

UNIVERSITY OF JYVÄSKYLÄ

**TRANSLATION OF IDIOMS
IN THE FINNISH VERSION OF DAN BROWN'S THE DA VINCI CODE**

A Pro Gradu Thesis in English

by

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TRANSLATION OF IDIOMS IN THE FINNISH VERSION OF
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Tutkielman tarkoituksena on selvittää idiomien kääntämistapoja. Materiaali koostuu Dan Brownin teoksesta *The Da Vinci Code* ja sen suomenkielisestä käännöksestä *Da Vinci –koodi*. Tutkielmassa pyritään vastaamaan seuraaviin kysymyksiin: 1) Onko alkuperäinen idiomi saatu siirrettyä kohdekieliseen tekstiin? 2) Mitkä seikat vaikuttavat idiomien käännettävyyteen? 3) Kuinka idiomit on käännetty? sekä 4) Ovatko idiomit käännösongelma? Tutkimus on deskriptiivinen ja kvalitatiivinen. Muutamia prosenttilukuja on kuitenkin käytetty selventämään eri käännöstapojen jakautumista.

Alkuperäisestä teoksesta poimittiin 392 idiomiesimerkkiä ja niille etsittiin vastineet suomenkielisestä käännöksestä. Esimerkit analysoitiin käännöstavan ja muotorakenteen mukaan. Idiomiesimerkit jaoteltiin kahteen pääryhmään sen mukaan, oliko lähdekielen idiomien viesti säilytetty kohdekielisessä tekstissä. Ensimmäinen ryhmä sisältää esimerkit, joissa idiomi on säilytetty käännöksessä. Tämä ryhmä jaettiin edelleen neljään luokkaan, joista ensimmäinen sisältää idiomit, jotka on käännetty sanatarkasti, ja toinen idiomit, joiden käännös on kohdekielen idiomi. Kolmannessa ryhmässä idiomi on käännetty selittävällä ilmauksella ja neljännessä normaalilla, ei-idiomaattisella ilmauksella. Toinen pääryhmä, eli idiomit, joita ei ole siirretty kohdekieliseen tekstiin, sisältää kaksi alaluokkaa: tapaukset, joissa idiomi on jätetty kokonaan pois käännöksestä, sekä esimerkit, joissa käännös on niin sanottu false friend, oikeaa muistuttava, mutta kuitenkin väärä käännösvastine.

Tutkielman tulosten mukaan suurin osa tutkituista idiomeista oli siirretty kohdekieliseen tekstiin, ja näistä selvästi suurin osa oli käännetty normaalilla, ei-idiomaattisella ilmauksella. Idiomien käännettävyyteen vaikuttivat kohde- ja lähdekielten väliset yhtäläisyydet sekä idiomien rakenne. Idiomi ei ole merkittävä käännösongelma.

Tutkielman tulokset osoittavat, että vaikka idiomi ei aiheuttanut juurikaan ongelmia käännöksessä, idiomeja käännettäessä tulisi muistaa, että kohdekielisen ilmauksen täytyy pystyä välittämään lähdekielen idiomien sanoma ja säilyttämään sama tyyli ja vaikutelma huolimatta kielten välisistä rakenne-eroista tai eroista lähde- ja kohdekulttuurien välillä.

Asiasanat: translation, idiom, metaphor, translation equivalence, translation strategies

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1. INTRODUCTION

Translating any elements of text that have a certain intended effect and function in the source language is a challenge for a translator. If the designed impact of the text is not conveyed from the source language to the target language, the translation is not justified. Since every language has its own idiomatic expressions, idioms are worth studying in terms of their translations. In fact, to know how to use idioms fluently in a particular language requires having an excellent command of that language. Similarly, knowing idioms of a particular language suggests that one has an excellent command of that language. For these reasons, idioms are important and interesting as an object of research within translation studies.

The present study will focus on the topic of translating idioms. More specifically, this study will examine how the idioms in the original version of Dan Brown's novel *The Da Vinci Code* have been translated in the Finnish version the novel, *Da Vinci – koodi*, translated by Pirkko Biström. The research questions that will be dealt with in this study concern translatability, translation strategies, and translation problems in terms of idioms in Brown's novel. The questions of whether a particular idiom has been transferred from the source language into the target language, and which features affect the translatability of idioms will be looked at. Moreover, the present study will examine the different strategies used in translating idioms. Finally, the question whether idioms are problematic for a translator will be looked at.

The examples of idioms were collected from the English version of the *The Da Vinci Code* and its Finnish translation. After this, the examples were analysed and classified into two major groups, according to whether the idiom has been preserved in the Finnish translation. The material was further divided into several subgroups according to the type of translation and the type of phrase. The material was then analysed in terms of describing the characteristics of each group and the reasons for choosing the particular translation strategy.

This study aims at showing what kind of issue an idiomatic expression is in terms of translation, whether it is problematic or not. In addition, the present study attempts to

find out what types of solutions there are for translators in dealing with idioms. This study will make a practical contribution to the professional field of translation, in terms of offering information on translating language-specific elements. The present study will also help translators to recognise idioms better in the source language text and to treat them in colourful and creative ways in their translations. Moreover, this thesis may also introduce some new idiomatic expressions and their translations that have not yet come up in any previous study.

First, in the review of literature some basic concepts concerning this study will be examined. A few definitions of translation will be discussed, as well as the concept of equivalence and the theory of skopos. The issues of translatability and translation strategies will also be examined. In addition, a brief glance at translating fiction will also be taken. Next, the other basic concept of this thesis, an idiom, will be looked at in terms of its definitions and characteristics. Moreover, one will examine different types of idioms. Finally, the theoretical background will concentrate on combining these two broad concepts, translating and idioms, and thus the issue of translating idioms will be discussed. After the review of literature, the research problems of this thesis will be explained, which will be followed by the description of the data and methodology used in this research. After this, the data will be analysed in detail. The analysis will be followed by the discussion and final conclusion of this study.

2. THEORETICAL BACKGROUND

2.1 Translation

The communication between people who speak different languages has always been a significant form of linguistic performance. Since there are approximately 6000 languages spoken in the world, the need for translation between languages has existed as long as there have been different languages (Paloposki 2002: 350). Thus, the activity of linguistic translation can be regarded as an important means of communication. Moreover, translation is often used to eliminate the problems of international communication. (Wilss 1982: 17.)

The central concepts that will be used in this study are translation and idioms. At first, a few basic definitions of translation will be discussed. After that, the concept of equivalence will be explained in detail. Next, one of the most important theories in the field of translation, the theory of skopos will be examined from a few different perspectives. Finally, the issue of translatability will be looked at before concentrating on different translation strategies.

In addition to the concepts mentioned above, a few more terms will be brought up several times in this research. The concepts source language and target language, as well as source language audience or readers and target language audience or readers will be used to refer to the two languages that are involved in a particular translation process. The source language is the one from which the text is being translated, and the target language is the language into which the text is being translated. In terms of the present study, the source language is English and the target language is Finnish.

2.1.1 Definitions of translation

The term translation can be defined in several different ways. According to Nida and Taber (1969: 12), translating is reproducing in the receptor language the closest natural equivalent of the source-language message, primarily in terms of meaning and secondly in terms of style. Thus, translating must aim primarily at 'reproducing the message', that is, conserving the content of the original message rather than

striving for identity. Although in Nida and Taber's view the style is secondary to the content, the style is nevertheless significant in translating. However, reproducing style may not result in equivalence, which is always the aim of every translation. It is therefore a functional equivalence that is required, whether on the level of content or on the level of style. The concept of equivalence will be further discussed later.

In order for the translator to be able to choose between these opposing features of meaning and style, Nida and Taber (1969: 14–15) suggest a set of priorities, which define translating from the perspectives of form and comprehensibility. The first priority is *contextual consistency*, which views the translation in terms of its linguistic forms. The second is *dynamic equivalence*, which is based upon the receptor's reactions. The third priority according to Nida and Taber's system is *the heard form of language*, and it deals with the typical circumstances of communication. The fourth priority, which has to do with *the forms that are acceptable to the intended audience*, concerns the translation from the viewpoint of the types of audience.

Another way of defining translation has been presented by Bell (1991: 5). His view on translation shares some of Nida and Taber's ideas. According to Bell's view, translation is the expression in another language of what has been expressed in another, source language, preserving semantic and stylistic equivalences. Bell (1991: 13) also points out that the term 'translation' can refer to three distinguishable meanings. At first, it can refer to the activity, the process of *translating*. Secondly, it can mean the product of this process, *a translation*, the tangible object such as the translated text. Or, thirdly, it can refer to the abstract concept, *translation*, which includes both the earlier mentioned meanings. In the present study, all these three senses of the term translation are used.

Moreover, Bell (1991: 11) mentions Tytler's three laws that are the basis of a good translation. These laws suggest that the translation should give a complete transcript of the issues of the original work. It should also preserve the style and manner of writing equivalent to those of the original. In addition, a good translation should have all the ease of the original work.

In terms of the present study, the definitions presented by Nida and Taber as well as Bell can also be applied to translating idiomatic expressions. In fact, in translating idioms the meaning of the message is significantly more important than the style, since an idiom conveys a message by using words and phrases that are not necessarily familiar in that particular order or in that context in some other language. In other words, since idioms are always language-specific, the translator must pay more attention to preserving the content of the message than the stylistic features.

Furthermore, according to Catford (1965: 20), translation is always uni-directional, which means that the translation process is always performed in a given direction: from a source language into a target language. This argument is not always without gaps, because in some cases the act of translation can be performed in two different directions. For example, translation is two-directional when comparing the translation of a particular text with the text in the source language. In this case, the translation can be said to be made in two directions. In Catford's (1965: 20) view, the term translation can be defined as the replacement of textual material in one language by equivalent textual material in another language. Catford (1965: 20) points out that by using the expression *textual material*, one emphasises the fact that it is not the entirety of a source language text that is translated. Instead, one tries to find the target language equivalent that replaces the textual material in the source language.

By contrast to these above mentioned definitions of translation, Hatim and Mason (1997: 14) suggest another kind of view of translation. According to their communicative approach, translation is communication; a translator communicates with the target audience as well as with the text being translated. Every text is a set of communicative events, and by exchanging meanings translators transfer these meanings to the target text receivers. Hatim and Mason (1997: 14) point out that the translators not only participate in the conversation between the source and the target texts, but also negotiate an agreement between them in order to make them communicate despite the linguistic and cultural limitations. This definition of translation can be applied to idiomatic expressions as well. When translating such language-specific material as idioms, the translation is communicative, since the translator is communicating with the target language audience in terms of

transmitting the meanings of the source language expressions for the target audience to read and understand.

Moreover, Hatim and Mason (1997: 27) explain their communicative view of translation with the help of a scale of values. At the one end of the scale there are the textual occurrences that are maximally cohesive and coherent, and in which intertextuality is least complex. On the other hand, at the other extreme of the scale there are the textual occurrences whose cohesion and coherence are not easily determined or attained, and in which intertextuality is not very transparent. Hatim and Mason describe these two ends of the scale by the terms communicative stability and communicative turbulence.

2.1.2 Concept of equivalence

One of the most central concepts in translation theory is the idea of *equivalence*. Translation equivalence has always been, however, a very controversial concept, since it has been used in several slightly different meanings by different translation theoreticians. According to Koskinen (2002: 375), the concept of equivalence is generally used to determine the sameness between the original text and its translation in terms of linguistic elements, the form of the text, or the communicative function of the text.

Nida and Taber (1969: 12–13) emphasise the fact that a translator must not aim at conserving the form of the message of the text being translated; instead, a translator should try to achieve the reproduction of the message. Thus, Nida and Taber stress equivalence rather than identity. When translating elements of language that are specific to a certain language, such as idioms, one has to carefully assess the need for translation equivalence in that particular case. For example, the equivalence in terms of linguistic elements or form of the text is not always possible or even necessary, while the equivalence in terms of the communicative function of the text is often needed when translating idiomatic expressions.

In addition, Nida and Taber (1969: 12–13) state that the most successful translation does not sound like a translation. This means that a good translation avoids

“translationese” or formal fidelity, which could result in an unfaithful translation. Therefore, Nida and Taber suggest that the best way to translate is to find *natural equivalents* for the translated message. However, a natural equivalent is not the best solution in every case. For this reason, Nida and Taber point out the idea of *the closest natural equivalent*, the use of which would end in the most felicitous translation.

In Catford's (1965: 27) view, the idea of translation equivalence can be regarded as an empirical phenomenon, in which case equivalence is found by comparing source language and target language texts. Catford emphasises that one must make a distinction between *textual equivalence* and *formal correspondence*. A textual equivalent is any target language text that is the equivalent to a given source language text, whereas formal correspondence refers to any target language category that occupies the same place in the ‘economy’ of the target language as the given source language category occupies in the source language. Thus, a *textual translation equivalent* is any target language form that is regarded as the equivalent of a given source language form.

Popovic (Bassnett 1995: 42–43) distinguishes four types of translation equivalence: *linguistic*, *paradigmatic*, *stylistic*, and *textual*. Linguistic equivalence refers to the linguistic homogeneity between source and target languages, whereas paradigmatic equivalence is uniformity in grammatical structures. In stylistic equivalence, there is functional equivalence between source and target languages, and the meaning remains unchanged. Finally, by textual equivalence Popovic refers to the syntactic equivalence between texts, that is, their form is identical. In terms of translating idioms, the type of translation equivalence that would be the most suitable of these different equivalence types presented by Popovic would be the stylistic equivalence. As mentioned before, idioms, which are very language-specific material, do not need to have the exact same grammatical or syntactic structures in two different languages, since it is the meaning of the expressions that is the most important. Thus, when there is stylistic equivalence between the source language idiom and the target language expression, the meaning remains the same and the message is transferred successfully from one language into another.

