarily have a negative connotation as idiomatic expressions might not be suitable in every context or may not have the same function as they have in the source culture. Expressive correspondence is generally regarded as an ideal case having two subtypes: while expressive substitution enables replacement of certain stylistic units with functionally equivalent units in the target language; expressive inversion shifts specific items to a different position in the target text so as to make up for a prospective loss in translation.

This approach is further developed by Muglova (2009: 254 - 255) who discusses three distinct criteria that the translator should take into account when translating idioms: style registers, context, and frequency. Firstly, the author argues that what the translator needs to take into account is the criterion of style registers (euphemistic, pejorative, neutral, ironic, colloquial, etc.). An idiom in the source language may have an equivalent idiom in the target language but their meaning, use or connotation may differ significantly. An English idiom *leave no stone unturned* (=to do everything possible) is not an absolute equivalent of *nenechať kameň na kameni* (i.e. to annihilate, to destroy something completely). Similarly, to lead someone by the nose can be easily confused with *vodiť niekoho za nos*; while the former means to make someone do what you want, the latter refers to the meaning of *deceiving somebody*. Second, the context plays a very important role in the translation of idiomatic expressions. A specific idiom might have a formal, neutral or colloquial equivalent which might or might not be appropriate in one specific situation. Another criterion that the author takes into account is the criterion of *frequency* of specific idiomatic expressions arguing that if, in the target language there exist two or more equivalent idiomatic expressions, the translator needs to consider their rate of frequency in a language which might be demonstrated by using a more frequent idiomatic expression instead of an obsolete variant. Based on the above-mentioned criteria, the author differentiates three distinct strategies of transferring phraseological expressions from the source to the target language:

1. using an identical target language expression both from the point of view of lexical components and semantics, e.g., *to have one's head in the clouds* (= *mať hlavu v oblakoch*);
2. using an expression with a similar metaphorical image but a different form, e.g., *the last straw* (= *posledná kvapka*); or using a phraseological expression of a different metaphorical quality but the same meaning, e.g., *as the crow flies* (= *vzdušnou čiarou*);
3. using non-metaphorical expressions or metaphorical expressions of a different kind and character, e.g., *in mint condition* (= *v perfektnom stave*)

Similarly, Kvetko (2009: 59) argues that the process of translating idioms encompasses three distinct concepts of finding: finding an idiom within a text, finding out its function in the specific context and finding its functional equivalent which “is not necessarily identical with the ‘systemic’ equivalent, found in dictionaries.” Identifying a functional equivalent often results in functional shifts which might be classified as systemic (constitutive or thematic) or individual (positive or negative) shifts. The last mentioned ones may stem from “misinterpretation, non-idiomatic (literal) translation, and / or on lack of the original expressive or stylistic connotations” (ibid.: 60). With the aim to avoid them, translators often cling to compensation.

Compensation as a Distinct Means of Preserving or Altering the Effect of the Source Text

Besides translation, the word *compensation* can be used in various contexts and situations, including economy, chess, engineering, biology, etc. Common dictionary definitions tend to view compensation as an act of rewarding somebody or making up for their loss, damage or injury. Once this term is transferred to translation studies, the loss or damage refer to the injuries performed by the translator on the source text; expressed metaphorically, the injury caused in the “surgical process of translation” transforming the source text to the target language culture. Should this text contain idiomatic expressions which are non-existent in the target language and cannot be rendered in their idiomatic form or on the same place, then the “surgeon/translator” needs to compensate for the injury or loss that he/she inflicted on the source text; and one of his “medical solutions” is compensation.

The existing definitions of compensation in translational context slightly differ. Harvey (2001: 37) defines compensation as “making up for the loss of a source text effect by recreating a similar effect in the target text through means that are specific to the target language and/or text.” Similarly, Palumbo (2009: 21) understands it as a “translation technique aimed at making up for the loss of an [a] source text effect” and differentiates two distinct types of compensation: compensation in kind and compensation in place. The aim of both is to re-create the same stylistic effect but the former does so by means of different devices (e.g., by transforming a pun into a rhyme or a slang word into an idiom) while the latter transfers the effect to a different place (an idiomatic expression used on a specific place is transferred to a different place in the target language).

A more detailed classification is suggested by Hervey and Higgins (1992 : 34 – 40) who besides compensation in kind and compensation in place, also suggest compensation by merging “where source text features are condensed in the target text” (ibid.: 38) and compensation by splitting “where the meaning of a source text word has to be extended into a longer stretch in the target text” (ibid.). Harvey (2001: 38), however, questions this categorization arguing that these two categories “appear to be mutually exclusive by definition.” What connects all these classifications is what Armstrong (2005: 46) views in terms of “accepting the loss of one element in the TT, and compensating by adding an element elsewhere.” The notion of loss thus guides the process of compensation in translation with an underlying implication of the possibility of failure, which has throughout the history of translation studies inspired the idea of untranslatability (that is, an impossibility of an interlingual translation). What is interesting is that Nida and Taber (1969) discuss the notion of loss in translation in terms of idiomatic expressions. The authors argue that idiomatic expressions might prove to be efficient language means of compensating for a loss in translation.

