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Odsjek anglistika

## **Završni diplomski rad**

**Difficulties in Translation of Idioms and Fixed Expressions in the Novel: “Bridget Jones's Diary” (Comparative Analysis between Croatian and Serbian translation)**

**Problemi prevođenja idioma i fiksnih izraza u romanu “Dnevnik Bridget Jones”  
(komparativna analiza srpskog i hrvatskog prevoda)**

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## **Master's Thesis**

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### ***Abstract***

The aim of this paper is a contrastive analysis of translation of idiomatic expressions in the novel “Bridget Jones’s Diary” by Helen Fielding from English into Serbian by Milica Kecojević and into Croatian by Duška Gerić Koren. The thesis will analyse lexical, semantic and syntactic aspects and different translation solutions. The comparative analysis will be particularly interesting considering the fact that the mentioned languages developed from Serbo-Croat for which according to Trudgill p. 145 “...it was usual to regard... as a single language with two somewhat different norms... Notice that there can be no linguistic answer at all to the question whether Serbo-Croat is one language or three languages.”

The paper consists of a brief introduction to the thesis, the novel, language and Helen’s specific style, figurative language, translation of figurative language, difficulties, strategies, solutions, examples, proposed solutions and conclusion.

***Keywords:*** translation of idioms and fixed expressions, difficulties, differences between two translations, various techniques and strategies

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## ***1. Introduction***

Language is a system of communication with literal and figurative meanings used among a particular community. The literal meaning refers directly to the words or sentences whereas the figurative sense is used for various descriptions or special effects where single words in an expression cannot be comprehended separately but only as a whole. Idioms are widely used in everyday language and are considered as one of the most important indicators of good command of language.

### ***About translation***

*“Without translation, I would be limited to the borders of my own country. The translator is my most important ally. He introduces me to the world.”*

— Italo Calvino

Catford (1995:20), defines the translation process as “the replacement of textual material in one language, by equivalent textual material in another language”. He distinguishes between total translation which is the replacement of SL grammar and lexis by equivalent TL grammar and lexis, and restricted translation that is based on the replacement of SL textual material at only one level.

Nida (1964:9) defines and explains the equivalence nature and conditions as the main objective of translation studies. He (1964: 8) makes a distinction between formal correspondence and dynamic equivalence. According to him, formal correspondence “focuses attention on the message itself in both form and content”. Its purpose is being as faithful as possible to the source culture and it lets the reader, as Nida (ibid.) puts it, “knows as much as he can of the customs, a manner of thought and means of expression”. Dynamic equivalent, on the other hand, seeks an equivalent effect on the target reader.

Munday: Up until the second half of the twentieth century, western translation theory seemed locked in what George Steiner (1998: 319) calls a ‘sterile’ debate over the ‘triad’ of ‘**literal**’, ‘**free**’ and ‘**faithful**’ translation. The distinction between ‘**word-for-word**’ (i.e. ‘literal’) and ‘**sense-for-sense**’ (i.e. ‘free’) translation goes back to Cicero (first century BCE) and St Jerome (late fourth century CE) and forms the basis of key writings on translation in centuries nearer to our own. (19). The real question, according to Schleiermacher, is how to

bring the ST writer and the TT reader together. He moves beyond the issues of word-for-word and sense-for-sense, literal, faithful and free translation, and considers there to be only two paths open for the 'true' translator: move the reader toward him, or leave the reader in peace as much as possible and moves the writer toward him. (Schleiermacher 1813/2004: 49) (28)

Jackobson as (cited in Bassnett 1980: 39) states that by introducing the notion of "equivalent in different", the translation can always be carried out regardless of the cultural or grammatical differences between the S and T text.

## ***2. About idioms and figurative language***

*"The difference between the right word and the almost right word is really a large matter — it's the difference between lightning and a lightning bug"*

— Mark Twain

Figurative language is described by Tom McArthur (1992:402) as ornamental unlike literal or plain language, and figures of speech are "regarded as embellishments that deviate from the "ordinary" uses of language. Besides general usage of language i.e. literal, the language in the book is not only figurative language but also figurative usage(492) in which figures of speech as metaphors occur often and which differs from plain, literal usage. It is further explained how a literal meaning of the words has developed into completely different meanings: e.g. a field is a patch of land, but it has developed into electromagnetic field.

Idiom defined by Tom McArthur (1992: 497) "an expression unique to a language, especially the one whose sense is not predictable from the meanings and arrangement of its elements, such as "kick the bucket" which has nothing to do with kicking or buckets."

A term idiom used in grammar and lexicology refers to a sequence of words that are semantically and often syntactically restricted, so that they function as a single unit. From a semantic aspect, the meaning of the individual words cannot convey the meaning of the 'idiomatic' expression as a whole. From a syntactical view point, the words often do not permit the usual visibility they display in another context, e.g. "It is raining cats and dogs." does not permit it is raining a cat and a dog / dogs and cats, etc. (Crystal 1980, p.179)

Translation of idioms is a huge challenge for any translator as they are very often not easy to recognize. As Mona Baker explains (65): "There are various types of idioms, some more easily recognizable than others. Those which are easily recognizable include expression

which violate truth conditions or those that are ill-formed and do not follow the grammatical rules of the language).

It is often difficult to recognize idioms and they might be translated literally by mistake.

Mona Baker says, "Generally speaking, the more difficult an expression is to understand and the less sense it makes in a given context, the more likely a translator will recognize it as an idiom (65). Baker also mentions that some idioms might be misinterpreted, i.e. when their literal meaning also makes sense (go out with).

(Longman, 1995:1348)clarifies that there are examples of some idioms with a literal meaning as“ a slap in the face”, which also has an idiomatic meaning (an intended action to offend or upset someone, especially someone who has tried very hard to do something) “*Keep your head above water.*” – Here again two meanings are involved: literal, to prevent yourself from sinking into the water and idiomatic meaning *to only just manage to continue to live on your income or keep your business working in spite of money problems (658).*

“*A pain in the neck*” could either mean a physical pain or idiomatically: (an irritating or annoying person)

Baker (1992) believes that "the main problems that idiomatic and fixed expressions pose in translation relate to two main areas: the ability to recognize and interpret an idiom correctly and the difficulties in rendering various aspects of meaning that an idiom or a fixed expression conveys into the target language (65). While talking about interpreting idioms Baker mentions misleading idioms that might have both literal and idiomatic meaning while some idioms might be very similar in both SL and TL but with complete or partial difference in meanings (66).

Baker specifies difficulties in the translation of idioms (68-71) as there might be no equivalent in SL to convey the proper meaning into TL, some may have similar counterpart in TL with different context of use; some idioms might have both literal and idiomatic usage in SL while their meaning cannot be properly transferred into TL. She also mentions using idioms in written discourse, the contexts and frequency.