According to Wilss (1982: 138–139), the vagueness of the concept of translation equivalence is due to several reasons, which he examines from three perspectives: translator-specific, text-specific, and recipient-specific. The translator-specific aspects of translation equivalence concern the dissimilarity between different translators, which is the result of different linguistic and extra-linguistic volume of experience. This fact explains the idea of shifted equivalence, which means that a translator is forced to look for simultaneities between languages by shifting equivalent elements of text to textual points away from the original. Thus, the result of any translator's activity is determined by his or her own preference for the text to be translated.

By contrast, text-specific aspects of translation equivalence include the characteristics of a given text. A translator may be confronted by several problems concerning different texts, such as semantic interpretation problems and syntactic complexity. These semantic ambiguities and syntactic differences force a translator to make decisions concerning the choice of words and sentence structures, which may lead to different translations of one and the same text by different translators. (Wilss: 1982: 141–142.)

According to Wilss (1982: 144) the receptor-specific factors of translation equivalence are also crucial. He states that the role of the target language recipient is evident, since very often the translator has a particular target group in mind when translating. However, sometimes the translator does not know to whom he or she is translating, which can cause problems for the translator, because often many semantic and syntactic choices are determined by the interest and skills of the recipient. These receptor-specific factors of translation equivalence are crucial in terms of idioms and their translations, since the target audience has an important role in the case of translating elements of language that are language-specific. Thus, the translator should know the target audience and the characteristics of the target language.

2.1.3 Theory of *skopos*

The theory of *skopos* was developed in Germany in the late 1970s, and it is an approach to translation that shows the change from linguistic translation theories to more functional translation approaches. The term *skopos* is derived from Greek, and its literal meaning is *purpose* or *goal*. Thus, according to the *skopos* theory, when translating non-literary texts, the contextual factors related to the translation cannot be avoided. These factors are the culture of the intended audience and the function which the text must perform in that particular culture for those readers. (Routledge Encyclopedia of Translation Studies 1998: 235.) The theory of *skopos* is very important in terms of translating idioms, because idioms are very often specific to a certain language, and therefore the culture of the target language readers and the function of the text in that culture must be taken into account when looking for suitable translation equivalents for idiomatic expressions.

According to Reiss and Vermeer (1986: 55–58), in every type of translation the purpose of the translation is crucial. They claim that it is more important to achieve the purpose and the function of the translation than to translate in a certain way. Thus, there is no absolute way of translating or any absolute translation, since every translation varies according to the given *skopos*. Reiss and Vermeer also suggest two further rules: the coherence rule and the fidelity rule. The coherence rule determines that the target language text must be coherent enough to allow the readers to understand it, taken into account their background knowledge and the circumstances of that particular situation. According to Reiss and Vermeer's definition, understanding is an ability to analyse one's own situation, and this understanding is confirmed by receiving feedback. Moreover, when the receiver is able to interpret the feedback as sufficiently coherent, it is the case of mutual understanding. This coherence can also be called intratextual coherence.

The fidelity rule, on the other hand, refers to the intertextual coherence between the translated text and the source text. The fidelity rule determines that there must exist some relationship between these two once the principle of *skopos* and the rule of coherence have been satisfied (Routledge Encyclopedia of Translation Studies 1998: 236). According to Reiss and Vermeer's (1986: 65) description of the fidelity rule, if

every translation is dependent on the skopos of the translation, the translation must be loyal to its source text in terms of both content and form. In terms of translating idioms, the fidelity rule is more important than the coherence rule, because according to the fidelity rule, there must be a relationship between the source language idiom and the target language idiom. However, in translating idioms, the relationship does not always need to involve loyalty to the form of the source and target texts. As mentioned before, the content is more important than the form when translating language-specific elements.

Intertextual coherence is subordinate to intratextual coherence. If the translation as a target text is understandable in accordance with the skopos, its characteristics can be studied. However, it must be noted that the target culture receivers do not usually compare the translation with the source text; instead they receive the translation as an individual text. (Reiss & Vermeer 1986: 65–66.)

Reiss and Vermeer (as quoted in *Routledge Encyclopedia of Translation Studies* 1998: 236) emphasise that skopos of the target text and that of the source text can be different. This is due to the fact that skopos varies with text receivers. According to Reiss and Vermeer, in cases where skopos is the same for the target text and the source text it is a question of functional constancy, whereas the situation where the skopos is different between these two texts is called the change of function. Thus, the translation strategy a translator uses with each text being translated must be selected according to the skopos of the two texts. Therefore, the source text is only one of the constituents that affect the translation process. This is true also in terms of idiomatic expressions; translators cannot make the choice concerning the translation strategy based on exclusively the source language idiom. Instead, they must examine both the source language idiom and the target language and the target culture, since every language has its own idiomatic expressions, and thus they are not always literally the same as in some other language.

According to the translation theory presented by Reiss and Vermeer (as quoted in *Routledge Encyclopedia of Translation Studies* 1998: 236), a translation can be defined as an offer of information to members of one culture in their own language

about information first offered in another language within different kinds of cultural circumstances. Thus, one can state that the translator offers information according to the target text skopos that has been defined by the initiator. However, the skopos is not specified arbitrarily; it is determined by the requirements and expectations of the target text readers.

2.1.4 Translatability

The concept of translatability is one of the central ideas to be discussed especially when the question is translating elements of language that are not simple and straightforward. Thus, when translating idioms, which are very language-specific elements, discussing the idea of translatability is essential.

According to the general view, translatability is the capacity for a meaning to be conveyed from one language to another without changing drastically. The concept of translatability can operate at three levels: rationalist, relativist, and translating without paying attention to the individuality of languages. At the rationalist level, meanings of language items are universal and therefore they are translatable into their different language-specific representations. According to this view, the relation between meanings as ideas and the representation of meanings is considered rather free. On the other hand, for the relativist these two are more closely bound together. The third view supports the idea that texts should be translatable out of the demand for individuality that every language has. (Routledge Encyclopedia of Translation Studies 1998: 273–274.)

Catford (1965: 93–94) points out that source language elements are not absolutely *translatable* or *untranslatable*, instead they are often *more* or *less* translatable. In Catford's view, a text is untranslatable when it is not possible to express the functionally significant features of the situation concerned into the contextual meaning of the target language text. This is true also in the case of idioms. A certain idiomatic expression is not absolutely translatable or untranslatable, since the translatability of idioms depends on the languages involved in the translation process as well as the source language and the target language cultures.

Untranslatability can be divided in two categories: *linguistic* and *cultural untranslatability*. Linguistic untranslatability often happens in cases where an ambiguity that is typical of the source language text is a functionally significant feature. When the target language has no corresponding language item, the text is untranslatable. Linguistic untranslatability is common for example with source language items that play with words. (Catford 1965: 94.)

By contrast, cultural untranslatability occurs when a certain situational feature, which is functionally significant for the source language text, does not exist in the target language culture (Catford 1965: 99). Some examples of this type of untranslatability are certain words and expressions that are absent from the target culture, such as the concept of *snow* in some African culture.

However, Catford (1965: 101) points out that it is not necessarily essential to make the distinction between these two types of untranslatability. In fact, cultural untranslatability may be the same as *collocational untranslatability*, which refers to the fact that it is not possible to find an equivalent collocation in the target language to the source language expression. According to Catford's (1965: 101) definition, collocational untranslatability is untranslatability that is caused by any possible target language near-equivalent of a certain source language lexical item having a low probability of collocation with the equivalent target language items in the source language text which occur normally together with the given source language item.

The idea of translatability can thus be studied by analysing texts or speech (*parole*) rather than language systems (*langues*). Translation is said to depend on the incommensurability of the two languages not only as its problem, but also as its condition. In Coseriu's (Routledge Encyclopedia of Translation Studies 1998: 274) view, in addition to studying translatability only on the level of meanings, it can also be analysed in terms of references and sense. Thus, according to Coseriu's definition, translating is "reproducing the same reference and the same sense with the means of another language".

Quine (Routledge Encyclopedia of Translation Studies 1998: 275) states that the idea that reference and sense are well enough defined by the meaning does not necessarily lead to the invariance of the content in translation. In his view, while *occasion sentences*, which are sentences created under the same situational conditions, can be translated with relative reliability, *standing sentences*, that is sentences depending on a certain situation, are translatable only because of the possible historical circumstances. Moreover, *observation sentences* are between these two extremes, and only *logical connectives* are absolutely translatable.

2.1.5 Translation strategies

Any translation is affected by the quality of the source language text, as well as the purpose and function of the translated text (Ingo 1990: 34). Consequently, a translator must pay attention to different matters with different texts. Thus, there are several different translation strategies, each of which is applied with the suitable type of text. The following section includes several translation strategies that can be used in general; translation procedures concerning particularly idioms will be discussed later in more detail.

Casagrande (Ingo 1990: 65–68) proposes that translations can be divided into four different categories according to the purpose of the text. At first, *a pragmatic translation* means translating the source language message into the target language as clearly and efficiently as possible in order to transfer the correct and unambiguous information to the target text. Thus, a pragmatic translation does not aim at conveying the source text linguistic forms, instead it emphasises the semantic aspect. This translation strategy is used for example in translating single words or texts from a certain special field.

The second type of translation according to Casagrande's (Ingo 1990: 65–66) classification is *an aesthetic-poetic translation*. In contrast to a pragmatic translation, the emphasis of an aesthetic-poetic translation is on the linguistic form of the translation. Thus, the primary aim of this type of translation is not expressing the contents of the source text. An aesthetic-poetic translation strategy is used for

example when translating poems, song lyrics, proverbs, aphorisms, and any other texts that have aesthetic value.

An ethnographic translation is the third type of translation according to Casagrande's (Ingo 1990: 67) system. This translation means that a translator explains the problematic expressions or phenomena that are caused by the differences between target language and source language cultures in order to make the translated text accessible to its readers. Thus, a translator aims at adapting the translation according to the target audience. Some examples of this translating strategy are the translations of the Bible, in which, due to the striking cultural differences and the thousand years between the original text and its modern translations, the translators must explain and clarify some aspects of the target language text to the readers.

The last translation category according to the purpose of the text is *a linguistic translation* (Ingo 1990: 67–68). In this translation strategy the translator tries to find equivalents to the constituent morphemes of the source language in such a way that the emphasis is on the linguistic structures, that is, the grammar. Thus, when using a linguistic translation strategy, the translator does not produce idiomatic target language; instead he or she tries to highlight the structures of the target language. This translation type is used for example in contrastive studies and for educational purposes.

When examining these four types of translation strategies in terms of idioms, one can say that a pragmatic translation and an ethnographic translation are the strategies that are the most suitable with idiomatic words and phrases. In translating idioms, one must pay attention to the semantic aspect of the source language phrase as well as the target audience for which the translation is intended. Neither linguistic forms nor aesthetic value of the texts or phrases have a crucial role in translating idioms.

Translation strategies can also be divided in a slightly different way. Catford (1965: 21–26) distinguishes between several types of translation in terms of three broad characteristics: extent, level, and rank. Firstly, the distinction according to the extent of translation has been made between *full* and *partial translation*. In a full translation

the entire text is translated, which means that every part of the source language text is replaced by the target language text material. By contrast, a partial translation means leaving some parts of the source language text as they are; they are simply transferred to the target language text. If one has to choose between full and partial translation when dealing with idiomatic expressions, the more suitable translation type would be partial translation. This is because the translation of an idiom cannot be full, due to the fact that idioms are language-specific material.

Furthermore, Catford (1965: 22–23) makes a distinction between *total* and *restricted translation*, which relates to the level of language that is involved in the translation process. According to him, in total translation all levels of the source language text are replaced by target language material, which means for example replacing source language grammar and lexis by equivalent target language grammar and lexis. On the other hand, by restricted translation Catford refers to the replacement of source language textual material by equivalent target language textual material at only one level. In this type of translation, the translation process is performed for example only at the level of phonology, which produces phonological translation. Similarly, a graphological translation is performed only at the graphological level, which means replacing the source language graphology by equivalent target language graphology. According to Catford (1965: 24), a restricted translation can also be performed only at one of the two levels of grammar and lexis, which refers to the act of substituting the source language grammar for equivalent target language grammar, but with no replacement of lexis, as well as the act of substituting the source language lexis for equivalent target language lexis, but again with no replacement of grammar. Translating idioms would be restricted rather than total translation, since an idiom can be translated only at one level, and it is not necessary to perform the translation on all the levels of the source language text.

In Catford's (1965: 24–26) view, the third type of translation deals with the rank in a grammatical hierarchy at which the process of translation is done. *A free translation* is unbounded, that is translation in which equivalences shift freely up and down the rank scale. By contrast, *a word-for-word translation* is rank-bound, which means that it sets up word-to-word equivalences, but not equivalences between high-rank units,

such as clause or sentence. Between these two extremes, there is a *literal translation*, which may start as word-for-word translation but makes changes in conformity with target language grammar. An idiomatic expression can be translated by using any of these three translation strategies. However, the choice of the strategy is determined by the source language phrase and the target language and the target culture.

Another way of looking at translation procedures has been presented by Wilss (1982: 86–89). According to him, one can divide translations in *literal* and *non-literal translations*. Wilss states that this distinction can cause major problems because of the vague definitions and fluctuations of the two concepts. These difficulties are often caused by the two concepts of similar type, *literal (true-to-the-word) translation* and *free translation*. One does not often make a clear enough distinction between the concepts of literal translation and word-for-word translation, since these concepts are often used synonymously. In addition to these divisions, Wilss (1982: 97–99) distinguishes seven types of translation strategies, of which the first three are included in the category of literal translation, and the remaining four in the class of non-literal translation. First, there is *emprunt*, that is the carryover of the source language lexemes into the target language without formal or semantic changes. The second type is *calque*, the loan translation of source language material that is accepted by the target language audience. Other types of translation procedures according to this classification are *literal translation*, which means replacing the source language syntactic structures by target language structures, and *transposition*, which is rendering the source language material by structures that have the same meaning but do not coincide formally. Finally, *modulation* as a translation strategy refers to the change in the point of view, *equivalence* means replacing a source language situation by a communicatively corresponding target language situation, and *adaptation* indicates compensation at the textual level for sociocultural differences between the source and target language communities.