As we can see, what the Anglophone tradition terms *compensation in translation*, in fact, correlates with what Popovič (1983) calls *expressive correspondence*. His notion of *expressive substitution* equals Hervey and Higgins’ understanding of *compensation in kind*, and *expressive inversion* represents the *compensation in place*. Similarly, the term *compensation* is similar to Muglova’s (2009) third suggested strategy of translating idioms based on the use of non-metaphorical expressions or expressions of a different kind as substitutes of the source language idioms. Consequently, the leitmotif of all the above-mentioned discussions is the endeavor to preserve the source text effect and to avoid loss in the process of “operating” on the source text.

Having compared the source text of Fallada’s novel with the Slovak translation, we found out that the translator, Sarlota Baranikova, often resorted to

compensation in kind (or expressive substitution) in the process of translation either by translating different linguistic devices (such as slang words or pejorative expressions) with idioms or, vice versa, by substituting idioms with different stylistic devices. In the following subchapter the historical, social and literary constraints that affected the creation of the novel will be discussed.

The Plot of the Novel

Willi Kufalt enters the civil life with uncertain steps after five years of imprisonment. The prison influences his life henceforth. Kufalt runs into regulations and human degradation everywhere. The “rehabilitation” begins in “Home of Peace” where dishonest plotting of the home’s management and the semi-criminal behavior of inmates are kept in balance. Kufalt succeeds with an effort to rent a small room. Liese, the daughter of the landlady, becomes his doubtful lover. Kufalt establishes together with other former prisoners their own writing office and receives an important contract. The solidarity among the colleagues breaks down quickly due to their own weaknesses, brutal intrigues, and mutual fights. But Willi Kufalt does not give up. He moves to a small town, becomes a successful advertisement recruiter for a newspaper and meets Hildegard Harder, whom he wants to marry. The good intentions fail when his prison past becomes known. From now on the Kufalt’s path goes steeply downhill. The prisoner Kufalt cannot escape his five-year prison life. It sticks to him and accompanies him at every turn. His cavalry to civil life is accompanied by the prejudices of his environment. The punishment makes him unfit for a normal life because the society does not want him in this everyday life. His dream of the respectable existence and the engagement bursts. He, the eternal underdog, is a failure both for the society and for the criminals. Relieved he goes back to prison where he is in peace – he is at home.

Fallada’s novel is closely linked to his own experiences based on short stays in the prisons in Greifswald and Neumünster which in turn reflect broader social developments in the eventful years between 1925 and 1945. He offers a faithful depiction of the social and economic problems that bedeviled the attempt to construct the Weimar Republic (1919-1933), but he also addresses subtler issues of civic responsibility and dented male pride.

Themes, Motifs, and Style of the Novel

Fallada’s rough-and-ready literary style is that of the little man trying to make ends often on the margins of the law. It typified the conventions of the ‘*Neue Sachlichkeit*’ (New Objectivity), a neo-realist approach in which he excelled. *Sachlichkeit* can be translated as objectivity, impartiality, sobriety, ‘matter of factness,’ or practicality. The term reflects not only a new style but also a new way of seeing. It was primarily based on the life feeling in the big cities, which had developed since the beginning of the 20th century. A new reality of technology, economy, society, and politics shaped the artistic consciousness of that time. It was a part of the modern movement and defined itself as literature similar to journalism. A central category was the observation. According to Smail (1998), the most important form of the literature of the ‘New Objectivity’ was a novel concerned with the disarray, anguish, and tension of commercial ‘*Angestellten*’ – figures who are involved in selling, advertising, and other growing consumer-orientated industries. Simple people of the modern mass society such as engineers, workers, secretaries, employed or unemployed, and small criminals are the main characters very often. Focusing on the socially critical importance of the narrative and characterization, it is argued that much of the everyday experiences of the protagonists are shaped by

commercial influences which penetrate their jobs, their places of entertainment and their private and public relationships in very subtle, but nonetheless powerful and often damaging ways. Fallada laid great importance on the objective presentation in his works. He wrote in a factual, sober, unsentimental, and accurate way about the social-critical topics of this period. Fallada's work expressed its intellectual detachment from man's fate with the intention to suppress any emotional connotations (Nackte Wahrheit: Die Neue Sachlichkeit in der Literatur 2017).