Baker’s strategies for overcoming difficulties in translation of idioms might be summarised as follows (72-77):

Her first strategy is using an idiom of similar meaning and form conveying roughly the same meaning from TL to SL, consisting of equivalent lexical items. The second strategy is using an idiom of similar meaning but dissimilar form comprising different lexical items.

It is often possible to find an idiom or fixed expression in the target language which has a meaning similar to that of the source idiom or expression, but which consists of different lexical items. For example, the English expression “One good turn deserves another” and the French expression “A beau jeu, beau retour (a handsome action deserves a handsome return)” use different lexical items to express more or less the same idea (Fernando and Filavell, 1981 as cited in Baker, 1992). The third strategy is translation by paraphrase which is the most common method for translating idioms when there is no equivalent expression or when there are stylistic differences. Baker also emphasizes translation by omission in case there is no close match in TL and it is not possible to paraphrase either an idiom or single words.

As these symbols differ between cultures, and hence languages, translation cannot consist in providing exact equivalents of words in the source language, but rather: Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, firstly in terms of meaning and secondly in terms of style. (Nida and Taber 1969:12), taken from Mary Snell Hornby p 25, *The Turn of Translation Studies*, Benjamins Translation Library, 1984

(Klings 1986: 53) mentions that idioms are characterized by a considerable number of linguistic devices, particularly as regards style. Both texts contain metaphorical expressions, puns etc. A large range of linguistic features in the text should ensure a correspondingly large range of translation problems and increase the significance of the process analysis. (Taken from Mary Snell Hornby 123)

Most crucially, it conceals the fact that in order to produce the effect of transparency in a translated text, in order to give the reader the sense that the text is a window onto the author, translators must manipulate what often seems to be a very resistant material.

Simpatico in Venuti (287) mentions that transparency occurs only when the translation reads fluently, when there are no awkward phrasings, unidiomatic constructions or confused meanings, when clear syntactical connections and consistent pronouns create intelligibility for the reader.



### ***3. About translation of figurative language***

Translation of figurative language poses additional tasks for translators to express the proper meaning from SL to TL. In order to translate idioms and fixed expressions properly, the translator primarily needs to be able to recognize them in the source language, then decipher the meaning and finally identify a similar idiom or fixed expression in the target language. In these cases, it is of huge importance to avoid literal translation word-for-word from the source text and rather to focus on translating the message in a way that is natural in the TL.

Translation is a challenging task, in particular translating idioms. Pedersen (in Trosborg, 1997: 109) mentions: "The translation of idioms is as difficult as it is central.", whereas Larson (1984:143), argues that idioms should be translated carefully: "The translator must first be sure of the meaning of the idiom and then look for the natural equivalent way to express the meaning of the idiom as a whole." Larson also emphasizes the danger of translating an idiom literally as the result might be nonsense. (1984:20). Newmark, (1988:125) points out that idiom should not be translated word for word.

Therefore, components of an idiom cannot be translated in isolation. The translator should transfer the real meaning or image of an idiom which might cause various problems for a translator.

In my thesis I have pointed out peculiar examples that might be useful for the students of English and translation.

### ***4. About Bridget***

Many believed that the main character in the novel was based on the author's experiences which she denies admitting that her two friends were models for Jude and Shazzer (Whelehan:13). Many young women could recognise themselves in Bridget's life style and whilst the book was liked by women, it is interesting that also men found the book amusing and surprisingly enough the book became a great hit also among American readers.

Fielding probably deliberately borrows the surname of Jane Austen's main male character Fitzwilliam Darcy as a surname of her rich and arrogant solicitor Mark Darcy.

She also introduces Daniel Cleaver, an old acquaintance of Mark's, into the plot equalising the relations between them to the relations between Darcy and Wickham in "Pride and Prejudice." There is also a parallel between Bridget's mum Mrs. Jones and Jane Austen's,

Mrs. Bennet, Elisabeth's mum. All these characters bring something of Austen's humour and wit into the Fielding's novel.

Bridget Jones's Diary describes a year in the life of career-focused, self-involved Bridget in her thirties concerned with her weight, appearances and finding a boyfriend. The novel consists of twelve chapters written as a diary and mainly narrated in first person singular in which Bridget keeps track of her life starting with New Year's resolutions about big changes and improvement. Entries in the diary include calculation of Bridget's weight, alcohol and cigarettes consumption as well as her comments on progress or failures.

### 5. *About Fielding's humour*

Helen Fielding's sentences tend to lack a subject which makes them dynamic (p 81). "In a physically disastrous state but emotionally... (P 104). Still not here." Although brief, this group of words shows impatience and lost hope that he will come. (P 104 Drying hair now. Showing that she is in a hurry. P 45 Went to Jude's party. P 56 Hate Sunday night – showing loneliness, emphasizing the verb.

(p 10) **no subject:** *was just feeling crestfallen when* .....

MK (34) Osećala sam se k'o izduvan balon (morao se uvesti ženski rod i prezent)

DGK (28) Osećala sam se jadno

( p 10) *After all have degree in English*

MK (34) Na kraju krajeva, diplomirala sam engleski

DGK (28) Napokon, diplomirala sam engleski

(p 98) *am in disgrace and am laughingstock* – stress on feelings, or how somebody made her feel

MK ( 234) u nemilosti sam i predmet sam ismevanja

DGK (196) u nemilosti sam i predmet poruge

In addition, Fielding has a very specific humour which is very challenging to translate:

***I will not***

***Get upset over men, but instead be a poised and cool ice-queen***

MK sekirati se zbog muškaraca, već biti hladna i samouverena kraljica

DGK uzrujavati se zbog muškaraca. Umjesto toga bit ću uravnotežena, smirena ledena kraljica.

***Bitch about.....***

MK olajavati ljude iza leđa

DGK biti beštija

***I will***

***Purge flat of all extraneous matter*** – purge is much stronger than clean – it means clean thoroughly or in a political sense it means remove someone from his position.

***Eat more pulses***

MK – jesti više mahunastog povrća

DGK has not translated this sentence at all (omission)

***Get up straight away when waking up in the morning***

MK Ustajati čim se probudim

DGK has not translated this sentence at all (omission)

## ***6. Entering the realm of ornamental language***

Contemporary authors promote a diary format as a genre that can easier represent an authentic self as it is less literary and more private. (Cardell: 35)

Whelehan mentions Sylvia Plath's writing in first person in her *The Bell Jar* (1963) and Doris Lessing's diary format in *The Golden Notebook* (1962). Furthermore, there are also similarities with Erica Jong's confessional tone in *Fear of Flying* (1973)

Much has been written about *Bridget Jones's Diary*, and especially about Bridget's inability to control her life and her dependence on superficial ambitions: marriage, thinness and consumption. "In the film, Bridget's nervous smile, stuttering voice and uncomfortable gestures speak volumes when her words do not suffice, and in this sense this emphasis might, arguably, stress how she is not able to control herself to a fulfilling degree." (Stjernhold: 29)

The figurative language of the novel has been the inspiration for this thesis which will by comparing Serbian and Croatian translation of the novel, analyse Helen Fielding's style and focus on difficulties in translation of figurative language as well as finding solutions through various translation strategies.