Jakobson (1959: 233), on the other hand, views different translation procedures from a slightly different perspective. According to him, there are three different ways to interpret a verbal sign. First, there is *intra-lingual translation* or rewording, which means translating a certain message by interpreting verbal signs with the help of

other signs of the same language. In this translation strategy, one uses words or phrases that are to some extent synonymous to explain the message being translated. However, this does not result in total equivalence, since synonymous words cannot always be interpreted as perfect equivalents. Jakobson points out that a word, a code-unit of the highest level, can be fully interpreted only by using an equivalent combination of code-units, that is a message referring to this code-unit.

The second translation strategy according to Jakobson's (1959: 233) classification is *interlingual translation* or translation proper. This refers to actual translation, which is translation in the most common sense of the term. Interlingual translation is therefore interpreting verbal signs by means of signs of some other language. This way of translating does not lead to complete equivalence either. However, in interlingual translation the target language messages may function as sufficient interpretations of the source language messages. Jakobson mentions, however, that very often when translating from one language into another, one replaces messages in one language not by separate code-units but by entire messages in the other language. This kind of translation is reported speech, in which a translator conveys a message that he or she received from another source. The present study concerns only interlingual translation, since the focus of the study is to examine English idiomatic expressions and their Finnish translations; in other words, the relationship between two different languages.

In Jakobson's view, the third way of translating is *intersemiotic translation* or transmutation. This means interpreting verbal signs through signs of non-verbal sign systems. For example, when using sign language to interpret a verbal message to a deaf person, the interpreter is using intersemiotic translation strategy. Jakobson states that no linguistic word or message can be interpreted by the science of language without translating its signs into other signs of the same system or into signs of some other system. (Jakobson 1959: 233.)

Translating can be determined by several factors, such as cultural, economic and political elements. These considerations divide strategies of translation into two large categories: *domesticating* and *foreignizing* strategies. According to Schleiermacher

Routledge Encyclopedia of Translation Studies 1998: 240–241), domesticating translation is “an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home”. This means that translators add allusions to the target culture into the text being translated and substitute foreign names and places with their own corresponding names. Thus, domestication requires loyalty to domestic literary canons. Domesticating translation strategy has been used to serve certain domestic purposes, such as imperialist, evangelical, and professional agendas.

Foreignizing translation strategy, on the other hand, is, according to Schleiermacher’s (Routledge Encyclopedia of Translation Studies 1998: 242) definition, “an ethnodeviant pressure on the target-language cultural values to register the linguistic and cultural difference of the foreign text, sending the reader abroad”. Thus, foreignizing strategy aims at evoking a sense of the foreign, but also at enriching the target language. While domesticating strategy involves loyalty to domestic literary canons, foreignizing strategy challenges the literary canons, as well as any professional and ethical norms in the target language. When using foreignizing translation strategy, one must notice that there is always the risk of incomprehension; the translations that diverge from the native literature may seem obscure and even impossible to read.

Either of these two opposite translation strategies presented by Schleiermacher (Routledge Encyclopedia of Translation Studies 1998: 242) can be used when translating idioms. Domesticating translation strategy is possible when the source language idiom does not exist in the target language, and thus some allusions to the target culture are added in the translation. On the other hand, foreignizing translation strategy can be used when one wants the translation of an idiom to have some foreign aspect.

A rather similar division of translation strategies has been made by Newmark (1981: 39). According to his classification, there are two broad types of translation: *communicative* and *semantic translation*. Communicative translation refers to the act of giving the target language readers an effect that is as close as possible obtained by

the readers of the original text. By contrast, semantic translation aims at rendering the exact contextual meaning of the original text, within the limits of the semantic and syntactic structures of the target language. This division of translation strategies has a great deal in common with the earlier mentioned classification, since while communicative translation attempts to transfer foreign elements into the target culture and target language, semantic translation tends to remain within the original culture and gives readers explanations only if necessary. In Newmark's view, communicative translation is often smoother and simpler as well as more direct than semantic translation, which in turn is usually complex and more detailed. Newmark emphasises that whichever translation strategy is being used, in both these strategies the literal word-for-word translation is the best and the only valid method of translation. (Newmark: 1981: 39.) When translating idioms, both communicative and semantic translation strategies can be used, and if possible, often even at the same time. The target audience should receive an effect that is as close as possible to the effect received by the source language audience when reading the idioms in their language. Similarly, the contextual meaning of the target language idiom should be transferred to the target language idiom. Thus, it is difficult to determine which of these two translation strategies is more suitable when translating idioms; both are very appropriate ways to transfer meanings from one language into another.

2.1.6 Translating fiction

Fiction translation usually refers to translating novels, poems, or plays which are aimed at both adults and children. This type of translation is always a matter of a certain unity between the form and the content of the text. In fiction translation it is often the way of expressing ideas that is particularly emphasised, since the aesthetic function of the text is regarded as a significant purpose. Also the importance of the social function of the text separates fiction translation from other translation types. (Oittinen 2002: 165–167.) Moreover, Oittinen (2002: 169) emphasises that when translating fiction, a translator must choose the aesthetic translation strategy, which means translating by paying attention to the form of the text as well as to the content of the text. Bassnett (1995: 129) points out that if a translator deals with each phrase only in terms of its factual content, the translator cannot reach all the levels and tones of the source text.

Oittinen (2002: 169–170) makes an interesting observation by questioning the definition of fiction translation. In her view, it is not clear whether we should talk about fiction translation or fictional translation. While the fiction translation emphasises the type of the text being translated, the idea of fictional translation stresses the significance of translation strategies. Oittinen prefers the concept of fictional translation, since in her opinion translating always requires taking account of the particular situation and the intended audience, and thus choosing the translation strategy that is in accordance with these factors.

Belloc (as quoted by Bassnett 1995: 130–132) mentions a few general rules for translators in terms of fiction translation. First, a translator must view the text being translated as a whole, instead of moving on one word or phrase at a time. A translator should therefore look for the whole meaning and the entire message that the text is conveying. The second rule is to note that certain fixed phrases, such as idioms, require translations that differ rather significantly from the equivalent source language expressions. Belloc also points out that a translator should preserve the intention that a certain expression has in the source language context, and thus not to translate the expression literally into the target language. In addition, a translator must recognise so called ‘false friends’ which are words in source and target language that look like equivalent expressions, but are not. A translator should translate these items extra carefully. Belloc also suggests that a translator must modify the source text without too much hesitation, since one of the most important purposes of translating is to create new and somewhat strange piece of text that has after all a great deal of familiar features. Finally, according to Belloc’s rules about fiction translation, a translator should always use unembellished and blunt language.

2.2 Idioms

There may not be many other elements of a language that are as interesting and fascinating as idioms. The facts that there are idiomatic expressions in every language and that they appear in various forms make studying them very interesting and also rather important.

According to Johnson-Laird (Cacciari & Tabossi 1993: ix), among the reasons for the importance of idioms is that they are present everywhere. Due to this pervasiveness, one can use an idiom without even being aware of the presence of it. Johnson-Laird mentions also another reason that supports the importance of idioms. According to him, idioms are the poetry of everyday communication. Idioms are invented to achieve certain reactions in the receivers, such as amusement and astonishment. Moreover, the new conceptions and mental structures of the world are reflected in the creation of idioms.

2.2.1 Definitions of an idiom

As any linguistic concept, also an idiom can be defined in several different ways. The term idiom is originally derived from a Greek lexeme *idios*, which means *own, private, peculiar* (Oxford English Dictionary 1989: 624). According to the definition in the Collins Cobuild Advanced Learner's English Dictionary (2003: 718), "an idiom is a group of words which have a different meaning when used together from the one they would have if you took the meaning of each word separately".

Hockett's (as quoted by Makkai 1972: 28) definition of an idiom has a great deal in common with the above mentioned general definition. Hockett uses the term *idiom* as a cover term for particular lexicographic and syntactic elements the meaning of which cannot be predicted from the composition. Thus, according to his definition, an idiom is any grammatical form whose meaning is not deductible from its structure and which occurs in a context where it is not a part of a larger element of language. He points out that in fact a large number of composite forms in any language are idioms. However, he also emphasises that when using this definition, every morpheme can actually be treated as an idiom, since a morpheme does not have

structure from which one could predict its meaning. In terms of the present study, this definition has been used when determining which expressions are idiomatic and which non-idiomatic. All those expressions that fulfil the requirement of being a group of words that have a different meaning when used together from the one they would have if you took the meaning of each word separately were included in the data of the present study.

Hockett (Makkai 1972: 33–38) also presents a somewhat larger definition of an idiom. In his view, according to this expanded treatment the term *idiom* includes monomorphemic lexemes, lexemes consisting of several words, proverbial phrases, quotations, literary allusions, and private codes. The group of monomorphemic lexemes, which includes substitutes such as personal pronouns, and numerals, are idioms because one cannot deduct the meaning of any of them from their structure. Similarly, the lexemes consisting of several words, such as phrasal compounds and phrasal verbs, are not predictable either. In phrasal compounds such as *hot dog* and phrasal verbs, such as *take off*, the meaning of the phrase is not to be found in their structure. In the group of proverbial phrases as well as figures of speech the meaning of the phrase is not straight-forward either. In fact, when dealing with these language elements, the meaning can often be predicted with the help of homonymy, polysemy, and synonymy. On the other hand, when dealing with quotations, allusions, and private codes, one often needs to have some background information in order to be able to find out their meaning.

However, Cruse (1986: 37) questions the general definition of an idiom. He discusses the problem of whether the definition signifies that the meaning of an idiom cannot be inferred from the meanings the parts of the linguistic phrase have in that particular expression. In Cruse's view the answer is no, since it must be a question of the meanings of the parts in other expressions. Thus, Cruse (1986: 37) proposes that the general definition of an idiom must be seen as claiming that "an idiom is an expression whose meaning cannot be accounted for as a compositional function of the meanings its parts have when they are not parts of idioms".

Moreover, Cruse (1986: 37–38) suggests that an expression must meet two requirements in order to be called an idiom. First, it should be lexically complex, that is it has to consist of more than one lexical constituent. Secondly, an expression should be a single minimal semantic constituent. Thus, a non-idiomatic expression, or *semantically transparent expression*, is any utterance that can be divided into several semantic constituents. Cruse points out that some idioms are homophones with grammatically well-formed transparent utterances. These idioms, such as *by and large*, are often called *asyntactic idioms*.

Häkkinen (2000: 3–4) discusses the use of the term idiom in the Finnish linguistic literature. She points out that the concept idiom is absent from several major Finnish dictionaries and linguistic manuals. She suggests a few reasons for this absence, such as an idiom may have been regarded as a term that belongs to the field of stylistics or literature studies, rather than to the area language description. Or there may be another term that has been used in place of an idiom. According to Häkkinen, idioms should be present in language description, since idioms are, however, characteristic features of a certain language and they are at least to some extent the property of those belonging to that particular language community. She adds that if idioms are not mentioned in the grammar, they should be described in the dictionary.

2.2.2 Characteristics of an idiom

Glucksberg (1993: 4) distinguishes three different models for explaining the meanings of an idiom. According to the first one, *direct look-up model*, idioms are expressions whose meanings are determined arbitrarily. Thus, idioms that belong to this class are comprehended by looking at the meaning of an idiom as a whole. As an example of idioms of this type, Glucksberg mentions the English idiom *by and large*. This idiom is understood by retrieving its meaning from the so called mental idiom lexicon that every person has, after the obvious linguistic processing has failed. Cacciari and Glucksberg (Glucksberg 1993: 17–18) suggest that there are several ways in which word meanings can affect the meaning of an idiom. This particular type of an idiom is often somewhat opaque, which means that there are no apparent relations between the elements of the idiom and the idiom meaning. For example, the

semantics of a certain word in an idiom limits the interpretation and discourse productivity of the idiom as a whole.

The second model for idiomatic meanings is called *the compositional model*. By contrast to the first model, the meanings of idioms belonging to this class are not arbitrary. Instead, idioms of this type are comprehended by routine linguistic processing. However, one also needs some pragmatic knowledge of the use of the expression in different contexts. Glucksberg gives the idiom *carry coals to Newcastle* as an example of this kind of idiom. To be able to make sense of this expression, one needs to know some historical information about Newcastle as well as relate the act of carrying coals to those facts. Linguistic processing of this compositional model and direct idiom look-up can take place at the same time. However, the idiom must first be acknowledged as an expression whose meaning is not the same as that of its parts. Only after this the idiom look-up can begin. (Glucksberg 1993: 4–6.) According to Cacciari and Glucksberg (Glucksberg 1993: 17–18) these types of idioms are often compositional and transparent. By contrast to the first type, in these kinds of idioms there is one-to-one semantic correspondence between the parts of the idiom and the meaning of the idiom. In fact, in these idioms the words themselves have often developed separate idiomatic meanings.