The author created realistic protagonists. The feelings of the people are there, but they are rarely shown. He described the reality accurately and without exaggeration to shake people awake through the ill-treatment and thus to change the society. People should be inspired by the "mass culture" for democracy. The representation of the everyday and unspectacular life was mostly in near vision as if through a telescope. Fallada turned away from nature and focused more on the future, the technology and the industry which were associated with it.

Thus, the protagonists coped with the uneventful life in a mass society, a life in which the individual faded away. The main maxim was to get up in the morning, follow the daily routine and fall exhausted into bed at night. In the nakedness of these texts, a certain resignation can be seen. But people at that time could not believe in great feelings, humanity, fate or God after the First World War and the industrialization. Looking back, the 'New Objectivity' in the literature can be understood as art which denied itself, and this makes it in the literature so convincing.

Language and the Narrative Technique of the Novel

Regarding formal details of the analyzed novel, the content of the texts is more important than the form because the writers of the 'New Objectivity' movement wanted to appeal to as many people from different social strata as possible. For this reason, the novel is written in an informal language and often in the style of a documentary-like and accurate reportage to be as objective as possible. The author used colloquial language because it could be easily understood and was thus accessible to everyone. Furthermore, the cinematic storytelling is typical as well as the focus on informing the readers and making them familiar with the circumstances of that time by providing a critical assessment without a specific judgment (Deutschsprachige Literatur. Interpretationen, Erklärungen, Charakteranalysen & Hintergründe 2010).

The narrative turns away from a pathetic form of writing. Instead of romantic, embellished or dramatized images, a very accurate and detailed description of the society is introduced. The attitude of the first person narrator is objective and distanced without exaggeration, pathos, and emotions. As the name of the era, also the language in the novel is very factual and exaggerated metaphors are given up. No feelings are expressed, and similarly to reports, there are no personal comments of the author. For the writers of this period, it was no longer important to be poetic or to invent new things. Their intention was only to describe reality on the basis of facts (Rhetoriksturm.de Literatur, Interpretationen, Aufsätze, Epochen, Biographien 2017).

In the stabilization phase which followed the inflation in the Weimar Republic, a general "objectivity" of the aesthetic form of expression prevailed. The "here and now" was in the focus of the New Objectivity. Since only a moment can be influenced or at least experienced, the representatives of the "New Objectivity" in the literature described their presence, dissected it, reflected on the social, economic and personal problems of their time and described a time of technological changes and of rapid progress. But even if there was a certain amount of social criticism in their studies of the presence, the representatives of the "New Objectivity" refused the ability to evaluate it. Cool and distanced observations were everything they allowed themselves. The weaknesses of the society were evident. Thus it was not necessary to

emphasize them artistically. Never before was art so straightforward and inartistic. Minimalism was the ideal – the less and the simpler the authors wrote, the more important became what was written.

The novel *Wer einmal aus dem Blechnapf frißt* can be considered a very typical representative of the “New Objectivity” regarding the motifs, narrative techniques, and language. The language of the novel is simple, coarse-grained, vigorous, objective, sober, cool, and precise with little rhetorical devices. To summarize the typical language features of the novel, dialect, slang, colloquial idioms, neologisms and incorrect grammar are used rather frequently.

Methodology of Collecting and Classifying Data

The corpus for the analysis is constituted by the novel *Wer einmal aus dem Blechnapf frisst*. A comparative analysis of the original text written by Hans Fallada (1934) and its Slovak translation by Šarlota Barániková (1974) was conducted to find out which translation strategies the translator has followed.

According to Galova (2017: 79), it is important to differentiate between the terms translation method, translation strategy, and translation procedure. The translation method or translation strategy is related to the whole text while the translation procedure focuses on actual translation problems.

The data collection process in this research study was conducted in the following way: In the first stage, German idioms from the aforementioned novel and their Slovak equivalents from the Slovak translation were collected. Since our primary goal was to examine cases where a German non-idiom had been translated with a Slovak idiom and vice versa, we also extracted the Slovak language idioms in places where no idioms in the source language text occurred. The main problem was to decide which expression should be considered an idiom and which not. Based on the definitions and classifications of idioms mentioned in previous paragraphs, we understand *idioms* as “word groups consisting of two or more words, a combination of which is integrated as one unit with specialized non-literal and figurative meaning of the whole.”

The data employed for the purpose of the present study consists of 260 idiomatic phrases extracted from the novel in both the original German text and its Slovak translation. This number includes 133 German idiomatic expressions translated with a Slovak idiom among which 33 expressions were translated by absolute equivalence, and 100 of them were translated by partial equivalence.

Furthermore, the data includes a total of 92 cases where a non-idiomatic expression in German text has been translated with a Slovak idiom. The last figure is related to 35 German idioms translated with a non-idiomatic Slovak phrase. The summary of the given data is presented in Table 1. The German non-idiomatic expressions translated with a Slovak idiom and German idioms translated with non-idiomatic Slovak phrases represent the compensation in kind as a translator’s preferred strategy.