*"I expect you are sick to death of us old Fuddy-duddies."* (H.F: 4)

Sigurno vam je **preko glave nas matoraca** (MK: 20)

Pretpostavljam da smo vam **mi starci na smrt dosadni** (DGK)

The meaning of "fuddy-duddies" is someone who has old-fashioned ideas and attitudes. (Longman 571) which means that both the Serbian and Croatian translators managed to convey the meaning in words "matorci" and "starci.". However, the translation of "sick to death" is better reflected in Croatian translation while keeping the meaning and form. The Serbian translation has no word "death" reflected in the meaning thus, it might be said that the Serbian translation uses paraphrase which sounds more natural in the target language.

*"I saw him being harangued by ... (HF: 5) Longman 648* – meansto make a loud speech that criticises or blames someone or tries to persuade people about something.

Kasnije sam videla **kako ga napadaju njegova majka i Una** (MK: 24)

Primijetila sam **kako mu Una i njegovamajka drže predavanje** (DGK: 20)

The English form is passive which would be unnatural in SLs (napada od strane....). since the meaning of "harangue" implies both "loud criticism and persuading" it might be stated that

both translators have managed to convey one of the meanings. Taking into consideration the context of the party and presence of Mark Darcy, the Croatian translation would be more acceptable.

Helen's amusing way of writing is evident in the following example:

“Being a woman is worse than being a farmer ... you only need to neglect it (the female body) for a few days *for the whole thing to go to seed.*” (HF:13)

Longman (1290), go /run to seed a) if a plant or vegetable goes to seed it starts producing flowers, seeds and leaves, b) if a person goes to seed, they become unattractive... fat, old

Mnogo je teže biti žena nego zemljoradnik....dovoljno je da opustite samo nekoliko dana *pa da korov izbije na sve strane* (MK:39)

Ženama je teže nego seljacima...sve to tako usklađeno jedno s drugim *da se sve izrodi ako se zapustiš samo nekoliko dana* (DGK:33)

The Serbian translation keeps the original meaning “to go to seed”, maintaining also a humouristic sense by using the word “korov”, while in the Croatian “da se sve izrodi” is less appropriate.

Another interesting example of translation varieties can be seen in the example below:

*Once bitten twice shy*

*MK Koga zmije ujede i guštera se boji*

*DGK Puhati na hladno*

In English the idiom is in the passive voice. MK translates it in the spirit of SL (reference to animals) and makes it understandable to the SL readers while DGK's translation “puhati na hladno” has the same connotation and is a cultural variance.

*I went hot and cold* (HF:16)

You can feel that your body is hot and cold at the same time, because you have had a shock.

"go hot and cold." Cambridge Idioms Dictionary

*Šlogirala sam se* (MK:54)

***Bila sam neodlučna (DGK:46)***

MK's translation denotes the state of shock that is very specific to Serbian language. DGK's translation is not accurate as it has no reference to the implied meaning "to be shocked" but denotes the meaning of "being indecisive"

***She pulled a face***

(HF:22) To make distorted, silly, or humorous facial expressions (at someone) for one's own or someone else's amusement.

"pull faces." Farlex Dictionary of Idioms. Expression on your face that shows dislike, disgust, or some other negative emotion or that is intended to be amusing, Oxford dict. of idioms p. 100

***Napravila je grimasu (MK:61)***

***Nakreveljila se (DGK:51)***

Both translations convey the meaning; however, MK beholds the syntax of SL (pull face) "napraviti grimasu", whereas DGK uses reflexive verb, thus, loses the rhythm of the SL.

***Young men*** have been proven by surveys to be ***completely unmarriageable*** (HF:17)

A istraživanja su pokazala da su ***mladi britanski muškarcipotpuno neoženjivi*** (MK50)

Ankete su pokazale da je ***mlade muškarce u ovoj državinemoguće uvući u brak*** (DGK:42)

MK is introducing "britanski" that is not mentioned in SL and "potpuno neoženjivi" is very robust and artificial translation. DGK uses a more appropriate term "nemoguće uvući u brak" which reads better in TL.

***He is having a f..... affair (HF:47)***

***Gad se švaleriše (MK:117)***

***Ima j..... ljubavnicu (DGK:100)***

In this example, MK uses a paraphrase which is a more common expression in Serbian, although DGK maintains the syntax of SL. However, none of translators have kept the phrase “affair”, which might be a cultural difference.

*On the one hand I was all nesty and goovy about Dannie (HF:52)*

*Bila sam skroz sentimentalna prema Danijelui spremna da s njim svijem gnezdo (MK:127)*

*S jedne strane sam prema Danielu bila sva medena i nježna (DGK:109)*

MK in her translation pictures a “nest” and Bridget’s readiness to settle down. On the contrary, DGK’s translation only shows Bridget’s feelings without her intention of settling down.

*I won’t make any dead fish jokes (HF:83)*

*Neću praviti glupe fazone (MK:201)*

*Neću pričati glupe viceve o krepanim ribama (DGK:170)*

*Dead fish explained by*<http://www.dictionary.com/browse/dead-fish> as limp; lifeless; unresponsive.

Also “The Dictionary of American Slang, Fourth Edition by Barbara Ann Kipfer, PhD. and Robert L. Chapman, Ph.D. Copyright (C) 2007 by HarperCollins Publishers” has similar references.

MK wording is a more appropriate translation by paraphrase, as dead fish is lifeless, then the joke is meaningless and boring.

DGK’s translation (failed translation by using word-for-word structure, as there is no equivalent in Croatian to connect jokes to fish), *riba* in Croatian can be used in an idiom “krupna riba” to refer to an important person

*Feel like Old Woman of the Hills (HF:95)*

*Osećam se kao metuzalem (MK:228)*

*Osećam se kao starica s brda (DGK:191)*

There was an old woman lived under the hill,

And if she's not gone she lives there still.

Baked apples she sold, and cranberry pies,

And she's the old woman that never told lies.<sup>[1]</sup>

[https://en.wikipedia.org/wiki/There\\_Was\\_an\\_Old\\_Woman\\_Who\\_Lived\\_Under\\_a\\_Hill](https://en.wikipedia.org/wiki/There_Was_an_Old_Woman_Who_Lived_Under_a_Hill)

<https://velikirecnik.com/2016/07/30/metuzalem/>

u Bibliji se spominje čovek koji je živeo 969 godina, zvao se Metuzalem, riječ koja se koristi za sve što je staro, čak i za drveće

Serbian translator albei using a paraphrase, finds a proper solution to convey the meaning and culture specific context, as Cicero says (quoted in Venutti) “words should not be counted but weighed” thus they should not convey “word for word translation”.