The third model for explaining meanings of idioms is called *allusional content model*. An idiom has allusional content if it brings to mind a certain event, situation, or person. The use of the idiom is therefore an allusion to that event, situation, or person. In the case of allusive expressions, the literal meaning is always intended by the speaker, but the listeners have to conclude the speaker's communicative aim. Thus, the literal meaning is not enough to transmit the complete intention of the speaker. Allusive expressions are used for example when citing a poem or a song. (Glucksberg 1993: 23.) According to Cacciari and Glucksberg (Glucksberg 1993: 18), these idioms can be characterised as quasi-metaphorical. An idiom belonging to this class uses the same communicative method as a metaphor. For example, an idiom can refer to an idea of a certain concept while at the same time describing some person, event, or object as an example of that concept.

In addition, Glucksberg (1993: 17) makes a distinction between *compositional* and *noncompositional* idioms according to the way how the stipulated and linguistic meanings behave. In the case of compositional idioms, the stipulated and linguistic meanings are in use at the same time, while for noncompositional idioms they usually collide with each other. Thus, it is easier to understand the meaning of the compositional idioms than that of the noncompositional ones.

Though idioms are characterised by consisting of more than one word, there is always internal cohesion at least to some extent. This can be proved by examining the syntactic behaviour of an idiom. An idiom cannot normally be interrupted by an extra word added in the middle of the idiom. For example, the expression *piece of cake* does not have the same meaning as *piece of delicious cake*, since only the first mentioned has an idiomatic meaning, referring to the adjective 'easy'. The latter, on the other hand, has only literal meaning: 'a small amount of pastry that tastes good'. In addition, the elements in an idiom cannot normally be re-ordered. For instance, the idiomatic expression *play cat and mouse*, meaning 'teasing someone by pretending to let him go free and then catching him again' (Longman Idioms Dictionary 1998: 54), cannot be re-ordered as *play mouse and cat*, since its idiomatic meaning is dependent on the particular order of its parts. These characteristics that show the internal cohesion of idioms are therefore due to semantics. One cannot split or re-order an idiom without at the same time changing the semantic meaning of the expression. (Cruse 1986: 38.) Similarly, this fixedness of an idiom is shown in the fact that one cannot make the nouns in an idiom plural. For example, the idiom *a storm in a teacup*, which means that 'somebody is treating a small problem as if it is a very large one' (Longman Idioms Dictionary 1998: 328), cannot be changed into the form *storms in a teacup* or *a storm in teacups*. Moreover, an idiom cannot usually be made passive. Thus, it is not possible to alter the clause *kick the bucket*, meaning 'to die' (Longman Idioms Dictionary 1998: 45), into passive form *the bucket was kicked*. There are, however, differences between idioms in the degree of fixedness; some idioms have more capacity for grammatical manipulation than others. (Jackson 1988: 106.)

Häkkinen (2000: 8) points out that one of the prototypical characteristics of an idiom is that an idiom is never foreseeable. By this she means that an idiom is the result of a non-productive, unique process of creation. One can see this requirement of non-productivity in practice either in formal structures, meanings, or in both of them at the same time.

By contrast to the semantically transparent expressions, or non-idiomatic utterances, a semantically non-transparent expression, or idiomatic expression, can be described as semantically opaque. Cruse (1986: 39) emphasises the fact that transparency as an aspect of idioms is the end-point of a range of degrees of opacity. In terms of explaining the degrees of opacity, one must clarify to what extent constituents of opaque expressions are full semantic indicators. Cruse gives *blackbird* as an example of expressions that have two full indicators. On the other hand, *ladybird* has only one indicator, *bird*. Thus, *blackbird* is less opaque than *ladybird*. In addition, the degree of opacity is also affected by the inconsistency between the combined contribution of the semantic indicators and the entire meaning of the idiom. Cruse argues that for example some so called irreversible binominals, like *bread and butter*, are not as opaque as expressions such as *blackbird*. This is true although both of them have full semantic indicators. Moreover, there are also expressions that are placed somewhere between opacity and transparency in the continuum of degrees of opacity. These utterances are not very opaque, but not so transparent either. In fact, some of the irreversible binominals cannot be clearly classified; thus, it is difficult to determine for example the category to which expressions, such as *soap and water* belong. (Cruse 1986: 39–40.)

The fact is that non-literal or metaphorical meaning is a significant feature of an idiom. Jackson (1988: 107) points out that according to some linguists ‘pure’ idioms can be interpreted both literally and non-literally. Thus, the non-literal meaning of an idiom cannot be determined with the help of its literal meaning. As an example of an idiom having this ambiguity between literal and non-literal interpretation one could mention the expression *be caught with your hand in the cookie jar*. This idiom has two possible meanings, the literal and the non-literal one. In the literal sense this expression refers to the actual act of getting caught in the can of cookies, while the

metaphorical meaning is 'to be caught doing something wrong or illegal' (Longman Idioms Dictionary 1998: 150). However, not all idioms can be understood both literally and metaphorically. For instance, the idiomatic expression *a storm in a teacup* does not have literal meaning; one can interpret it only non-literally. (Jackson 1988: 107.)

Though there is usually some semantic cohesion between the elements of an idiom, not every expression having this cohesion is an idiom. In fact, expressions called *collocations* do have semantic cohesion, but they differ from idioms in terms of transparency. According to a definition presented by Cruse (1986: 40), collocations are series of lexical items that normally occur together. They are fully transparent which means that each lexical item is a semantic item. Some examples of a collocation could be *nice day* and *sweet dream*. The elements in these expressions co-occur very often, and therefore they are called collocations. In addition, each lexical element is a semantic constituent, which means that in *nice day* the item *nice* has its own meaning, referring to something pleasant, while the item *day* has its own meaning as well. Similarly, the items *sweet* and *dream* have their own meanings. Thus, in addition to having semantic cohesion between their elements, these two expressions are fully transparent.

Moreover, Cruse (1986: 41) mentions a few examples of collocations the elements of which are not usually separated. An expression like *curry favour* is this type of collocation, and it could be called *a bound collocation* due to its frequent occurrence in this combined form. Cruse points out that bound collocations are lexically complex, and thus they do not qualify as idioms.

Cruse (1986: 41–44) also emphasises that the term idiom should not be confused with the concept of *dead metaphor*. While a metaphor is an expression that makes the hearer to regard a particular thing or object as something else than it actually is, a dead metaphor is, according to Cruse, a metaphor which is used frequently enough to lose its characteristics as a figure of speech. Thus, that type of expression has to be interpreted in the same way as idioms are interpreted: by looking up its meaning from one's mental dictionary. In addition to this interpreting strategy, idioms and

dead metaphors have also other features in common. Firstly, the parts of both an idiom and a dead metaphor do not produce repetitive contrasts in terms of semantics. In fact, they are neither semantically transparent nor opaque; instead they can be called 'translucent'. Secondly, dead metaphors, as well as idioms, are syntactically somewhat fixed; if one tries to change the syntax of a dead metaphor, it will no longer be 'dead'; instead it will become an ordinary metaphor.

Strässler (1982: 85,103) presents the idea that every idiom has a literal equivalent of a different form, which leads to the question why and when speakers use idioms rather than these non-idiomatic synonyms of idiomatic lexemes. In terms of person deixis, Strässler argues that idioms are used most often to refer to an absent third person and to an object or to a person of lower social status. Moreover, only a wide social gap between speakers may prevent them from using idioms. If idioms are used in any other way, they give some further information of the persons involved in the conversation.

In addition, the tense sequences in idiomatic contexts show that idioms are often used in the same tense as their immediate surroundings. Moreover, even when a different tense is required by the grammatical rules, an explaining clause is added to support the tensed idioms. By contrast to this time deixis, the features referring to a certain location are optional. Thus, in terms of place deixis, one should try not to use locative elements when they are not absolutely necessary. Finally, deictic features referring to context are usually expressed with the help of anaphora, meaning utterances that refer to something stated earlier. In the contextual surroundings of idiomatic expressions the obligatory idiomatic markers are on the one side, while the non-compulsory anaphoric elements on the other. (Strässler 1982: 89–95,103.)

2.2.3 Types of idioms

Makkai (1972: 135,172) suggests a system of classification for idioms, according to which idioms can be divided into two broad types: *lexemic idioms* and *sememic idioms*. The first class includes idiomatic expressions that are based on syntactic structures, while in the latter group the idioms are created with the help of semantics. The category of lexemic idioms consists of at least five different types of idiomatic

expressions. First, there is the group of *phrasal verb idioms*, which includes expressions that have the structure verb + adverb, such as *put up* and *take for*. It must be noted here that adverbs, which also occur as prepositions, are always transitive adverbs. These types of idioms are also called phrasal verbs.

According to Makkai's (1972: 148) classification, the second type of lexemic idioms is a *tournure idiom*. A tournure idiom is an expression that consists of at least three lexons that are lexemes elsewhere. The utterance can also have the definite article *the* or the indefinite article *a*. A few examples of tournure idioms could be *have it out with* and *have it in for*. These examples differ from phrasal verb idioms in terms of the obligatory *it* placed between the verb and the adverb. Makkai (1972: 155–161) also mentions the group of *irreversible binominal idioms*, which form the third class of lexemic idioms. An irreversible binominal idiom is an expression that consists of two elements the order of which is irreversible. For example, utterances such as *back and forth*, *to and fro*, *Adam and Eve*, and *fish and chips* are all irreversible binominal idioms.

The fourth type of lexemic idioms is the group of *phrasal compound idioms*, such as *White House*, *bookworm*, and *woman doctor*. The fact that expressions are taken as idioms is revealed by the stress one gives to a certain word or syllable. For example, the idiom *White House* differs from the literal expression *white house* in terms of the stress that is given on the word *white* in the idiom. By contrast, this expression is taken literally when the stress is on the word *house*. Similarly in the case of *bookworm*, when one stresses the item *book*, it is the idiomatic meaning that is used, while the stress on the word *worm* shows the literal meaning. Moreover, the expression *woman doctor* is an idiom when the stress is on the first word, and it is taken literally when the second element is stressed. (Makkai 1972: 164–167.)

According to Makkai's (1972: 169) classification system, the fifth type of lexemic idioms includes *incorporating verb idioms*. This group consists of expressions that are complex lexemes and that may begin with a noun, an adjective, or a verb. For instance, expressions such as *to sight-see* and *to eavesdrop* are incorporating verb idioms. They are classified into this group, because when interpreting them literally,

one cannot find any connection between the literal structure and the idiomatic meaning. In the case of *to sight-see*, there is therefore no connection between the idiomatic meaning of the idiom, ‘to visit famous places and attractions as a tourist’, and the literal interpretation. Thus, persons who are looking out through their window also see sights, but they do not sight-see. Similarly, the literal meaning of *to eavesdrop*, which could be to drop eaves, does not have any connection with ‘to overhear’.

In addition to these five groups of lexemic idioms, there are also several categories of sememic idioms. The first one of these, according to Makkai’s (1972: 172) system, is ‘first base’ idioms. These idioms are based on a certain cultural institution or phenomenon that is known and popular nation-wide. Makkai suggests that American baseball could be one example of this type of cultural institutions. In fact, there are several expressions that use the so called baseball slang, such as *to reach the first base* with someone or something, meaning ‘to advance with someone or in some project’.

Moreover, there are also sememic idioms that are used to express politeness and indirectness. The group of *institutionalised politeness idioms* consists of utterances that are traditional forms of politeness expressed lexically. For example, idioms such as *would you mind closing the door* and *could you pass me the sauce* are idiomatic forms of more direct and impolite expressions *close the door* and *pass the sauce*. By contrast, the group of *institutionalised indirectness idioms* includes expressions that are lexically expressed traditional forms that signal indirectness. (Makkai 1972: 172.) These types of idioms are utterances such as *you seem to be angry* and *it seems that I will not be able to make it*. The less polite and more direct forms of these expressions would be *you are angry* and *I will not make it*.

Makkai (1972: 174) also mentions *idioms of proposals encoded as questions*. This group includes idioms that refer to an offer or a suggestion that is expressed in question form, such as idioms *why don’t we sit here*, meaning ‘let us sit here’, and *would you like to visit us*, in the sense ‘come and visit us’. Moreover, there are also *idioms of institutionalised greeting*. This category consists of idiomatic utterances

that are certain expressions of greeting, whose form cannot be changed lexemically. For instance, one cannot alter the very common phrases such as *how are you* and *so long*, and thus they belong to this group of idioms of institutionalised greeting. (Makkai 1972: 175.)

According to Makkai's (1972: 176) classification, there are also *proverbial idioms with a 'moral'*. By this Makkai means expressions that are known as proverbs that have a certain 'moral'. In addition, there are usually only a few minimal changes in the grammatical structures of these idioms. Makkai proposes some examples of these idioms, such as *don't count your chickens before they are hatched* and *too many cooks spoil the broth*. Both of these proverbs are well recognised, and a particular lesson is included in them. The first mentioned is used when telling someone not to be too sure that what he or she is hoping to happen (Longman Idioms Dictionary 1998: 59). The latter, on the other hand, tries to tell that too many participants in an activity may negatively affect the result of the process (Longman Idioms Dictionary 1998: 68). One can also include *familiar quotations* in the category of idioms. Makkai (1972: 177) mentions several quotations from Shakespeare's work that can be classified as idioms, such as *not a mouse stirring* and *brevity is the soul of wit*.

Finally, Makkai (1972: 178) describes the category of *idiomaticity in institutionalised understatement*, where the structure of the utterance reduces the effect of a direct statement. Idioms of this type are used when wanting to express displeasure with something, such as *you were not too excited about it*. By contrast, *idiomaticity in institutionalised hyperbole* refers to expressions, in which the form tells about a certain situation in incorrect or overstated terms. Expressions, such as *he won't even lift a finger*, indicate this type of idiomaticity.