Results of the Comparative Analysis

Although the compensation strategy has not received a lot of attention within the field of translation theory, it certainly deserves to be investigated. The reason, this strategy has not been examined sufficiently, is that it cannot be adequately illustrated as it would take up a considerable amount of textual space. The following section is devoted to the analysis of the illustrative examples of the most interesting translation solutions. The compensation in place was applied by the translator less frequently than the compensation in kind.

The overall findings of the comparative analysis expressed in numbers and percentage are shown in the table below. In Table 2, the results related to the application of compensation in kind are expressed quantitatively. The qualitative aspects of the compensation strategy and its further division into sub strategies are illustrated and discussed in more detail in Tables 3-6.

Table 1 Total Number of Idiomatic and Non-Idiomatic Translations

Translating a German idiom with a Slovak idiom	133	51%
Total equivalence	33	13%
Partial equivalence	100	38%
Compensation	127	49%
Translating a German non-idiomatic phrase with a Slovak idiom	92	35%
Translating a German idiom into a non-idiomatic Slovak phrase	35	14%
Total	260	100%

As we can see, the translator had a tendency to substitute German non-idiomatic phrases with Slovak idioms which resulted in partial alteration of the expressive quality of the source text. The author's stylistically neutral expressions were consequently replaced with stylistically colored expressions (e.g., source text neutral word → slang). The vice versa approach was applied in significantly fewer cases.

Table 2 Compensation strategy

<i>Translating a German non-idiomatic phrase with a Slovak idiom</i>	92	72%
Substituting neutral words with idioms	40	44%
Substituting colloquial words with idioms	32	36%
Substituting slang words with idioms	16	17%
Substituting pejorative expressions with idioms	3	3%
<i>Translating a German idiom into a non-idiomatic Slovak phrase</i>	35	28%
Substituting an idiom with neutral words	15	43%
Substituting an idiom with colloquial words	13	37%
Substituting an idiom with slang words	7	20%
Total	127	100%

This table focuses primarily on the compensation strategy applied in the translation. Drawing on our analysis, we discovered two major tendencies which can be further divided into seven distinct translational sub strategies: substituting neutral words with idioms, substituting colloquial words with idioms, substituting slang words with idioms, substituting pejorative expressions with idioms. The same division (with the exception of pejorative expressions) was applied in the vice versa approach. Within the compensation strategy, we concentrate only on the first major tendency; that is *translating a German non-idiomatic phrase with a Slovak idiom*.

As the table shows, in most cases the translator substituted neutral words with idioms, followed by colloquial and slang words. The group of pejorative expressions is represented only by three words. A very similar inclination is observable also in the second major tendency *translating a German idiom into a non-idiomatic Slovak phrase*.