Serbian translation is more flexible and readable. Croatian wording in this example translates literally and generates artificial structures and meanings unknown in TL.

## 7.1 IDIOMS ABOUT APPEARANCES

p.13) Sometimes....., *Dennis Healey eyebrows*, face a graveyard of dead skin cells spots erupting, long curly fingernails like Struwelpeter, blind as bat and stupid runt of species as no contact lenses, flabby body flobbering around.

MK: (p. 39) Ponekad....., *obrvama a la Denis Hill\** (*Dennis Healey – britanski političar*. (*prim.prev*) licem kao grobljem mrtvih ćelija, bubuljicama pod erupcijom, *dugim, izuvijanim noktima kao u Makazorukog, mlitavim telom koje se trese kao pihitija*, bez sočiva *slepa kao šišmiš ili trinaesto prase*.

DGK: (p 33) Nekad....., *da pustim obrve poput Dennis Healeyja\** (*britanski političar, laburistički ministar šezdesetih i ministar financija sedamdesetih*), ostavim groblje mrtvih stanica na licu, pustim prišteve da se množe *ili nokte kao Škaroruki*, da sam bez *leća slijepa ko šišmiš, da dopustim da mi tijelo omlohavi i leluja uokolo*.



Merriam Webster explains *a runt* as an animal unusually small of its kind; especially: the smallest of a litter of pigs. The translation in the languages of our regions is most often: *zagržljao*.

Vukajlija depicts *trinaesto prase* as a an unwanted person and continues that the term is usually referred to a sow that has 12 nipples and very often gives birth to 13 piglets failing to feed the smallest one.

In both translations *trinaesto prase* is not a synonym to “*a runt*”

For example, in Blackadder, Boderick is referred to as *stinky runt*(smrdljiva nakaza).

**Blind as a bat** means having very bad eyesight. informal (p. 28) as mentioned in Oxford Dictionary of Idioms.

The same dictionary implies that this expression probably arose from the bat's nocturnal habits and its disorientated fluttering if disturbed by day. The poor eyesight of bats (and less frequently, moles) has been proverbial since the late 16th century.

MK *bez sočiva slepa kao šišmiš*

DGK *Da sam bez leća slijepa kao šišmiš*

Serbian translator introduces a culture-specific word “*pihtija*” (*hladetina*) which translated back into English means “*jelly*” thus the expression *flabby body flobbering* around has been properly translated by word “*pihtija*”. The above example can be supported by Cicero’s definition that a translator should not count words but should weigh them (my free translation of quotation in Norwegian, Skaaden, H). The same applies to the translation of the phrase “*stupid runt of species as no contact lenses*” since Serbian translator uses a phrase “*trinaesto prase*” described in Serbian-Serbian dictionary as the one who gets the least in any kind of distribution while Croatian as a strategy chooses to omit the whole expression.

*Talk about grass is always bloody greener.* The number of times *I’ve slumped, depressed, thinking how useless* I am and that I spend every Saturday night *getting blind drunk* and

moaning to Jude and Shazzer and Tom about not having a boyfriend; I *struggle to make ends meet and am ridiculed as an unmarried freak.....*,

MK: (p 141) *Tuđe voće je uvek prokleta slađe*.koliko sam samo puta obesila nos, totalno utučena, *misleći kako odmene nema vajde* i kako svaku subotu uveče provodim *tako što se napijem ko letva* i kako se jadam Džud, Šeron ili Tomu što nemam dečka. *Borim se da sastavim kraj s krajem* a svi me ismevaju kao nakazu od usedelice,

DGK: Da ne govorimo o tome da *je prokleta trava tamo negdje uvijek zelenija*. Koliko sam puta pala u depresiju, *razmišljajući o tome kako sam beskorisna* i kako se svaku subotu navečer *opijam do besvijesti* i jadam Jude i Shazzer ili Tomu kako nemam dečka; *borim se da sastavim kraj s krajem i rugaju mi se kao neudanom čudovištu*.

**Vajda** is described as “korist, dobit od nekog posla, od nekog odnosa, ostvareni interes, isto i fajda (tur)”

*Talk about grass is always bloody greener*. Other people's lives or situations always seem better than your own. **Oxford Dictionary of Idioms (p.128)**

This is a shortened form of the proverb 'the grass is always greener on the other side of the fence', usually used as a caution against dissatisfaction with your own fate in life. There are a number of sayings about the attractions of something distant or inaccessible, for *example blue are the faraway hills*.

Croatian translation fully corresponds to the English version using the noun “grass” and “tamonegdje” as “on the other side”.

By back translation of Serbian proverb “Other people's fruit is always sweeter” the Serbian translator uses the noun “fruit” preceded by adjective which is not an equivalent to *the SL*.

The translation is though interesting as the fruit is more tempting, it might even have connotations to Eden and forbidden fruit.

*Getting blind drunk*- very drunk

**MK** uses the term *pijan kao letva*(culture-specific translation as “letva” is a lath, very thin board which bends when put in water. Other culture-specific translations could be “pijan kao

zemlja” or “pijan kao majka”. Back translation “as drunk as a lath” makes no sense in English..

Bassnet states, “The translation of idioms takes us a stage further in considering the question of meaning and translation, for idioms, like puns, are culture bound.” (32)

**DGK** translates the original term *as opijam se do besvijesti*, from which it could be concluded that Croatian translation is closer in meaning although Serbian translation is more in the spirit of the TL.

### ***Out of the blue***

This phrase refers to a blue (i.e. clear) sky, from which nothing unusual is expected, without warning, very unexpectedly, informal. (Oxford Dictionary of Idioms),

### **MK 20 *iznebuha***

DGK p 17 s *neba u rebra*

There is an interesting play with words by both translators as both keep connection with the sky. In English “blue” refers to the sky, while both “**iznebuha**” and “**s neba u rebra**” keep the meaning of SL. Serbian expression

*My heart was sinking* in Longman is explained as *your heart/spirit sinks to lose hope or confidence especially when you feel unable to do everything you have to do*

### **MK *Stezalo mi se srce***

### **DGK *Gubila sam nadu***

Drvodelić (673) translates the term *steže mi se srce* as **I feel pangs (anguish)**

### **Feeling like I was dying**

### **MK Kao da me smrt goni**

### **DGK Činilo mi se da ću umreti**

DGK's translation corresponds both in form and meaning to the original text while MK uses a paraphrase *as if death were haunting me*, introducing a noun *death* and verb *chase* and in doing so she moves away from the source language in form, though expressing a similar meaning.

## 7.2 Weather idioms

**Rain-sodden London**(sodden – very wet and heavy) 1466 Longman Exams Dict

**MK Sivi kišni London**

**DGK Kišom zasrani London**

The expression refers to a general perception of London weather as wet and gray which is partially visible in MK's translation, but not in form. DGK intensifies the expression by introducing an expressive word and keeps the form of SL.