In addition to Makkai's system of classification, Mäntylä (2004) proposes a slightly different approach to classifying idioms. She states (2004: 171) that categorising idiomatic expressions is not a simple task, since the boundaries between categories are not very clear, and the grounds on which one defines the idiomatic features tend to be subjective. However, in her research, she has found out three different groups of idioms over which there was some disagreement concerning their meanings by the

informant groups in Mäntylä's study. First, there is the class of *transparent idioms*, which includes idioms whose literal and metaphorical meanings have a great deal in common, and the metaphorical meaning can be concluded from the literal meaning. As an example of transparent idioms Mäntylä mentions the idiom *give the green light*, which of course refers to the traffic lights and to the act of giving someone a permission to do something. According to Mäntylä, another category of idioms includes *semi-transparent idioms*. In these idioms the literal and metaphorical meanings are not as closely linked as in transparent idioms. However, there is an element that connects the two meanings together, although it is not very visible. The idiomatic expression *to be in gear* is a semi-transparent idiom, since one of its figurative meanings, dealing with something very effectively, has a link between the literal meaning of the idiom. However, this link is not very obvious. The third class of idioms according to Mäntylä includes *opaque idioms*. The group of opaque idioms lies in the other end of the transparency-opacity continuum, and therefore in opaque idioms the literal and metaphorical meanings are totally different. The idiom *to let the cat out of the bag*, meaning telling something that is supposed to be a secret, is an opaque idiom, since there is no link between letting the cat out of the bag and telling a secret. (Mäntylä 2004: 127–162.)

One more type of idiomatic expressions can be distinguished, that is the class of *false friends*. In general, false friends are pairs of words in two languages that look or sound similar, but have different meanings (Hill 1982: i). In terms of idioms, false friends are idiomatic expressions in two languages that look like equivalents to each other, but whose meanings are completely different. One example of idioms that are false friends in English and in Finnish is the pair *last straw – viimeinen oljenkorsi*, since the literal Finnish translation has a totally different meaning from the English expression. In English *last straw* refers to a problem that makes you so angry or makes things so difficult, that you finally decide to leave the situation you are in (Longman Idioms Dictionary 1998: 329), which would be in Finnish something like *viimeinen pisara*. False friends often cause difficulties for students learning a foreign language, because students easily misinterpret the words due to the interference of two different languages. According to Mäntylä (2004: 181), students often err in determining the correct meanings of idioms that are false friends. She points out that

false friends are numerous, and they cause problems even for advanced learners. Moreover, Neuhaus (1988: 253) remarks that loan words can sometimes develop different meanings in the receiving language, and this produces false friends and causes problems in interpretation.

2.3 Translating idioms

Though idioms are a group of very special type of lexemes of a language, according to Ingo (2000: 34) they should be treated basically in the same way as any other elements in a language. Ingo points out that when translating idioms, one should pay attention to all the aspects of translating, that is grammatical structures, semantics, pragmatics, and language variations.

Ingo (2000: 35–36) discusses the question of translating idioms from the semantic-pragmatic perspective. When comparing the source language idiom and its target language equivalent in terms of semantics, one should look at the original and concrete situation or occasion, on which the metaphoric meaning of the idiom is based. Ingo states that one can divide this original source language situation into three elements. Firstly, there is *a scene*, which can be either some universal fact, a reference to a certain milieu, or a particular reference alluding to a very detailed and specific situation. The second element of the source language situation, on which the meaning of an idiom is based, is *an action or occurrence* that is placed in the setting provided by the scene. In addition to action and occurrence, this can also mean a certain event, a state of mind, or some characteristic feature, which is expressed by different verb and adjective phrases in an idiom. The third element is *a creature*, which acts either as a subject, that is the one who acts itself, or as an object, meaning the one who experiences or lives through certain situations, or as someone who is being characterised in some way. These creatures can be for example humans, animals, things, or phenomena. (Ingo 2000: 35–36.)

Ingo (2000: 37) points out that the equivalence of these elements between the source language and the target language can vary a great deal. On the one hand, the elements can be exact equivalents, thus the expressions in the source language and in

the target language do have a close semantic relationship with each other. On the other hand, the elements can be totally different, in which case the source language utterances symbolise things from some completely different spheres of life or semantic fields than the target language expressions. Between these two extremes there are elements that have some differences between source and target languages.

According to Ingo (2000: 39), although these differences on the semantic level can be significant, it is not surprising that one language expresses a certain utterance in a totally different way than some other language. The same content of a message can simply be communicated with the help of symbols from several different spheres of life. There are a few explanations for the considerable equivalence between some elements. For instance, the amount of loan words in terms of idioms is usually remarkable. Moreover, there may be some spontaneous parallel development between languages; speakers use similar ideas and concepts in different languages.

The process of translating idioms should begin with an analysis, by which a translator tries to clarify what the writer of the source text actually means by his or her idiomatic expression. In fact, one should be able to uncover the difference between the literal meaning and the true meaning of a lexeme, since a single element of the meaning is not the same as the meaning of the whole expression. After doing this, a translator can begin to choose a translation equivalent that is suitable in terms of both meaning and style. At this point a translator may notice that the chosen target language utterance may not be an exact semantic equivalent for the source language idiom; there may be some shades of meaning that are left out and some aspects of meaning that are new. (Ingo 1981: 105–107.)

A translator has a few alternative ways of treating idiomatic expressions in translation. Firstly, a source language idiom can be translated literally, which means creating a word-for-word equivalent in the target language (Ingo 2000: 34). This solution may function well in some cases, however not in every type of expression. A literal translation of a source language idiom may not be known well enough among the target language speakers, and thus all the shades of meaning of the idiom may not be transmitted to the target audience. According to Cruse (1986: 42), a

word-for-word rendering of an idiom can hardly be regarded as even a rough translation. In fact, a literal translation is often either uninterpretable or rather unrelated in terms of meaning to the source language expression. Let us have a look at the English idiom *hold your horses*, which is used when asking someone ‘to be patient or to wait and listen to what someone else is saying’ (Longman Idioms Dictionary 1998: 175). A literal translation of this idiom into Finnish would be something like *pidä kiinni hevostasi*, which is not interpretable at all, because it gives no hint about the idiomatic meaning of the original English utterance. Thus, this idiom should not be translated literally into Finnish.

Cruse (1986: 43) points out that a literal translation is successful with some type of idioms. In fact, in the case of a dead metaphor, or an expression that has lost its characteristics as a figure of speech, a word-for-word translation may function somewhat well. Cruse states that though a literal translation might be a bit odd in this case as well, it seems to be more interpretable than with other idiomatic expressions. For example, the English idiom *to bark up a wrong tree*, which means that ‘someone has the wrong idea about a situation’ (Longman Idioms Dictionary 1998: 360–361), is regarded as a dead metaphor. The Finnish translation of this idiom would be *haukkua väärää puuta*, which is clearly a literal translation. However, the idiom is interpretable and thus successfully translated.

In addition to literal translation, another solution to the problem of translating idioms would be to use a target language idiom in order to convey the message of the source language idiomatic expression (Ingo 2000: 34). For instance, when one wants ‘to say politely that one does not like or enjoy something’ (Longman Idioms Dictionary 1998: 76), the English idiom *that is not my cup of tea* is used. The Finnish translation of this idiom would be *se ei ole minun heiniäni*. In this case, the translation is also an idiom, and it is commonly used in the target language. However, these two expressions do not have any notable semantic connection, since they are structured on the basis of totally different semantic ideas and concepts. This translation strategy is, in fact, one of the most suitable and appropriate ways of treating source language idioms, since by using this strategy, one makes sure that the target audience receives nearly the same message as the source language audience. Although idioms are

always idioms, meaning expressions characteristic to a certain language and culture, using a target language idiom when translating a source language idiom would be the best way to convey the idiomatic shades and tones of meaning, and thus make the target audience capable of sharing the idea of the original writer.

Bassnett (1995: 42) points out that when translating idioms by using this translation strategy, a translator should choose the target language idiomatic equivalent according to neither the linguistic elements of the phrase nor the equivalent or nearly comparable idea included in the phrase. Instead, one should choose the translation equivalent in accordance with the function of the idiom. Thus, the source language phrase is replaced by the target language phrase that has the same function in the target culture as the original expression has in the source culture. Bassnett states that the process of translating metaphors has a great deal in common with translating idiomatic expressions. According to Dagutin (Bassnett 1995: 42), a source language metaphor cannot have an equivalent in the target language, since a metaphor always is a new, unique product in a language. Thus, a translator cannot find any equivalent expression; instead he or she must create it. Bassnett says that this applies for idioms as well.

In addition to translating idioms by using target language idioms, Ingo (2000: 34) suggests another strategy for idiom translation. A translator could use an expression that explains the meaning of the source language idiom. These explanatory phrases or words in the translation would describe the source language utterance and give details about it in order to make the expression understood by the target audience reader. In other words, this translation strategy spells out the hidden meanings and implications of the source language idiom without actually translating the idiomatic expression itself. As an example of this translation strategy one could mention the idiomatic expression *Ivy League*, which is used especially in American English to refer to a small group of older and famous eastern United States colleges and universities such as Harvard, Yale, and Princeton (The Idiom Connection 1997). This expression would probably not be understood by someone who is not American or does not have a very good knowledge about American culture, and that is why a translator should clarify the concept by explaining its background.

Ingo (1981: 105) also discusses the case in which a non-idiomatic expression is translated by an idiom. This strategy requires that a translator is very careful and attentive, since finding a suitable idiomatic equivalent for a source language utterance that is not idiomatic is not easy. Ingo points out that it is not, however, necessary to follow this procedure systematically, since in any case the translation would differ stylistically from the original text. Creating new idioms may replace the lost idioms, that is the source language idioms that the translator has replaced with non-idiomatic expressions.

Because of the fact that an idiom shares similar qualities with a metaphor, translating an idiom also has a great deal in common with translating a metaphor. Newmark (1981: 88) discusses different procedures for translating a metaphor, which can also be applied to idioms due to the shared features. According to Newmark, one of the possible translation strategies for metaphors, and thus also for idioms, is reproducing the same image in the target language. This strategy is successful, providing the image to be transferred has roughly similar frequency in the suitable register in the target language. Newmark points out that reproducing the same image is typical with simple, one-word expressions, while in the case of more complex utterances it is rather a rare translation procedure. Generally, the transfer of a metaphor or an idiom, simple or more complex, is very likely, if the sense of the expression is universal. Moreover, when there is significant cultural overlap, an expression can usually be transferred. (Newmark 1981: 88.)

Another translation procedure mentioned by Newmark is replacing the source language image with a standard target language image, which does not collide with the target culture. This strategy, however, is not always very useful or able to serve the intended function, since these expressions that have become ordinary and regular in the target language are often too cliché or archaic to be appropriate to use in translation. They may be so overused and commonplace in the target language that they would not give the text any originality or fresh nuance.

In addition to these two translation strategies for metaphorical expressions, Newmark (1981: 90) introduces the procedure of converting the expression to sense. In this strategy the expression loses its figurative meaning and thus will no longer be classified as a figure of speech. Similarly, an idiom is no longer an idiomatic expression; instead it may now be understood as any literal utterance. However, this does not mean the same as translating an idiom literally, since when converting an expression to sense, one makes changes in its structure and possibly alters the entire utterance, instead of translating it word-for-word into the target language.

Finally, Newmark (1981: 91) suggests that a metaphor could be deleted completely from the translation. A translator can make this decision only if the metaphoric expression is unnecessary and ineffective. In fact, a translator should weigh up the significance of the expression, and whether it is really needed in the target language text. Deleting an expression is possible, if the source language text is not authoritative or expressing the writer's personality, and, above all, if the function of the expression is fulfilled elsewhere in the text.

Mossop (Newmark 1993: 44) has criticised the prevailing doctrine of writing idiomatically and translating ideas, not words. He highlights three reasons for why one should not use this so called *idiomatic idea-oriented translation* technique. Firstly, writing idiomatically gives no possibility for linguistic innovation in translation. By this he means that any features being somehow new and original are eliminated, because one must choose an expression that is idiomatic in the target language, and thus translate primarily the idea of the source language phrase, instead of creating fresh words and introducing new expressions. Secondly, Mossop states that when translating only ideas, and not words, the strategy of literal translation is naturally excluded. Since translating idiomatically and translating literally are opposites, using one excludes the use of another. Moreover, Mossop points out that when words are disregarded, ideas may be represented in an untrue way, and thus the text may become mistranslated.

Finally, the issue of translating idioms has also been examined by Rossi-Pokela. She concentrated on studying idioms and their translations from Swedish to Finnish. Her

study showed that the majority of the examined Swedish idioms, 37,8% were translated into Finnish by normal, non-idiomatic expression. By contrast, the least common type of translation was literal translation, which was used only in 2,6% of the cases. Between these two extremes was the group of idioms that were translated by a target language idiom; this strategy was used in some 26,0% of the cases. Rossi-Pokela examined also those cases in which a non-idiomatic expression was translated by an idiom. This category formed 33,6% of the cases. The last mentioned type, the translation of a non-idiomatic expression, will not be dealt with in the present study, since the focus of this study is on the translation of idioms.

3. DATA AND METHODS

The data that is studied in detail in the present study consists of Dan Brown's novel *The Da Vinci Code* and its Finnish translation *Da Vinci –koodi*. The translator of the Finnish version is Pirkko Biström. The material consists of 392 idiomatic expressions that appear in the English text and the translations of these idioms.

Dan Brown has written four thrillers, of which *The Da Vinci Code* is the latest. The novel *The Da Vinci Code* tells about finding a code that is hidden in the works of Leonardo da Vinci. Robert Langdon, professor of religious symbology, receives a request to solve the murder of the curator of Louvre, which starts up a chain of events that ends up unveiling a secret that had been concealed for centuries.