Table 3 Substituting neutral words with idioms

Translating a German non-idiomatic phrase with a Slovak idiom	
Aber <i>ich bin nicht so dumm</i> .	Ale ja som <i>nepadol na hlavu</i> .
Und <i>ich sollte angeben</i> wegen rauskommen?	A <i>ja by som mal vyskočiť z kože</i> , že idem von?!
<i>Er ist ratlos</i> .	<i>Nevie, kam z konopí</i> .
<i>Bestimmt nicht</i> , ...	<i>Na to môžete vziať jed</i> ,
..., <i>meint</i> Batzke.	..., <i>priloží polienko</i> Batzke
..., <i>feige ist er</i> bloß, der Doktor.	... len doktor <i>má plné gate</i> .
..., und <i>es geht gleich wieder schief</i>.	... a zase <i>to pôjde dolu vodou</i> , ...
<i>Der brächte mich am liebsten um</i> .	<i>Utopil by ma v lyžičke vody</i> .
..., <i>der sich plötzlich sehr sicher fühlt</i>.	..., ktorý <i>sa zrazu cítil náramne na koni</i> .
In solchen Stunden <i>erntet er</i> , ...	V takých chvíľach <i>má bohatú žatvu</i> .
<i>Ich stell mich einfach hin vor den Jungen</i> und sag: ...	Jednoducho <i>vezmem chalana na paškál</i> : ...
Und wenn <i>er seine Sachen packt</i> , ...	A keď <i>si bude baliť svojich sedem slivák</i> .
<i>Er läßt es auf sich beruhen</i> und fragt:.....	<i>Nerobí si z toho ťažkú hlavu</i> a spýta sa:.....
<i>Läßt sich</i> Batzke <i>ungerührt vernehmen</i>.	..., <i>príkladá pokojne polienko</i> Batzke.
<i>Er hatte das nur so gesagt</i> , einfach hingesagt, ...	Povedal to len tak, <i>aby reč nestála</i> , ...
Immer her damit, <i>wenn einer so dumm ist</i> .	Sem s nimi, <i>komu není rady tomu není pomoci</i> .
<i>Jetzt fängt es erst richtig an</i> .	Až teraz <i>pôjde do tuhého</i> .
..., und <i>auf den falschen Weg geraten</i>.	... a <i>ocitli sa na šikmej ploche</i> .
<i>Hat er die Wahrheit gesagt</i> , heißt es.	No <i>nevodí za nos</i> .
Nach einer Viertelstunde <i>ist Kufalt besiegt</i> , ...	O štvrt hodiny <i>je Kufalt na lopatkách</i> , ...
Nun <i>bin ich doch ganz wirr geworden</i> .	Ale teraz <i>už naozaj neviem, kam z konopí</i> .
Aber <i>Seidenzopf hört nicht</i> , ...	Ale <i>Seidenzopf to púšťa jedným uchom dnu</i> , ...
Beerboom wird <i>zermalmt, zerquetscht</i> , ...	<i>Roznesie Beerbooma na kopytách, znosí ho pod čiernu zem</i> .
... <i>Sie haben andere Dinge im Kopf</i>.	..., <i>čosi inšie vám víta v hlave</i> .
<i>Was die getobt haben!</i>	<i>Išli z kože vyskočiť!</i>
..., <i>schimpfen die</i> bloß ...	..., <i>znosia ma pod čiernu zem</i> ...
Aber <i>ich weiß Bescheid</i> , meine Herrn, ...	Ale <i>ja viem, páni, odkiaľ fúka vietor</i> , ...
Weiber <i>gibt es überall</i> .	Ženských <i>je ako dreva v lese</i> .
..., <i>sagt</i> auch Liese.	..., <i>priloží polienko</i> aj Liese.
Wenn er sich einbildet, <i>er kann uns alles sagen!</i>	Nech si len nenamyšľa, že nám môže <i>povedať, čo mu slina na jazyk prinesie</i> .
... soll das Geld alles <i>verloren sein</i> ...?	..., majú tie peniaze <i>vyletieť hore komínom</i> ...?
... und dachte <i>damit hätte er ihn</i> ...	..., myslel, <i>že ho už má v hrsti</i> , ...
<i>Nicht war zu merken</i> von Batzke.	<i>Akoby sa bol pod zem prepadol</i> .
..., mit einem Raubmörder <i>haben sie es nicht nötig</i> zu arbeiten.	..., vraj <i>im bol čert dlžen</i> , že musia robiť s lúpežným vrahom.
Sollen die immer recht behalten und <i>ich immer unrecht?</i>	Oni majú mať furt pravdu a <i>ja mám furt ťahať za kratší koniec?</i>
..., dass Sie mich da so hilflos <i>haben sitzen lassen</i>.	..., že ste ma takého bezvládneho <i>nechali v kaši</i> .

Sie denken auch, Sie <i>sind allein schlau</i> .	A myslíte si, že len <i>vy ste pojedli všetok rozum</i> .
<i>Aber wo nichts ist, ist doch nichts</i> .	<i>Ale kde nič nie je, tam ani smrť neberie</i> .
Batzke <i>hat nicht sanft zugeschlagen</i> .	Batzke <i>s ním nezaobchádzal v rukavičkách</i> .
<i>Zu spät! Zu spät!</i>	<i>Pozde, milý drozde!</i>

As mentioned before the language in the novel is very factual and has a form of accurate and detailed description without expressing feelings and personal comments of the author. The objective and distanced attitude of the narrator is expressed through neutral language which does not use any stylistic devices such as exaggerated metaphors, similes or idioms.

In the analysis we identified forty instances of compensation in kind, particularly *substituting neutral words with idioms*. The effect of this substrategy was the expressive emphasis of the source text as well as dramatizing. In comparison with the German original the Slovak translation seems to be more stylistically and emotionally coloured as it contains a higher number of proverbs such as “*kde nič nie je, tam ani smrť neberie*” and sayings “*komu neni rady tomu neni pomoci*”; “*išli z kože vyskočiť*”, similies “*ženských je ako dreva v lese*” and other idiomatic expressions “*priložiť polienko*”, or “*nevedieť, kam z konopi*”.

Still, the translator makes an effort to preserve the informal and colloquial character of the everyday speech used by Fallada’s characters by integrating spoken language into her idiomatic translation e.g. “*ja mám furt t’ahať za kratší koniec*” and “*má plné gate*”.