**There was a crack of thunder**

**MK Prolomila se grmljavina**

**DGK Pukao je grom**

Thunder, lightning

Both translators have managed to convey the meaning and transfer to form by using synonyms */grom-grmljavina/* and verbs */prolomila-pukao/*. DGK's translation has more similarity with SL in meaning as "*crack*" in this context has instantaneous effect whereas "*prolomila se*" has a more lasting effect. When translated into English "grom" is a thunder, whereas grmljavina is thunderstorm.

**Reality seemed to go out of window**

**MK Stvarnost je prestala da postoji (reality stopped existing)**

**DGK Realnost je odlepršala kroz prozor**

MK passes on the meaning by using a paraphrase but without keeping the form. DGK conveys the meaning and introduces verb “odlepršala” which compared to “go out of window” communicates the meaning and somewhat embellishes the very act of going out of the window.

**It was pissing with rain**

**MK Kiša je rominjala**

**DGK Kiša je cmizdrila**

It is pissing down (with rain) as mentioned in Longmans Exams dict p. 1154 – it is raining very heavily

It is pissing with rain – it is raining very heavily Collins C.

Both translators misinterpreted the expression as neither “rominjati” nor “cmizdriti” refer to heavy rain but to “drizzle” i.e. very light, fine rain, almost like mist Collins 434

I was so furious I kept jamming my foot down to the floor on the accelerator pedal *to give vent to my feelings* which is very dangerous. (page 2)

MK (p.18) Bila sam toliko iznervirana da sam neprestano pritiskala papučicu za gas *kako bih dala oduška svojim osjećanjima* a to je vrlo opasno. Pomirena sa sudbinom, gledala sam kako se figura Une Alkonberi – misteriozno deformisana reljefnim staklom na vratima – *približava u kostimu boje ciklame.*

DGK (p.15) Bila sam tako bijesna da sam svom snagom gazila po gasu *pokušavajući se ispuhati*, što je prilično opasno. Reznirano sam gledala kako se na mene obrušava obris Une Alconbury – zanimljivo deformiran iza neravnog stakla – *u dvodijelnoj opravi boje fuksije.*

While translating the colours of the clothes, the translators use completely different flowers, explained below:

Cyclamen Each flower is on a stem coming from a growing point on the tuber. In all species, the stem is normally bent 150-180° at the tip, so that the nose of the flower faces

downwards. *Cyclamen hederifolium* 'Stargazer' is an exception to this; its nose faces upwards. Flowers have 5 petals, bent outwards or up, sometimes twisted, and connected at the base into a cup, and five sepals behind the cup.

**Fuchsia** The color fuchsia was first introduced as the color of a new aniline dye called fuchsine, patented in 1859 by a French chemist François-Emmanuel Verguin. The dye was renamed magenta later in the same year, to celebrate a victory of the French army at the Battle of Magenta on June 4, 1859, near the Italian city of that name.<sup>[2]</sup>

Explanation of differences Drvodjelić p 399 dati sebi oduška – vent (relieve) one's feelings, thus Serbian translation giving proper meaning and emphasizing the SL determination to vent feelings, whilst the Croatian translation refers to “blowing” instead of venting.

State of emergency. Jude just rang up from her portable phone *in flood of tears*, and eventually managed to explain, *in a sheep's voice*, that she just had to excuse herself from a board meeting (Jude is Head of Futures and Brightlings) as she was about *to burst into tears* and was now trapped in the ladies' with Alice Cooper eyes and no make-up bag. (p. 6)

MK (p.27) Vanredno stanje. Džud je upravo zvala s mobilnog, *sva u suzama*, i jedva da objasni, *sneбивajući se*, kako je upravo morala da napusti sastanak odbora (*Džud je šef finansijskog u Brajtlingsu*) *da ne bi briznula u plač* i sad je zarobljena u ženskom ve-ceu, sa očima Alis Kuper i bez torbice sa šminkom.

DGK: (p 23) Uzbuna. Jude me baš nazvala mobitelom, *lijevajući potoke suza*. Na kraju mi je *strašljivim glasom* uspjela objasniti da je maloprije morala otići sa sastanka uprave (*Jude vodi odjel za sklapanje terminskih ugovora u Brightlingsu*) jer je *skoro briznula u plač*, a sad je zarobljena u ženskom zahodu, s očima kao alic Cooper i bez trobice sa šminkom.

*In flood of tears* – crying a lot Longman, p 538

Sva u suzama it refers to crying a lot but no reference to water flood, etc.

Lijevajući potoke suza - more adequate translation as it reflects the SL connection with water, flood, etc.

Drvodjelić, also expressions like: roniti suze – weep (shed) tears, kupati se u suzama -melt into tears/be dissolved in tears.

*In sheep's voice* (6) sheep are proverbial for their tendency to follow others in the flock. -

<https://en.oxforddictionaries.com/definition/sheep>

*Sne bivajući se MK 27 paraphrase*, different form and not an accurate meaning

*Strašljivim glasom DGK 23* it satisfies the form and to some extent the meaning

*MK –hesitating*

*DGK in timid voice, fearful*

Nida advocates of “dynamic” or “functional equivalence” in translation, formulated first in 1964. A translation of dynamic equivalence aims at complete naturalness of expression,” states Nida, “and tries to relate the receptor to modes of behaviour relevant within the context of his own culture.” (Nida 1964:159).

*Jude is Head of Futures and Brightlings*

Wikipedia defines *futures* are financial contracts obligating the buyer to purchase an asset or the seller to sell an asset, such as a physical commodity or a financial instrument, at a predetermined future date and price. Futures contracts detail the quality and quantity of the underlying asset; they are standardized to facilitate trading on a futures exchange

Investopedia explains *a futures contract* (more colloquially, *futures*) as standardized forward contract which can be easily traded between parties other than the two initial parties to the contract. The parties initially agree to buy and sell an asset for a price agreed upon today (the *forward price*), with delivery and payment occurring at a future point, the *delivery date*.

*(Džud je šef finansijskog u Brajtlingsu) MK 27*

*(Jude vodi odjel za sklapanje terminskih ugovora u Brightlingsu) DGK 23*

In this case DGK paraphrases the meaning in SL language not referring to financial aspect as “terminski ugovori” do not necessarily refer to a financial contract. MK uses the proper word for “head” and “futures” and keeps the form.

### 7.3 IDIOMS ABOUT MEN

*Slunk into the office crippled with embarrassment* about the message I had resolved totally to detach myself from David but then he appeared looking *unnervingly sexy and started making everyone laugh so that I went all to pieces*. (p.12)

MK: (p.37) *Ušunjala sam se u kancelariju, ophrvana stidom* zbog poruke. Odlučila sam da se totalno otkačim od Danijela, ali kad se pojavio, izgledao je *strašno seksi i počeo je sve da zasmjeva tako da sam se rastopila*.