Dan Brown's *The Da Vinci Code* was chosen to be studied because it is a very interesting piece of today's literature. It is not only a fascinating detective novel, but also a very engrossing depiction of the most famous attractions in the city of Paris and their mystical history. This book was chosen also because of its language, which is full of colourful idiomatic expressions. More specifically, the idioms in this book are often very colloquial, and thus a challenge for the translator. This novel was chosen to be the object of the present study also because it was published rather

recently, in 2004, and thus it can be regarded as a very good example of popular literature of the beginning of the 21st century. Furthermore, the novel has provoked many controversial thoughts and lively discussion among its readers and in the media because of its rather delicate issues and themes, such as religion and the secrets of the church.

Moreover, since the novel is very recent, not many studies have been done on it yet. The studies concerning this book deal mainly with other issues than translation; there are for example studies concerning the contents of the book, relating particularly to the question whether the issues and statements presented in the book are true. There are no studies concerning the idioms in this book. This study will make a practical contribution to the professional field of translation, in terms of offering information on translating language-specific elements. The study may also introduce some new idiomatic expressions and their translations that have not yet come up in any previous study.

The research questions that will be dealt with in this study concern translatability, translation strategies, and translation problems in terms of idioms in Brown's novel. First, the question of whether a particular idiom has been transferred from the source language into the target language will be looked at. In other words, the analysis will focus on whether the idiom has been translated at all, or whether it has been left out completely from the Finnish language text. The second question this study will concentrate on relates to the issue of translatability. More specifically, one will find answers to the question of which features affect the translatability of an idiom. Here, the type of an idiom in the source language will be compared with the type of the expression in the target language translated into Finnish. And if the idiom has not been translated, the study will try to find the features that caused this problem in the translatability. Moreover, the present study will deal with the question of how the English language idioms have been translated into Finnish. Thus, the aim is to find out what kinds of translation strategies have been used and whether these strategies show any regularities with the type of idiom concerned. Finally, the question whether idioms are problems for a translator will be looked at. This will be analysed with the help of the above questions of translation strategies and translatability.

These research questions were chosen to be studied because language-specific expressions are very interesting and a real challenge in terms of translation. Thus, it will be fascinating to find out different ways how these elements can be translated. In addition, idioms are an interesting and important area of language that has already been studied from several points of view, but that needs a great deal of further research. Since every language has its own idiomatic expressions, idioms are worth studying in terms of their translations. In fact, to know how to use idioms fluently in a particular language requires having an excellent command of that language. That is why idioms are important as an object of research within studies related to translation.

The method that was used in the analysis of the idioms in this study is descriptive and more qualitative than quantitative. However, a few percentages have been used to clarify the division between different strategies used in translating idioms. The material of the present study was collected by collecting all the expressions in the original version of *The Da Vinci Code* that met the requirements of an idiom. According to Hockett's (as quoted by Makkai 1972: 28) definition of an idiom that is used in this study, an idiom is any grammatical form whose meaning is not deducible from its structure and which occurs in a context where it is not a part of a larger element of language.

The number of collected examples is 392. After collecting the English idioms, their Finnish translations were collected from *Da Vinci –koodi*. Next, both the English idioms and their Finnish equivalents were classified in two major groups, according to whether the idiom has been preserved in the Finnish translation. The material was further divided into several subgroups according to the type of translation, such as literal translation, translating by a target language idiom, translating by explaining the meaning, or translating by a non-idiomatic expression. The data was also classified according to the type of phrase; whether it was a noun phrase, a verb phrase, an adjective phrase, or a prepositional phrase. After these classifications, the material was analysed in terms of the characteristics of each group and the reasons for choosing the particular translation strategy. Moreover, the idioms and their

translations in each group were assessed in terms of how successful the chosen translation strategy is.

It is reasonable and meaningful to analyse and classify the idioms as described above, since the purpose of this thesis is to find out whether a particular idiom has been transferred from the source language into the target language, and which strategies have been used in this transfer. Thus, this division is very useful in finding answers to the research questions of this thesis.

4. ANALYSIS OF DATA

To begin with, when examining the translations of idiomatic expressions, two basic types of dealing with idioms can be found. One of these is to preserve the idiom in the target language, which means transferring the idiomatic phrase or the idea of the source language idiom into the target language. The other possibility is to leave the idiomatic element completely out of the target language text. Since the expressions that are classified as idioms can be very diverse, it is evident that also the different procedures to deal with them in translation are numerous. The choice of the suitable way of translating is affected by several factors, such as the nature of the expression concerned, the message the expression is conveying, and the personal preferences of the translator.

The present analysis of the data concentrates first on the character of the translation procedure, and all the examples collected from Dan Brown's *The Da Vinci Code* and its Finnish translation *Da Vinci –koodi* were classified under two major headings, the preservation of an idiom and the loss of an idiom. Within these two groups, the examples are further divided into several subclasses according to the translation strategy used. In each class, a few of the examples are discussed in detail in the Appendix I.

4.1 Preservation of an idiom

At first, the group of expressions in which the idiomatic element has been preserved will be discussed. This class forms the clear majority of the data used in this study, since nearly in all the cases the idiom has been preserved in one way or another in the target language text. In the following four sections, the different types of translation strategies found in the data are analysed and discussed.

4.1.1 Translating an idiom literally

One of the translation strategies that have been used is translating an idiom literally. This means that the elements of a source language idiom have been translated word-for-word in the target language. In terms of the present research, this strategy has been chosen in approximately 8,1% of the cases, which is rather a small part of the whole material. The reason for this translation strategy being somewhat infrequent is that there are not many expressions in a particular language that can be transferred into another language word-for-word. Since idioms are language-specific material, every language usually has its own words and utterances to express a particular meaning, a literal translation may not be well known among the target language speakers. Thus, a target language speaker may not be able to receive and understand all the shades of meaning of an idiom translated literally.

However, this translation strategy can function well in some cases, as one can see in the examples collected from the material of the present study. The examples that are presented in this section are source language idioms that have been translated literally into the target language, but which are not idioms in the target language. The cases concerning target language idioms will be examined later in the next section. In some of the examples in which the literal translation strategy has been used all the elements of the source language idiom have been translated literally into the target language, while in other cases only one or two elements of the original expression have been translated literally. The majority of the examples in this section of literal translation strategy are verb phrases or complete clauses. There are also a few adjective phrases, noun phrases, and prepositional phrases.

A literal translation in which all the elements of a source language idiom have been translated literally has been used for example in translating idiomatic expressions such as *his own star was on the rise, man with eyes and ears in all places, and he was seldom given credit*. The literal translations of these expressions are respectively *hänen oma tähtensä oli nousemassa, hänellä olisi silmät ja korvat kaikkialla, and sai harvoin kunniaa*. The Finnish translations of these examples express the same idea as the original utterance, and these translations are structured word by word, according to the source language expressions. Although these Finnish translations are not idiomatic in the Finnish language as such, they convey the original meaning rather clearly, and a target language speaker will not have major problems in understanding them.

By contrast to these idioms in which all the elements have been translated word by word, the group of literally translated idioms also includes a few expressions in which only one or two elements have been translated literally. For example, the English idiom *keeping his prey on a tight leash* has been translated in Finnish *piti visusti huolta saaliistaan*. In this case only the words *keep* and *prey* have been translated literally, while other elements have been transferred into the target language by using equivalents that are not literal translations. This kind of near equivalent is for example the phrase *tight leash* which has been replaced by the Finnish adverb *visusti*. Another example of the cases in which not all the elements have been given literal equivalents would be the idiom *I am not playing games*. The Finnish translation of this expression is *nyt ei leikitä*, in which the verb *leikitä* is literal equivalent with the source language verb phrase *playing games*. Other elements of this idiom, such as active voice that is indicated by the pronoun *I*, has been replaced by passive voice in the Finnish translation.

In addition to classifying the examples of idiomatic expressions in this section according to whether all the elements or only some of the elements of the idiom have been translated literally, one can also group the idioms according to the phrase type that has been used in the source language. Firstly, there are the source language idioms that are complete clauses, such as *it shall go with me to the grave*. This has been translated as *se menee kanssani hautaan*, which is also a complete clause with subject and predicate. Similarly, the idioms *they can weather any storm* and *he*

swallowed his machismo are complete clauses, and their literal translations are complete clauses as well: *kestävät millaisen myrskyn tahansa* and *nieli miehisen ylpeytensä*. In all of these three cases all the elements of the expression have been translated literally into the target language. In the majority of the source language idioms that have been translated literally and that are complete clauses all the elements have been translated literally.

There are also source language idioms that are verb phrases. Some examples of these are the English idioms *possessed the necessary sangfroid*, *flaunting their wares*, and *subject my palate to bangers and mash*. The Finnish translations of these idioms are respectively *oli tarpeeksi kylmäverinen*, *esittelemään kauppatavaraansa*, and *kiusata makuaistiani makkaralla ja perunamuusilla*. All of these translations are literal, and in all of them the translator has translated every element of the source language expressions. To be precise, the verbs *olla* and *kiusata* as equivalents for the verbs *to possess* and *to subject* are not exactly literal, but in this case they express exactly the same meaning as the source language verbs. In all the source language idioms that are verb phrases and that are included in this section of literal translation all the elements have been translated literally. Moreover, all of these target language expressions are verb phrases as well as their source language equivalents.

The present material also includes several source language idioms that are noun phrases. These noun phrases are translated by target language noun phrases, such as the expressions *misguided sheep* and *electronic leash*, whose Finnish translations are *harhateille joutuneita lampaita* and *elektroninen talutusnuora*. In fact, these two idioms could in certain contexts be classified as metaphors. The definition of an idiom that is being used in this study suggests that an idiom is any grammatical form whose meaning is not deductible from its structure and which occurs in a context where it is not a part of a larger element of language (Hockett as quoted by Makkai 1972: 28). For this reason, these metaphor-like expressions are included in the data of this research. In both of these examples the translation is word-for-word and all of the elements of the idiom have been translated. The Finnish equivalent for the word *misguided* is *harhateille joutuneet*, which could have been also something else, such as *harhautuneet*. Thus, although there are two words in the Finnish expression, the translation is nonetheless literal. The material shows that all the source language

noun phrases classified under the literal translation are in fact noun phrases also in the target language. Moreover, in all of them the translator has translated every element of the expression.

There are also a few source language idioms that are adjective phrases. For example, the idiom *alabaster-white*, which has been translated *alabasterinvalkoinen*, is an idiomatic expression that is used to describe a particular type of white colour. This expression is idiomatic, since when taking the parts of the idiom separately, their meaning is different from the meaning they have when used together. The word *alabaster*, referring to a certain type of mineral, is here used with the adjective *white*, which creates an effect of the shade of white that is a bit translucent. The Finnish translation of this idiom is literal, which suggests that this connection between the mineral alabaster and the colour white is known and used also in the Finnish language.

The present material includes two examples of idioms with literal translations that are prepositional phrases. One example of such idioms is *of his own volition*, which has been translated as *omasta tahdostaan*. This Finnish idiom is classified under this section of literal translations, since the words *own* and *volition* occur in the source language expression as well as in the target language utterance. The translation is not a prepositional phrase, which is naturally due to the different syntactic structures between English and Finnish. The meaning that in the English phrase is expressed by a preposition is conveyed in Finnish with the help of case endings. On the other hand, the source language idiom *at gunpoint*, which is also a prepositional phrase, has been translated as *aseen piipun edessä*. In this case the target language phrase is expressed by the postposition *edessä*. The translation is nonetheless literal, since the Finnish equivalent for the word *gunpoint* is literally *aseen piippu*.

When considering the possible reason for why the translator has chosen this particular translation strategy, translating literally, it could be assumed that if there are no equivalent target language expressions that are idiomatic, one logical solution is to use word-for-word translations. In fact, in all of these idiomatic expressions the chosen translation strategy proves to be rather successful. Although the translations are not idiomatic expressions in the target language, their message is conveyed

effectively to the target language audience. This proves that the English idioms which have been translated literally are not very problematic for a translator.

4.1.2 Translating a source language idiom by a target language idiom

In addition to literal translation, another translation strategy that has been used in translating the idiomatic expressions is to translate a source language idiom by a target language idiom. In this strategy the message of the source language idiomatic expression is conveyed to the target language audience by using an idiom that exists in the target language. This strategy can be regarded as one of the most successful translation strategies in terms of idiomatic expressions, since when using a target language idiom, the target language audience is able to receive the same message and understand the same meaning as the source language audience. In the present study, the translator has used this translation strategy in 20,7% of the cases. Here one could consider why this strategy has not been used more often; it is, after all, rather an effective translation procedure in the context of idiomatic expressions. One possible reason for this could be that in several cases the translator has not found a target language idiom that would correspond to the source language idiom. There may have been idioms that are close but not exact equivalents to the source language expression. Therefore many source language idioms have been translated by using some other translation strategy than this particular one.

This group includes also those cases that are literal translations. These literal translations are not classified under the previous section of literal translations, because they are idiomatic expressions in both the source language and the target language. Among the expressions that have been translated literally are for example idioms *believe his ears*, *tail is wagging the dog*, *he gathered his thoughts*, and *with the police on your heels*. The Finnish translations of these are respectively *uskoa korviaan*, *häntä heiluttaa koiraa*, *hän kokosi ajatuksiaan*, and *poliisi oli kannoillanne*. As one can see, all these target language expressions are literal translations of the source language idiom, as well as idiomatic in the target language. Thus, a Finnish reader is as familiar with the expression *uskoa korviaan* as an English-speaking reader is with *believe his ears*. These are examples of expressions

that have been created by transferring words and phrases from one language into another. At the same time the meaning of the expression has also been borrowed into the other language.