Table 4 Substituting colloquial words with idioms

Translating a German non-idiomatic phrase with a Slovak idiom	
Der gibt ja heute an, noch und noch. <i>Richtig durchgedreht</i> , weil er übermorgen rauskommt.	Ten <i>má</i> dnes <i>rečí jak koza bobkov</i> . <i>Nemestí sa do kože</i> , že pozajtra vypadne.
<i>Der spinn</i> t ja schon.	Veď <i>mu to už lezie na mozog</i> .
..., <i>Sie spinnen</i> ja.	..., <i>straší vám vo veži</i> .
<i>Der spinn</i> t ja, ...	Ale <i>tomu straší v hlave</i> , otče, ...
..., <i>ich werde</i> jetzt <i>solide</i>.	..., radšej <i>budem sekat’ dobrotu</i> .
..., aber glaubst du <i>ein besseres Mädchen hab ich gekriegt</i> ..?	..., ale myslíš si, <i>že mi sadlo na lep čosi lepšie</i> ..?
Aber immer <i>krieg ich nur die kleinen Sachen</i> , ...	A vždycky <i>sa mi ujdú iba malé ryby</i> .
Mensch, ich sage dir, <i>wir wollen es fein haben</i>.	... <i>budeme sa mat’ jak prasce v žite!</i>
Ihre Stänkereien <i>habe ich satt!</i>	Už <i>mám</i> toho vášho podpichovania až <i>po krk!</i>
Meine Frau <i>hat die Sache getroffen</i> .	Moja žena <i>udrela klinec po hlave</i> , priateľu, ...
Wenn <i>es einem dreckig geht, wird alles schwer</i> .	Keď <i>má človek psi život, všetko vidí čierno</i> .
Die meisten Gefangenen <i>sind Stümper in ihrem Beruf</i> .	Väčšine väzňov <i>smerdí robota</i> .
... aber da <i>ziehen sie</i> schon <i>Gesichter</i> ...	..., ale vtedy už <i>struhnú kyslí tvár</i> ...
... und <i>haben mich niedergebrüllt</i>. ...	... a <i>znosili ma</i> rad radom <i>pod čiernu zem</i> , ...
Aber <i>todsicher</i> .	<i>Na to môžeš vziať jed</i> , ...
... dann <i>werden es</i> die Herren am grünen Tisch ja <i>kapiert haben</i>.	... a potom <i>sa páni od zeleného stola chytia za nos</i> , ...
Er kann froh sein, <i>wenn es damit noch abgeht</i>.	..., môže byť rád, <i>že sa mu to aspoň takto prepieklo</i> .

Der Inspektor <i>schüttelt sich vor Vergnügen</i> .	Inšpektor <i>sa ide popučit' od smiechu</i> .
Der Patzig <i>hat uns</i> zuerst gar nicht verkohlen wollen.	Patzig nás sprvoti vôbec <i>nechcel vodit' za nos</i> .
Weil <i>ich es überhabe!</i>	Lebo <i>toho mám už po krk!</i>
<i>Ohne Risiko ist nichts</i> .	<i>Bez rizika máš z koláča dieru</i> .
... nun <i>habe ich sie reingelegt</i>.	..., a <i>ja som prešiel cez rozum jej</i> .
..., ich muß drauf wie ein Blüchner, <i>richtig roboten</i>.	..., musím robiť ako Blüchner, <i>pracovať ako kôň</i> .
Sicher <i>hast du es falsch angefaßt</i> mit dem Direktor.	Iste <i>si to</i> u riaditeľa <i>vzal za zlý koniec</i> .
..., denn sicher <i>würden sie angepöbelt</i>.	..., lebo si iste <i>o nich budú otierat' jazyk</i> .
Wieder <i>war</i> Batzke <i>der große Mann</i> .	Batzke <i>bol</i> zasa <i>na koni</i> ...
Wer hat Ihnen denn den Quatsch <i>erzählt?</i>	Kto vám tie táraniny <i>zavesil na nos?</i>
... <i>mit Dummen ist eben nichts zu machen</i>.	... <i>komu neni rady, tomu neni pomoci</i> .
..., <i>er hing mit drin</i>.	..., aj on <i>v tom bol po krk</i> .
... und <i>er ist raus aus allem</i>.	..., a <i>je von z vody</i> .
Er sieht, daß <i>er es ganz dumm angefangen hat</i>.	..., že <i>to chytil za strašne zlý koniec</i> .
Hast du wieder <i>die Zunge laufen lassen?</i>	Zase <i>si nedržala jazyk za zubami?</i>

According to the stylistic classification of vocabulary, we can identify three distinct lexical layers: neutral, literary and colloquial. While the first one is stylistically neutral, the second and the third carry a distinctive stylistic quality. As we can see in the table above, the translator managed to preserve the stylistic quality of the original by substituting German colloquial expressions with Slovak idioms. For example, the colloquial “*spinnen*” was translated in three different ways: “*liezt na mozog*,” “*strašit' vo veži*,” “*strašit' v hlave*.” In some instances, the translator used an idiomatic expression which contained a colloquial word or phrase, e.g., “*richtig durchgedreht*” was translated as “*nemestí sa do kože, že pozajtre vypadne*” (*nemestí* is a colloquial form of the standard word *nevmešit'*; similarly *pozajtre* represents a colloquial form of the standard word *po zajtra*).