DGK: (p 31) *Posramljeno sam se ušuljala u ured, sputana osjećajem neugode* zbog poruke. Čvrsto sam odlučila potpuno se izolirati od Daniela, ali onda se pojavio *obeshrabrujuće seksi i počeo sve nasmijavati pa sam se totalno raspametila*.

*Slink - Odšuljati se posramljeno Drvodelić*

*Slunk into the office crippled with embarrassment – neprilika, zbunjenost, smetenost*

*Ušunjala sam se u kancelariju ophrvana stidom Drvodjelić overcome with shame*

*Posramljeno sam se ušuljala u ured, sputana osjećajem neugode – discomfort, ill at ease*

Bassnett: Once the principle is accepted that sameness cannot exist between two languages, it becomes possible to approach the question of *loss and gain* in the translation process. (38)

Drvodjelić translates *crippled* as osakaćen.

MK's "ophrvana stidom" is much stronger than DGK's "sputana osjećajem neugode", however by using "posramljeno se ušuljala" the meaning gets conveyed. MK omits the real meaning of "slink" by doing without "posramljeno"

*I went all to pieces – lose control of one's behaviour/emotions (John O.E.Clerk)*

*tako da sam se rastopila (dissolve, melt – it is falling into pieces but not solid, but liquid, drops)*

*pa sam se totalno raspametila- the meaning is to lose your mind and power of judgement. The the mind is falling into pieces or exploding.*



Hrvatsko-hrvatski rječnik objašnjava

izgubiti pamet, sići s uma, izgubiti moć rasuđivanja (u prenesenom smislu: od fascinacije čime, zaljubljenosti i sl., kao *raspametio se od radosti*).

Fielding's intensive rhythmic style is worth mentioning as in the following examples:

*I will not:*

Fall for any of the following: alcoholics, workaholics, commitment phobics, people with girlfriends or wives, misogynists, megalomaniacs, chauvinists, emotional fuckwits or freeloaders, perverts

MK translates the above sentence as: padati na sledeće tipove: alkoholičare, radoholičare, **vezofobe, zauzete (s djevojkama ili ženama), ženomrsce**, megalomane, šoviniste, emotivno sjebane i parazite, perverznojake.

DGK selects different expressions as: padati na ovakve tipove: alkoholičare, radoholičare, **one koji se panično boje obveza, one koji imaju curu ili ženu, mizogine**, megalomane, šoviniste, emocionalno sjebane, parazite ili perverznojake.

“Vezofob” interesting translation of “commitment phobics” by MK as, although using one word only, it fully communicates the meaning of SL, whereas DGK paraphrases using a long language chunk but with the same meaning.

According to Newmark a paraphrase is an amplification or an explanation of the meaning of a segment of the text. (90)

Newmark mentions „A 'shift\* (Catford's term) or 'transposition1 (Vinay and Darbelnet) is a translation procedure involving a change in the grammar from SL to TL. One type, the change from singular to plural, e.g. 'furniture'; *des meubles*, when SL grammatical structure does not exist in TL, where literal translation is grammatically possible but may not accord with natural usage in the TL (86)

***The rich divorced-by-cruel-wife Mark*** – quite tall – was standing with his back to the room, scrutinizing the contents of Alconbury's bookshelves: mainly leather-bound series of books about the Third Reich, which Geoffrey sends off from Reader's Digest. (p. 3)

MK (p.21) *Bogati Mark, razveden od okrutne žene* – i prilično visok – stajao je leđima - okrenut sobi, snimajući sadržaj Alkonberijevih polica s knjigama: uglavnom izdanja o Trećem rajhu u kožnom povezu, koje je Džefri naručivao preko Riders dajdžesta.\* ( Reader's Digest – časopis sa izabranim člancima iz drugih novena i časopisa) prim.prev

DGK uses a different word for *divorced: Mark, bogat, rastavljen od okrutne žene.....*

Another example of translation variations are the following paragraphs:

(p. 7) But then and now it is certainly embarrassing every time we see him and he thinks we are *the Bitch Queens from Hell* – which, as Jude points out, is a misapprehension because, although we have discovered our Inner Bitches, we have not yet unlocked them.

MK: (p.30) Ali .....Sad je svaki susret s njim jezivo neprijatan pošto on očigledno misli da smo *kraljice zloće iz pakla*, što je – kao što Džud primećuje – zabluda, jer, ako **smo otkrile naše unutarnje zlobnice**, još ih nismo oslobodile.

DGK: (p 25) ..... pa nam je sad jezivo neugodno svaki put kad ga vidimo, a on misli da smo *najveće paklene beštije* – što je, kako ističe Jude, potpuno pogrešno jer, *ialo smo otkrile beštije u sebi*, još im nismo dopustile da se razuzdaju.

Fielding's personification of objects and her amusing style is evident in the nest sections:

(p. 10) Skirt is demonstrably neither sick nor abscent. *Appalled by management's blatantly sizist attitude to skirt*. Considering appeal to industrial tribunal, tabloids etc. Jones. (Bridget making spelling mistakes)

MK: (p.33) Poruka Kliv. Suknja dokazano nije bolesna niti odsutna. *Šokirana flangrantnim dimenzionističkim stavom uprave prema suknji*. Razmišljam da se obratim privrednom sudu, tabloidima itd.Džouns.

DGK:(p.28)Suknja sigurno nije nibolesna ni odsutna. *Zgrozilo me neukusno procijenjivnje duljine kojemu je uprava podvrgnula suknju*. Razmišljam o mogućnosti obraćanja privrednom sudu, tabloidima itd.

Orthographic differences are also important to note as visible below:

(p.23) At last I got to the bottom of Mum and Dad. I was beginning to *suspect a post-Portuguese-holiday-Shirley-Valentine-style scenario* .....does not really matter.

MK:(p. 61) Konačno sam dokučila šta se dešava s mamom i tatom. Počela sam da sumnjam da postoji *postportugalski scenario u stilu Širli Valentajn* \* (kao fusnota -Shirley Valentine – junakinja istoimenog filma (Luis Gilbert, 1989) o sredovečnoj ženi koja je na letovanju u Grčkoj upušta u vezu s vlasnikom lokalnog restorana i odlučuje da se ne vrati kući prim.prev nikakav problem.

DGK: Napokon sam shvatila šta se događa sa mamom i tatom, Već sam pomislila da se poslije putovanja u Portugal počeo ostvarivati scenarij tipa Shirley Valentine .....doista nije važna.

(p.35) Am going to cook shepherd's pie for them all – British Home Cooking. It will be a *marvellous, warm, Third-World-style ethnic family party*.

MK: (p. 91) biće to *divna, topla porodična zabava kao kod naroda iz trećeg sveta*.

DGK (97) krasna topla, etnička obiteljska zabava u stilu trećeg svijeta

#### 7.4. ABOUT BRAIN, MIND, INTELLIGENCE

*I racked my brain*-rack your brains (or brain) make a great effort to think of or remember something.