The majority of the examples in this section of literal translation strategy are complete clauses. There are also a few verb phrases, adjective phrases, noun phrases, and prepositional phrases. Some examples of complete clauses are idioms *words seemed to strike a nerve* and *you've got the reins*. The translations of these are also complete clauses: *sanat näyttivät osuvan arkaan kohtaan* and *saatte ottaa ohjat käsiinne*. The translations of these expressions are idioms in the Finnish language. However, they are not literal equivalents for the source language idioms. For instance, while one uses the word *nerve* in English, the equivalent Finnish idiom contains the phrase *arka kohta*, which is a close but not a word-for-word translation. Nonetheless, in the second example the English word *reins* has been replaced by *ohjat* in Finnish, which is a literal equivalent. In this case, however, the Finnish expression contains an extra word, *käsiinne*, which does not exist in the source language idiom. This difference makes the whole translation non-literal.

There are also complete clauses the translations of which do not share even one word. Some examples of these are the English idioms *therein lies the rub*, *don't hold your breath*, *Teabing had caught wind of*, and *his blood was boiling*. The Finnish translations of these are respectively *siitpä kenkä puristaa*, *turha odottaa kieli pitkällä*, *Teabing oli saanut vihiä*, and *Fachen sappi kiehui*. In the first example the English verb *lies* and the noun *rub* have been replaced by the Finnish verb *puristaa* and the noun *kenkä*. In this case the words are not even close equivalents, since a literal translation of *rub* would be *hankaluus* or *pulma*. Similarly, the literal translation of *to hold one's breath* would be *pidättää hengitystään*. However, the word-for-word equivalent has not been used; instead the translator has chosen the expression *odottaa kieli pitkällä*, the elements of which are semantically very different from the elements of the original expression. After all, the meaning of the expression as a whole is close to that of the source language idiom. In the third example, the English word *wind* has been replaced by *vihiä* in Finnish. These two words do not have much in common as such. However, the meanings of the source language expression and the target language phrase are almost the same. Moreover,

while an English-speaking person says somebody's *blood is boiling*, in Finnish it is the *sappi*, in English *bile*, that is boiling. However, in all these three examples the target language expressions manage to convey the meaning of the source language idiom. Thus, one must admit that also non-literal translations can be successful.

In addition to complete clauses, this category of source language idioms that have been translated with a target language idiomatic expression also includes several verb phrases. The English idioms *talking from the grave*, *thumb his nose*, and *lost his shirt* are some examples of verb phrases. These examples have been translated by using verb phrases also in the target language. The translations *puhui haudan takaa*, *näytti pitkää nenää* and *oli menettänyt viimeistä kolikkoa myöten* are idiomatic in Finnish, but not exact literal equivalents. While in English someone can talk *from* the grave, in Finnish one talks from *behind* the grave. In any case, the meaning is the same. Similarly, when someone in English does not care about something, one can say that he puts a thumb on his nose; in Finnish one expresses the same by showing somebody a long nose. Also in this case the meanings of the two utterances are the same. The third example is somewhat similar to the two previous ones, since while an English-speaking person says someone *loses one's shirt*, in Finnish the same meaning is expressed by losing all his money. In this case, the English expression is metaphorical and the Finnish translation non-metaphorical, since the subject in question is literally losing money rather than losing any clothes. The English phrase could have been expressed also non-metaphorically, which would not then have been an idiomatic expression at all.

By contrast to these source language verb phrases whose translations are also verb phrases, there are a few verb phrases that have been translated with some other phrase type. For example, *hedge his bets* is a verb phrase, but its translation, *varmuuden vuoksi*, is not a verb phrase, but a postpositional phrase. The source language idiom *hedge his bets* could have been translated with a verb phrase, such as *pelata varman päälle*, but the translator has chosen differently. In both cases, the translation manages to convey the meaning the original language expression is carrying.

The present material also includes several source language idioms that are noun phrases. Some examples of these are the idioms *million-dollar question*, *poker face*, *kept woman*, and *power lunch*. The first three of these idioms have been translated literally: *miljoonan dollarin kysymys*, *pokerinaama*, and *ylläpidetty nainen*. By contrast, the translation of the fourth example, *liikelounas*, is not a word-for-word translation. However, all these Finnish phrases are idiomatic. Moreover, all the source language noun phrases in the material have been translated by using a noun phrase also in the target language.

There are a few source language idioms that are adjective phrases that have been translated by idiomatic target language expressions. For example, the expressions *pitch black*, *crystal clear*, and *foolproof* are adjective phrases. The Finnish translations of these are *pilkkopimeää*, *kristallinkirkas*, and *idioottivarma*, all of which are also adjective phrases. In the first example, the translation is not literal; the English word *black* has been replaced by *pimeä* in Finnish, and the word *pilkko* has taken the place of the word *pitch*. *Pilkko* does not mean anything when used by itself; instead it is an intensifier for the word *pimeä*. Moreover, the word *pitch* as such has nothing to do with the colour *black*, nor the word *dark*. The two other examples of adjective phrases are word-for-word translations.

In addition to complete clauses, verb phrases, noun phrases, and adjective phrases, the present material also includes several prepositional phrases. In a few of the source language prepositional phrases the target language expression is also a prepositional phrase, such as in the idiom *ahead of their times* that has been translated *edellä aikaansa*. The word *edellä* is a preposition in Finnish. There are also idioms whose translations are postpositional phrases, such as *behind bars*, which has been translated *telkien takana*. These two cases are also examples of literal translations. On the other hand, the majority of the source language prepositional phrases have not been translated word-for-word. There are idioms whose translations are adverbs, such as *to the core* – *perinpohjin* and *around the clock* – *yötä päivää*. The latter example could have been translated also literally: *kellon ympäri*, which is an idiomatic postpositional phrase. In addition, in some cases the meaning of an English prepositional phrase has been expressed by using case endings in Finnish, such as in the idiom *at every turn* that has been translated *joka käännteessä*.

Moreover, a few source language prepositional phrases have been translated by using longer expressions, as one can see in the idioms *up for grabs – jäädä arvauksen varaan* and *at any cost – maksoi mitä maksoi*. In these cases the Finnish expressions are explaining the meaning of the English idioms, and thus more words are needed.

When trying to find out why this translation strategy, translating with a target language idiom, has been chosen in all the cases mentioned above, one can find a few reasons. If there is a target language idiom that corresponds to the source language idiom, it is of course reasonable to use it. Moreover, as mentioned before, an expression that is idiomatic in the target language is able to convey the meaning and message of the source language idiom most efficiently and faithfully into the target language. Having said that, all the translations that have been created by using a target language idiom are indeed successful renderings. Moreover, this indicates that those idioms are not significantly problematic for a translator.

4.1.3 Translating an idiom by explaining the meaning in the target language

The third strategy that has been used in translating the idioms in the present material is translating by explaining the meaning of the source language expression in the target language. This strategy differs from the previous translating procedures in terms of the elements included in the expression. While a source language idiom may consist of two words, its translation, which has been created by using this explaining strategy, may involve several words or phrases. Thus, the target language expressions are usually longer and more complex than the source language equivalents. In the present material, 3,0% of the cases have been translated by using this particular translating method. The reason for this percentage being rather low may be the fact that there are great deal of target language expressions that correspond closely to the equivalent source language idioms, and therefore the translator has not been forced to use explanatory phrases in translating the idioms. For this reason, these types of idiomatic expressions are not very problematic for a translator. However, explaining the meaning of the source language utterance is usually not as good an alternative as using a simple near-equivalent, but the

translator has sometimes no choice. In any case, the cases examined here are rather successful.

In this section of explanatory translation strategy there are a few source language idioms that are complete clauses. For example, the clause *he did a double take* has been translated *kesti hetken ennen kuin hän käsitti*. Here the English idiom has not been translated literally, nor by using a target language idiom, but by explaining the meaning in Finnish. *Doing a double take* means ‘looking again in surprise at someone or something’ (Longman Idioms Dictionary 1998: 338), which does not have an equivalent expression in the target language. Thus the translator has explained the meaning by using several, non-idiomatic words. This has resulted in a longer expression than the original.

There are also source language idioms that are verb phrases, such as *try to get his bearings* and *speak in code*. These idioms have been translated *yrittää käsittää mihin oli tullut* and *käyttää salakielistä nimitystä*. *To get one’s bearings* refers to the act of determining where one is, and the Finnish translation expresses this idea by explaining the meaning of the original. Similarly, *speaking in code* means using a language that outsiders do not understand, and this has been expressed in the target language with an explanatory clause.

4.1.4 Translating an idiom by a non-idiomatic expression

Finally, the class of idioms that have been preserved in the target language includes cases in which the source language idiom has been translated with a normal expression. Thus, the target language expressions of this type are not idiomatic; instead they convey the meaning of the source language idiom by using words and phrases that are considered to be part of everyday non-idiomatic language. In terms of the present material, the clear majority, 67,4% of examples belong to this group. The possible reason for this strategy being this popular regarding the present material is that in several cases there may not be any target language idioms that would have the same meaning and message as the source language idiom, and thus the translator has been forced to use non-idiomatic words and phrases. Idioms are, in fact, language-specific material, and therefore they do not often have exact or even close

equivalents in another language. Thus, in the majority of source language idioms the only way to transfer their meaning into the target language is to use non-idiomatic expressions.

The majority of the examples in this section of translation strategy, in which a non-idiomatic translation equivalent has been used, are complete clauses. For example the clauses *Langdon gave her a moment*, *the air grew cooler*, *she locked her eyes with him*, and *he stole one more admiring glance* have been translated into Finnish by using non-idiomatic language. In all these examples the translation is also a complete clause. The translations of these clauses are respectively *Langdon antoi hänen rauhoittua*, *ilma viileni*, *hän katsoi Langdonia silmiin*, and *hän vilkaisi vielä kerran ihailevasti*. While in English the idea of calming down is here expressed idiomatically by *giving someone a moment*, in Finnish the same is expressed by the non-idiomatic expression *rauhoittua*. In the second example, the verb *grow* has been used idiomatically in the context of weather getting colder. This has been expressed by a simple, non-idiomatic phrase *ilma viileni* in Finnish. Similarly, in the third example the verb *lock* has been used to express gazing someone intensively, while in the Finnish equivalent the non-idiomatic phrase, *katsoa silmiin*, has been used. Finally, the idiomatic *stealing a glance* has been replaced by the non-idiomatic verb *vilkaista*.

In the present material there are also several source language idioms that are verb phrases. For the most part, the translations of these are also verb phrases. One example of them is the English idiom *hold us at the gunpoint*. It has been translated *uhkaatte meitä aseella*, which is a non-idiomatic expression in Finnish. Similarly, the expression *break the silence* is idiomatic, but its Finnish translation *päättää vaitiolonsa* is not. Also in this case an idiomatic phrase has been replaced by a non-idiomatic utterance. Moreover, the source language idioms *raise some eyebrows* and *pick up speed*, which have been translated *herättää hilpeyttä* and *vauhti lisääntyy*, are examples of source language idiomatic verb phrases that have been translated with a normal, non-idiomatic expression in the target language. The former of these English phrases is conveying the idea that when one sees or hears something amusing, one tends to raise his or her eyebrows. By contrast, a Finnish-speaking person expresses the same without referring to raising eyebrows; instead one uses the simple

expression *herättää hilpeyttä*. In the latter case, *picking up speed* refers to accelerating speed, and in Finnish the same is expressed non-idiomatically, *vauhti lisääntyy*.

There are also a few source language idioms that are noun phrases that have been translated by non-idiomatic target language expressions. Some of them have been translated by target language noun phrases, such as *gray area*, *off-color jokes*, *power play*, and *gut reaction*. The Finnish translations of these are respectively *epävarmuutta*, *rivoja vitsejä*, *valta-asemalla uhittelu*, and *ensimmäinen reaktio*. All these target language expressions are non-idiomatic. However, some of these could have also been translated idiomatically, such as *gray area*, which could have been *harmaa alue* in Finnish. There are also source language noun phrases that have been replaced by some other phrase type than noun phrase in Finnish. For example, *blasphemer*, which is a noun, has been translated *pilkkaa jumalaa*, which is a verb phrase. Similarly, the source language idiomatic noun phrase *small talk* has been translated *rupattelemaan joutavia*. Also in this case a noun phrase has been replaced by a verb phrase. The change of phrase type in these two cases could be explained by the lack of suitable expression in Finnish that would have been the same phrase type. In terms of the latter example, one can use the English phrase *small talk* also in Finnish, but here the translator has chosen to use a verb phrase.

The present material includes also included some source language idioms that are adjective phrases. For example idioms *dumbstruck*, *thunderstruck*, and *drawn-out* are adjective phrases. Their Finnish translations are also adjective phrases; the first two have both been translated *tyrmistynyt* and the last by the adjective *hidas*. The source language phrases have been created by combining elements together: the adjective *dumb* and the noun *thunder* have been attached together with the past tense form *struck* of the verb *strike*. Moreover, the past tense form *drawn* of the verb *draw*, which could also be classified as an adjective, has been put together with the preposition *out*. The idiomatic aspect of these adjective phrases is therefore created by virtue of combining elements. The Finnish expressions are normal adjectives and they do not have any idiomatic quality.

In addition to complete clauses, verb phrases, noun phrases, and adjective phrases, the present material also includes several prepositional phrases that have been translated with a non-idiomatic target language expression. Some of the Finnish translations of the source language preposition phrases are adverbs, such as *for good*, *on foot*, *at once*, and *under cover*. These idiomatic expressions have been translated *lopullisesti*, *jalkaisin*, *heti*, and *salaisesti*. The translations are accordingly adverb phrases that are non-idiomatic in Finnish. The idiomatic aspect of the source language expressions is shown by the semantic choices. For example, the word *good* does not share any aspects of meaning with the concept of something being final. In the Finnish equivalents there is no such lack of connection. Thus, the target language phrases express their meanings non-idiomatically.