In like manner, the sentence “*Der Patzig hat uns zuerst gar nicht verkohlen woollen*” was transformed by a colloquially colored idiom “*Patzig nás sprvoti vôbec nechcel vodit' za nos*.” The colloquial character was achieved by the use of word “*sprvoti*” as a translation of neutral German “*zuerst*”. The last example which illustrates this approach can be demonstrated by the translation of the utterance “*mit Dummen ist eben nichts zu machen*” through Slovak “*komu neni rady, tomu neni pomoci*” (*neni* = colloquial of Slovak *nie je*).

Table 5 Substituting slang words with idioms

Translating a German non-idiomatic phrase with a Slovak idiom	
<i>Kommst du rüber mit der Sore</i> oder soll ich...?	..., ako to bude – <i>vyjdeš s farbou von</i> alebo to mám ...?
..., <i>kennst du den Laden</i> auch schon besser.	..., aj ty budeš <i>mat' takéto finty v maličku</i> .
Aber immer gleich <i>im Bruddel</i> , wenn <i>es verquer ging</i> .	Ale keď vám <i>bolo niečo proti srsti</i> , hneď <i>ste sa stavali na zadné</i> ...
<i>So blau!</i>	<i>Nepadol som na hlavu!</i>
... der ist hübsch gründlich <i>fertig geworden</i>, ...	..., <i>dali ho</i> teda poriadne <i>do laty</i> , ...
<i>Bei mir Fehlverbindung</i> von wegen dreizehn ...	<i>Ja som na hlavu nepadla</i> , ...
..., die <i>sich nicht</i> ewig <i>schinden lassen</i>, ...	..., čo <i>nedajú na sebe orat'</i> , ...
..., <i>euch nimmt ja</i> jeder Bauernfänger <i>hoch</i>.	..., <i>sadnete na lep</i> každému podfukárovi.
Der Kufalt <i>hat</i> uns überhaupt <i>reingerissen</i> , ...	A vôbec Kufalt nás <i>dostal do peknej</i>

	šlamastiky.
<i>Das ganze Leben hier draußen stinkt mich an.</i>	Celý život mi už <i>ide hore krkom.</i>
- dafür <i>läuft er sich die Absätze schief.</i>	- keby si mal <i>nohy po kolená zodrat'.</i>
Sie <i>haben sich</i> schön <i>reingeritten.</i>	<i>Dostali ste sa do peknej kalamajky.</i>
Ach, du denkst, <i>ich baldowere für dich?</i>	Myslíš, že <i>ti budem vy'ahovat' horúce gaštany z ohňa?</i>
Mensch, Batzke, <i>du hast aber einen Haufen Kies!</i>	Človeče, veď <i>ty máš peňazi ako pliev!</i>
Dem Freese <i>tränk ich es aber ein.</i>	Ale tomu Freesemu <i>riadne podkúrim.</i>
<i>Zu schlau.</i>	<i>Ten má ale za ušami.</i>

Slang is a language of a highly colloquial type characterized by informal style, which is often peculiar to a distinct social group. In Fallada's novel slang is mostly represented by vagabond language spoken by small criminals. Vagabond language is a special language that is used as a secret language among crooks or tramps or in similar social marginal groups. It differs greatly in vocabulary from the standard language on which it is based.

For instance the expression "mit der Sore rüberkommen" containing a slang word "Sore" which denotes *stolen goods or booty* was translated by means of an idiomatic expression "vyjst' s farbou von."

In every language, there are multiple slang expressions for "money." In the analyzed book the German slang word "einen Haufen Kies haben" (Kies = money) was translated with a Slovak simile "mát peňazi ako pliev" which equals an English idiomatic expression "to be rolling in money."

The slang verb "baldowern" which means *to spy out the land* is substituted by the Slovak idiom "vy'ahovat' horúce gaštany z ohňa."

Table 6 Substituting pejorative expressions with idioms

Translating a German non-idiomatic phrase with a Slovak idiom	
Gewienert, glänzt <i>wie ein Affenarsch.</i>	Vyšúrovanú <i>ako zákon káže.</i>
<i>Maul halten!</i>	<i>A jazyk za zubami!</i>
... ich wär doch <i>saudumm</i> , wenn ich wegen dreihundert Mark mir alles vermasseln wollte.	..... veď by som musel byť <i>mechom udretý</i> . aby som si do toho kvôli tým trom stovkám napľuval.