A rack was a medieval instrument of torture consisting of a frame on which a victim was stretched by turning rollers to which their wrists and ankles were tied. To rack someone was to torture them on this device and the image in this idiom is of subjecting one's brains to a similar ordeal in an effort to remember something.

**MK Mućnula sam glavom**

**DGK Naprezala sam mozak**

Back translation of “*Mućnuti glavom*” in Drvodelić dictionary: found under “*razbijati sebi glavu*” which has a similar meaning to the TL referring to “causing pain” while the Croatian translator opts for a less equivalent solution in which “the brain gets trained”, strain back, muscle, eyes.

(p.90) Elaine was invited to their ruby wedding! She said, pausing breathlessly and expectantly. *My mind went blank.*

MK: (p 217) Elejn te je pozvala na proslavu svoje godišnjice braka, reče i zastade puna očekivanja, bez daha. **Mozak mi stade.**

DGK: Elejn te pozvala na proslavu njihove godišnjice braka? Rekla je zastavši bez daha i puna očekivanja. **Mozak mi se zablokirao.**

Go blank – you are suddenly unable to remember something (Longman Exam Dict)

Both translations convey the lexical meaning. MK’s translation – my brain stopped, DGK, my brain got blocked (it is usual to translate “brain” as mozak, and “mind” as um in B/S/C).

(p.106) Hamph. *Incensed by patronizing article* in the paper by *Smug Married journalist*. It was headlined, with *subtle-as-a-Frankie-Howard-sexual-innuendo-style-irony*: “*The Joy of Single Life*”.

MK (256) Hm. *Razbesneo me članak* u novinama koji je *napisala srećno udata novinarka* a pod naslovom: “*Radosti samačkog života*” *protkan suptilnom ironijom i seksualnim aluzijama u stilu Frenkija Hauarda\** (Frankie Howard – engleski televizijski i pozorišni komičar (prim.prev)

DGK: Hmf. *Razbijesnio me pokroviteljski ton novinskoga članka* koji je napisala sretno udana novinarka, naslova *Zadovoljstvo samačkog života*, protkan suptilnom ironijom i seksualnim aluzijama u stilu Frankeyja Howarda (fusnota – britanski komičar)

*The joy of single life*

Radosti samačkog života

Zadovoljstvo samačkog života

Lexical difference, back translation of “zadovoljstvo” is “pleasure”

MK omits “patronizing” while DGK translates “patronizing article” by adding “ton novinskog”,

“patronizing” – talk to someone as if thinking that they are less intelligent or important (patronizing attitude or tone) /s visoka/

Newmark defines culture as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression (94)

*tedious-beyond-belief manuscript from lunatic* – tedious je dosadan

MK 31 neverovatno udavan rukopis nekog ludaka

DGK nevjerovatno opširan i mučan rukopis nekog luđaka

P 11 skirt-health summit (samit o zdravlju suknje). The word *summit* is a very amusing choice of words as if the skirt affairs are discussed by the biggest world powers.

MK 36 hoćeš da se nađemo da razmotrimo zdravstveno stanje suknje

DGK želiš li se sastati radi rasprave o suknjinom zdravlju

106 *Mrs. Smug Married-at-twenty-two*

MK 256 Gospođa srećno udomljena još u dvadeset drugoj

DGK 215Kako sretno udana u 22.-oj misli da to može znati

*Unusual Fielding coins*

When I got to the Alconbury's and *rang their-entire-tune-of-town-hallclock-style doorbell* I was still in a strange world of my own – nauseous, vile-headed, acidic. (Helen Fielding p.2)

Milica Kecojević (MK) (p. 18) Kad sam stigla do Alkonberijevih *i pritisla zvonce, koje se oglašava kao sat na gradskoj skupštini*, još sam bila u svom mutnom stanju: bolela me glava, bilo mi je muka i davila me je gorušica.

Duška Gerić Koren (DGK) p.14) (Kada sam stigla Alconburyjevima i *pozvonila na zvonce koje svira cijelu melodiju sata s gradske vijećnice*, još sam bila u vlastitom čudnom svijetu mučnine, glavobolje i želučane kiseline.

*rang -tune-of-town-hallclock-style doorbell*

*i pritisla zvonce, koje se oglašava kao sat na gradskoj skupštini MK*

SL does not read “utter a sound” which is one of the meanings of the verb “oglasiti” which as back translation could be “sound like” as translated by MK “oglašava”

DGK uses the more appropriate expression “svira cijelu melodiju” and has such a way of emphasizing the word “tune.”

*pozvonila na zvonce koje svira cijelu melodiju sata s gradske vijećnice DGK*

(p.90) Elaine was invited to their ruby wedding! She said, *pausing breathlessly and expectantly. My mind went blank. Elaine? Brian and Elaine?Cohn-and-Elaine?Elaine-named-to-Gordon-who-used-to-be-head-of-Tarmacadamin-Kettering-Elaine?*

MK: (p 217) Elejn te je pozvala na proslavu svoje godišnjice braka, reče i *zastade puna očekivanja, bez daha. Mozak mi stade.Elejn?Brajan i Elejn?Kolin i Elejn?Elejn udata za Gordona bivšeg direktora Održavanja u Keteringu*, ta Elejn?

DGK: Elejn te pozvala na proslavu njihove godišnjice braka? Rekla je zastavši bez daha i puna očekivanja.Mozak mi se zablokirao. Elaine? Brian-i-Elaine?Colin-i-Elaine?Elaine-udana-za –*Gordona-predsjednika- Tarmacadama-u Keteringu?*

**Fixed expressions:**

Unlike idioms, fixed expressions typically offer neither wisdom nor an image. As mentioned by All about Semantics web page, “*Two heads are better than one*” creates a bizarre, yet

effective, visual idea of one body that operates with two heads, while the idiom's meaning is that two people working on a problem have a better chance of solving it than just a single thinker". Fixed expressions are more often a collection of words with individual meaning that have nothing to do with one another.

"All of a sudden" is a perfect example. "All" means a totality, a location or moment in time in which everything is included. "Of a" is really just a grammatical phrase with no internal meaning of its own. "Sudden" refers to something completely unexpected; it is only the final word in this expression that contributes meaning to the fixed expression, which is simply another way of saying "suddenly."

Broad Sky Blog offers a list of one thousand most common fixed expressions and idioms in the English language. As not all of them can be included in this study, I have chosen only several examples that are interesting for differences between English and B/S/C:

*For the first time, on the other hand, just in case, of course, at least, for no reason, succeed at, at noon, on Monday, in need of, at war with, it depends on, on foot, to have a preference for, at random, in a nutshell.*

Baker (64) points out to transparent meanings of fixed expressions and explains the meaning of *as a matter of fact* which can be deciphered from the meaning of each word. Fixed expressions are clear, they are just language patterns that remind the reader of the expressions' various contexts and collocations.

Rosamund Moon argues that fixed expressions can be understood completely only if viewed within the texts in which they appear. They resemble idioms as they might be slightly or not changed at all. Unlike idioms most of them have a transparent meaning, i.e. they can be understood even if divided: by all sense etc.

The following examples show some differences between the two translations:

***Beyond all sense***

***Preko svake mere MK***

***Gotovo besmisleno DGK***

The Serbian translator uses a proper term in the TL whereas the Croatian translation fails to reflect the proper meaning, as the back translations would read *almost meaningless*.

Just managed to press Alt Screen *in the nick of time* (HF:9)

*Uspela sam samo da pritisnem (omission of in nick of time)* (MK:33)

*U sekundi* sam uspjela kliknuti Alt Screen( DGK:28)

MK chooses to translate the phrase *in the nick of time*, by *samo*, avoiding to use *u trenutku* or *u sekundi*.

*Took no notice of Daniel* (HF:30)

*Nisam uopšte primećivala Danijela* (MK:81)

*Nisam se obazirala na Daniela* (DGK:68)

MK in this case reflects the proper meaning whereas DGK's translation moves away from the original and would in back translation read as: *I did not pay attention to Daniel*

*Daniel does not seem to be here yet* (HF:18)

*Izgleda da* Danijel još nije stigao (MK:52)

Čini se da *Daniela još nema* (DGK:44)

The above example shows the difference between Serbian and Croatian variant which existed also in the period when it was one language, i.e. Serbo-Croatian.

*I could not help myself* (HK:18)

*Nisam mogla da se suzdržim* (MK:53)

*Nisam se mogla suzdržati* (DGK)

The same explanation refers to the mentioned example. Difference in usage of a verb, i.e. the Serbian language has modal verb + da + 1<sup>st</sup> person singular, whereas the Croatian language has modal verb + infinitive.



In Norman Shapiro's opinion (in Venuti) the translation is as an attempt to produce a text so transparent that it does not seem to be translated. He continues that a good translation is like a pane of glass, where one only notices that it's there when there are some imperfections, scratches, or bubbles. He further points out that the translation should never call attention to itself.

*that as far as (HF:23)*

*i da je što se njega tiče (MK:62)*

*i da on u životu ne mora više raditi (DGK:52)*

DGK for no visible reason uses free translation with no reference to the original text whatsoever.

*How come (HF:54)*

*Kako je moguće (MK:133)*

*Kako to (DGK:114)*

In the above example, both translations are possible.

*By the way (HF:58)*

*Uzgred (MK:141)*

*Oh, kad smo već kod (DGK:121)*

Both translations transfer the casual mode and the relaxed mood of the expression.

*Never mind (HF:59)*

*Šta te briga (MK:143)*

*Nije važno (DGK:122)*

In MK's translation there is a tone of rudeness and impatience which was not Fielding's intention, thus the Croatian translation manages to express a proper tune of the phrase.

*In fact (HF:63)*

*Omission: baš bih mogla (MK:153)*

*Omission: mislim da bih morala (DGK:129)*

Interestingly enough, both translators choose to omit to translate **in fact**. However, although seemingly an unimportant expression, the function of **in fact** is an introduction to adding more detailed information to what has just been said. Translation of each word is important and no translator is entitled to create a new piece of art. We should only do our best to transfer the meaning and style of the writer.

*Oh, for God's sake (HF:65)*

*Oh, za ime boga miloga (MK:157)* more appropriate and equivalent to its English meaning

*O bože dragi (DGK:132)* it actually refers more to 'Oh, my god'

*Fat chance – very unlikely (O.E.Clark p. 187)*

*MK nema šanse* back translation, no chance

*DGK je, ziher,* yeah sure in back translation

## CONCLUSION

As mentioned in Sino-US English Teaching, May 2015, Vol. 12, No. 5, 369-386  
doi:10.17265/1539-8072/2015.05.007, the Paradigm Shifts in Translation Studies: Focus on  
Linguistic, Cultural, Social and Psychological Turns Hosni Mostafa El-daly United Arab  
Emirates University, Al Ain, UAE

(“Translation is occasionally taken too lightly by some. However, translation is in fact a serious business that should be approached sensibly in order to avoid poor results. First, some people may, mistakenly, think that knowing a foreign language makes a translator. This is the most common translation misconception and the most damaging one. A translator must have in-depth understanding and knowledge of at least two languages: a foreign language and a mother tongue.”) (371)

Accordingly, Modern Translation Studies are no longer concerned with examining whether a translation has been “faithful” to a source text. Instead, the focus is on social, cultural, and communicative practices, on the cultural and ideological significance of translating and of translations, on the external politics of translation, on the relationship between translation behaviour and socio-cultural factors. In other words, there is a general recognition of the complexity of the phenomenon of translation, an increased concentration on social causation and human agency, and a focus on effects rather than on internal structures. (379)

In the book *Translation and Identity in the Americas: New Directions in Translation Theory*, Edwin Gentzler proposes that “the next turn in translation studies should be a social-psychological one, expanding a functional approach to include social effects and individual effects” (Gentzler, 2008, p. 180). As the name implies, social and psychological turn has close relation with the study of psychology and sociology (381)

The shift of paradigms again broadens the scope of translation studies. As the focus transfers from text to mind, this time, the scope includes not only language, context, but also the inside world of human being. With the broadening of the scope, translation studies will usher in a new turn—the social and psychological turn (382)

After the comparison of the original novel with the two translations, it can be concluded that the Serbian translation keeps the spirit and semantics of the source language, which in my opinion is the best way to translate. Professor Midhat Riđanović stated that we should be faithful to the original text until it starts „squeaking“ in the target language, i.e. until it

becomes unnatural. The Croatian translator very often uses techniques and syntagms that are far too free which as a consequence creates a completely different meaning, for example: “My heart was sinking” is translated as “Stezalo mi se srce”, whereas in Croatian it is: “gubila sam nadu.” In this case the best proof for flawed translation is back translation: “gubila sam nadu” does not reciprocate the original meaning. The word “heart” is lost and a new word “hope” is introduced. There are also other numerous examples implying incompatibility of the Croatian translation. These are my personal views of the translation techniques and a possible topic for further research in translation variations between the two languages that have developed from the same language.

Thus, my recommendation supports the professor Riđanović’s method to adhere to the original text as much as possible; otherwise the reader may miss out on its idiosyncrasies and tain the overall impression of the content, style, meaning and the lure of the author’s language, ho

It might seem that there is a misbalance in research of idioms and fixed expressions in the thesis despite its title, but the justification is that fixed expressions are less complicated to translate and the idioms are more amusing and more challenging to explore.

As my closing concept it is worth mentioning that it would be utterly amusing to read the Bosnian translation of “Bridget Jones’s Diary”.

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