The term pejorative language refers to words and phrases that hurt, insult or mock someone or something. The vulgar and pejorative use of idioms seems to be avoided in the target text. The purpose of translating pejorative expressions with idioms is to soften the harsh language of the source text. In other words, target text idioms play the role of euphemisms – they substitute a mild, indirect, or vague expression for one which is thought to be offensive or blunt. However, this occurred only in rare cases.

Discussion

The word register, which influences the selection of idioms, has very often an informal nature in the analyzed novel. From the viewpoint of stylistic characteristics of an idiom, we frequently encounter the colloquial (*mit jemandem eine Sache schieben*), casual (*sich in die Falle hauen*), jocular (*jemandem den Buckel runterrutschen*), ironic (*nicht ganz in Ordnung sein*), euphemistic (*jemand auf die Luft befördern*), sometimes vulgar (*glänzt wie ein Affenarsch*) or pejorative (*jemandem die Fassade lackieren*) use of idioms in the source text. A similar tendency can also be

observed in the use of idioms when applied as frequent translation strategies in the target text.

The analysis of the applied translation strategies revealed the translator's effort to transfer linguistic characteristics of the individual characters, as a typical feature of the novel, into the target language. Thus the sociolect, the dialect of a particular social class, was preserved as a distinctive speech of an individual, considered as a linguistic pattern unique among speakers of the source language or dialect.

A minor idiomatic imbalance can be observed between the German source text and the Slovak target text. The translator shows a clear tendency towards applying more idiomatic expressions in the target text. We can speak about an overcompensating the loss of idiomaticity in her translations. This procedure can be identified as an individual shift in translation which was a result of the translator's poetics and idiolect – distinctive features in her own personal language, her individual linguistic choices, idiosyncrasies and other features that characterize her speech and writing and are peculiar to her as an individual.

Statistically, the number of analyzed idioms resulted in the following proportion: 35 cases of German idioms translated by Slovak non-idiomatic phrases vs. 92 cases of German non-idiomatic phrases translated by Slovak idioms. Frequent use of target language idioms indicates an inclination of the translator towards amplification of the expression in the translation. At the same time, the translator showed a tendency to weaken the rude expressions as the euphemistic use of the Slovak idioms is noticeable. The translator did her utmost to preserve the linguistic characteristics of the individual characters that used fixed expressions, slang, and colloquial idioms very often. To characterize the use of idioms in both texts (the source and the target text), they mainly served as linguistic devices for the characterization of the protagonists and communicative formulas for the imitation of spoken everyday communication.

Conclusion

Generally, in the artistic texts, idioms are means of the narrator which express the characteristics of the protagonists and their actions or help reproduce the everyday communication and thus construct the story plastically. In the novel *Wer einmal aus dem Blechnapf frißt* sociological connotations of idioms are important, and they are used for drawing a local, time and social coloring. Based on the analysis of the selected idioms it could be observed that different groups of idioms can be used for achieving an artistic effect.

A further conclusion, which can be drawn from the analysis, is that translating a non-idiomatic expression with a Slovak idiom is rather often used in the Slovak target text. This translation strategy is frequently used when a statement in the target text should be stressed expressively. Nida and Taber (1969, p. 106) mention that "whereas one inevitably loses many idioms in the process of translation one also stands to gain a number of idioms." Larson (1984: 116) notes that in order to keep the style of the source text, "there will often be words in the source language which are not idioms, but are best translated with an idiom." However, the compensation strategy is not restricted to idiomaticity or fixed expressions and may be used to make up for any loss or meaning, emotional force, or stylistic effect, which may not be possible to reproduce directly at a given point in the target text. In support of this idea, Newmark (1991) suggests that all puns, alliterations, rhyme, slang, metaphor and pregnant words can be compensated in translation.

This need was always recognized very pertinently by the translator of Fallada's novel. Even where a combination of words with a neutral meaning could

have been used, the translator applied very interesting and unusual idiomatic solutions. It is a proof of the proper understanding of the author's intention, profound interpretation of the source text and creating a subsequent sophisticated translation conception. The translator had to compensate relatively rare cases of missing idiomatic equivalence by rather frequent use of target language idioms. Therefore it can be stated that no stylistic loss occurred in the translation of idioms. The translator always managed to balance the translation of source language idioms by a single word or several words in the target language and vice versa, while preserving the style and function of the novel.

The final comment on the problem of translating idioms is related to the issue of cultural and language differences. According to Reid (2015), literature and literary texts are very closely connected with cultural identity. Every culture has developed differently, because it has gone through various phases, and this is also reflected in its phraseology. This also explains the phenomenon that related cultures share many common idioms. Therefore further examination of the English translation of the novel (*Who Once Eats out of the Tin Bowl*), which originated five years before the Slovak version, and its comparison with the Slovak translation would provide valuable insights not only into the style of the English translator but also into the degree of differences and similarities among German, English and Slovak languages.

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