Moreover, the source language prepositional phrases have also been translated by target language utterances that are more complex phrases than the simple adverb phrases. Some examples of these are *except for one catch* and *at odds with*. These source language idiomatic prepositional phrases have been translated with subordinate clauses. In the first case the conjunction *että* has been used: *paitsi että asiassa on yksi vika*, and in the second example the relative pronoun *joilla* has been used: *joilla oli erimielisyyttä*. There are also other types of translations of source language prepositional phrases that are not simple phrases. For example, the idioms *on the verge of losing everything*, *out of the loop*, and *for the record* have been translated by the clauses *menettämäsillään kaiken*, *jäi ulkopuoliseksi*, and *paras painaa mieleen*.

Furthermore, some of the English idiomatic prepositional phrases have been expressed in Finnish with the help of case endings. This type of translating is the most popular one when dealing with the transfer of English prepositional phrases into Finnish, since in Finnish it is common to express location with case endings. Some examples of these are the source language idioms *in the face of death*, *out of sight*, *at this point*, and *in hopes*. The translations of these are respectively *kuolemankin uhallalla*, *näkymättömiin*, *tässä vaiheessa*, and *toivossa*. Here the preposition *in* has been replaced by the case ending *-lla*, which is an adessive, the preposition *out* has been substituted for the illative *-iin*, and the prepositions *at* and *in* have been translated by the inessive endings *-ssä* and *-ssa*.

The answer to the question whether this translation strategy, replacing a source language idiom with a non-idiomatic target language expression, is successful depends on the function of the translation. If the function is simply to transfer information from one language into another, this strategy is successful. The non-idiomatic target language expressions convey the meaning of the original idiomatic utterances rather well. However, they do not have any other value than merely transmitting information. By contrast, if the function of the translation is to entertain the target language readers, this strategy is not very successful. This is because a non-idiomatic expression does not have the features of an idiomatic utterance, that is expressing everyday concepts with peculiar and distinctive word choices and combinations. The non-idiomatic expressions are usually conventional, unimaginative, and therefore sometimes uninteresting. In terms of the present study, in these cases the main function of translation is to transfer information, and thus this translation strategy that uses non-idiomatic expressions seems to be rather successful and well chosen. It seems that the translator has very often a possibility to choose between different translation strategies, and for this reason it can be said that the idioms examined in this section are not very problematic for a translator.

4.2 Loss of an idiom

By contrast to the class of expressions in which the idiomatic element has been preserved in the target language text, there is the group of cases, in which the idiom has been lost. There are only a couple of cases in this group, and thus these examples form only a fraction of the whole data. There are two different types of strategies that have been used, and they are analysed and discussed in the following.

4.2.1 Leaving out a source language idiom from the translation

Leaving out a source language idiomatic expression from the target language text simply means that there is no idiomatic element in the translation, and the idea of the source language idiom has been left out completely. Thus, it has not been replaced by any other type of phrase, such as a non-idiomatic element or an explanatory phrase, as in the cases discussed earlier. This strategy of leaving a source language

idiom out has been chosen only in two cases, which is 0,5% of the whole data. One possible reason for this strategy being very infrequent could be that the translator has managed to convey the idea and the message of the source language idiom one way or another in the majority of the examples and he or she has not been forced to leave it out. In these cases, the translator would also have been able to preserve the idiomatic element in the target language text, but has chosen to leave it out. One of the two examples, in which the source language idiom has been left out, is the English expression *fire that had broken out*, which has been translated in Finnish by the noun *tulipalo*. The idiomatic element, *broken out*, is not included in the translation. In fact, the whole relative clause *that had broken out* has been left out completely from the translation, and only the element to which the relative clause refers has been preserved. In this case this strategy of leaving some elements out of the translation is somewhat successful, since the translation is completely understandable without the idiomatic element. Moreover, the target language reader does not miss much when reading only the noun *tulipalo*, instead a longer expression, such as *tulipalo, joka oli syttynyt*.

4.2.2 False friends

The category of false friends is included under the heading loss of an idiom, since when translating an idiom with a so called false friend in the target language, the idiomatic element is not transferred into the target language. In terms of the present study, false friends are idiomatic expressions in two languages that look like equivalents to each other, but whose meanings are completely different. In the data, there is only one pair that could be classified as an example of false friends, which is again only a fraction of the whole data, approximately 0,3%. This example is the pair *his blood went cold* and *tuntui kuin hänen verensä hyytyisi*. In Finnish, blood being or getting cold refers to somebody being cruel and heartless, which can be translated *kylmäverinen*. In this example the Finnish translation refers to blood that is curdling, which, however, has nearly the same meaning as the original English expression. In spite of that, this example is included in this category of false friends, because if one translated the phrase *his blood went cold* literally, for example *hän oli kylmäverinen*, the mismatch between the two meanings would be evident and lead to problems of

understanding. By contrast to all the other types of idiomatic expressions examined above, false friends can be somewhat problematic for a translator. However, since the group of false friends forms only a small part of all the idioms and of the whole data in this study, it can be said that false friends do not cause very serious problems for a translator.

5. CONCLUSION AND DISCUSSION

The aim of this study was to examine the idiomatic expressions in Dan Brown's *The Da Vinci Code* and their translations in the Finnish version of the book, *Da Vinci – koodi*. Studying different examples of idioms required discussing closely several issues of translation, such as equivalence, the theory of skopos, translatability as well as various translation strategies. In addition, the concept of idiom needed to be examined in terms of the characteristics and different types of idioms. The issue of translating idioms was studied as well. These concepts formed the central theoretical background of this study.

An idiom is a group of words which have a different meaning when used together from the one they would have if you took the meaning of each word separately. Moreover, an idiom is usually lexically complex, that is it consists of more than one lexical unit. Idioms can also be proverbial phrases, quotations, or literary allusions. In addition, non-literal or metaphorical meaning is a significant feature of an idiom.

Translation can be seen as an expression in another language of what has been expressed in another. Since idioms are always language-specific, the meanings of a source language phrase and a target language phrase can vary a great deal. Translating idioms can therefore be a real challenge for the translator. There are several different ways to translate idioms. For example, one can translate a source language idiom literally or use a target language idiom as a translation equivalence.

There were a large number of idiomatic expressions in Dan Brown's *The Da Vinci Code*; altogether 392 examples of idioms were collected, as well as their Finnish equivalents in *Da Vinci -koodi*. These examples were examined in terms of four research questions concerning whether a particular idiom has been transferred from the source language into the target language, the translatability of these idioms, the translation strategies used, and whether idioms are problems for a translator.

The present study showed that the clear majority of the examined cases were transferred from the source language into the target language; there were only three cases in which the idiomatic element was not transferred into the Finnish translation. Thus, more than 99% of the examples were translated and the message of the original expression was conveyed to the target language text. In terms of the three cases that were not transferred into the Finnish text, two of them were left out completely and one of them was translated by using a so called false friend translation. The fact that nearly all of the examined idioms were transferred into the target language therefore indicates that English idioms used in *The Da Vinci Code* are very translatable into Finnish. Since translatability refers to the capacity for a meaning to be conveyed from one language to another without changing drastically, in the case of idioms the meaning of a source language expression was conveyed to the target language without major problems almost in every case. However, the good translatability of idioms does not apply to all idioms. The translatability of idioms depends a great deal on the two languages involved in the translation process, specially their syntactic structures, as well as the source language and the target language cultures. In terms of the present study, the two languages, English and Finnish, are not very alike, but and the cultures in the English-speaking countries and in Finland share a great deal of similar qualities. Thus, English idioms in the data of this thesis language can be somewhat easily translated into Finnish.

The present study showed that two major categories of translating strategies were used when translating the English idioms into Finnish: the preservation of an idiom and the loss of an idiom. The class in which the idiomatic element has been preserved formed the clear majority of the data used in this study. In fact, in 99,2% of the examined cases the idiom had been preserved in one way or another in the

target language text. This group was further divided into four subclasses according to the used translation strategy. One of these four subclasses is the group in which the idioms were translated by a non-idiomatic expression. This class formed the majority of the data, approximately 67,4%. The second class was formed by the cases in which the source language idiom was translated by a target language idiom. This class covered 20,7% of the data. In addition, there is the category in which the idiom was translated literally. Approximately 8,1% of the data was included in this group. Moreover, some idioms were translated by explaining the meaning of the idiom in the target language. Only a few examples were included in this group: 3,0% of the whole data.

In terms of literal translations, a possible reason for this strategy being rather infrequent could be that there are not many expressions in a particular language that can be transferred into another language word-for-word. Since idioms are language-specific material, every language has usually its own words and utterances to express a particular meaning, a literal translation may not be well known among the target language speakers. Similarly, in the examples that had been translated by using a target language idiom the reason for why this strategy had not been used more often could be that in several cases the translator has not found a target language idiom that would correspond to the source language idiom. There may have been idioms that are close but not exact equivalents to the source language expression. Therefore many source language idioms in this study have been translated by using some other translation strategy than this particular one. The same reason can also be applied to the cases in which the explaining strategy had been used; there are great deal of target language expressions that correspond closely to the equivalent source language idioms, and therefore the translator has not been forced to use explanatory phrases in translating the idioms. By contrast, the strategy of translating a source language idiom with a non-idiomatic expression seems to be very popular. The possible reason for this strategy being this frequent regarding the present material is that in several cases there may not be any target language idioms that would have the same meaning and message as the source language idiom, and thus the translator has been forced to use non-idiomatic words and phrases. Idioms in this study are, in fact, language-

specific material, and therefore they do not often have exact or even close equivalents in another language.

The results of the present research indicate that idiomatic expressions in this study are not very serious problems for a translator. Since the clear majority of the examined idioms were transferred from the source language into the target language, idioms are not problematic elements of language in terms of translation. This feature of idiomatic expressions can be explained by the fact that when translating idioms, there is nearly always a possibility to use a target language expression that is non-idiomatic. This is shown by the present study; more than half of the examined cases were translated by a non-idiomatic expression. Thus, there seems to be a certain backup plan for a translator, since the message of a source language idiom can be conveyed into the target language with the help of non-idiomatic phrases in almost every case. The result that idioms are not difficult for a translator is also shown by the fact that only in a fraction of the whole data the idiom was lost completely from the translation. After all, the present study showed that there is a slight problem in terms of translation equivalence. The translator is able to find a one-to-one equivalent only in a few cases, and thus is forced to use an expression that is near-equivalent or only slightly corresponding to the original.

When comparing the results of the present study with previous work on translating idioms, one can notice that this study confirms the results of earlier research. For example, Rossi-Pokela's study, which concentrated on examining Swedish idioms and their translations in Tove Jansson's work, indicated that the majority of the examined idioms were translated with non-idiomatic expressions, some quarter of the cases with target language idioms, and only a few with literal translations. This was true also in the present study; the most common translation strategy was using a non-idiomatic expression, while literal translation was used less often. However, the present study showed that there were a few cases in which none of the mentioned strategies were used. In those cases the idiomatic element was lost completely, and this was due either to the leaving out of an idiom or the use of false friends.

In terms of the possible problems concerning this study, collecting data caused some difficulties. It was sometimes difficult to determine which of the source language expression could be classified as idioms, since the definition of an idiom is not very straight-forward. However, the collected cases were chosen on the basis of the definition presented by Hockett's (as quoted by Makkai 1972: 28) which suggests that an idiom is any grammatical form whose meaning is not deductible from its structure and which occurs in a context where it is not a part of a larger element of language. This definition proved to be the most common and well-defined of the several different definitions of an idiom. Moreover, some problems were caused by the fact that when looking for the source language idioms, some expressions may have been missed because idioms are often very commonly used and even so cliched that one may not even notice them as idioms. However, this did not affect the results of the study, since the number of examined idioms was in any case very large.

The findings of the present study showed that since the clear majority of the examined idioms were translated by non-idiomatic expressions, translating a source language idiom by a target language expression that is idiomatic is not always necessary. A non-idiomatic expression as a translation equivalent for an idiom can be as successful as any other type of translation; the message of the original expression can be conveyed to the target language readers by an expression that is not idiomatic. Of course, those cases in which it is possible to use a target language idiom, using it is recommended, since using a same type of an expression helps in preserving the style, as well as the overall tone of voice of the text.

The results of the present study indicated that although translating idioms is not a serious problem for a translator, one should still pay some attention to idioms when translating. Idioms are special elements of language that cannot always be transferred from one language into another by using usual translation strategies, such as literal translation. The most important function of a translation is to convey the message of the source language text to the target language readers, in spite of the differences between the two languages. Thus, target language readers should receive the same message and idea and get the same impact and impression as the receivers of the original, source language text. This is not always easy, as one can notice in the case

of idioms. Nevertheless, translators should not consider idioms as obstacles or difficult cases in terms of translation. Every idiom has an equivalent expression in another language, only the form of it can change; it can be either a literal translation, a target language idiom, or some other expression. Thus, one should not avoid using idioms in source language texts, since it is always possible to find a way to translate them. Idioms are colourful and unique expressions, and using them produces vivid and rich language.

The present study brought out several other issues and topics concerning idioms and translation that could be worth further study. For example, since this study examined only the source language idioms and their translations, one could also study idioms from another perspective: when and what kind of non-idiomatic source language expressions have been translated by idioms? This type of study would perhaps reveal some new issues concerning the differences between two languages, particularly in terms of idioms. In addition, a reception study dealing with idioms would also be interesting. This kind of study would examine how a target language receiver understands the message of translated idioms; will he or she get the same impression as the receiver of the source language expressions, or is the effect completely different? A reception study of this type would give translators new ideas concerning the transference of the intended message of a translated idiom.

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APPENDIX I

The English idioms in Dan Brown's *The Da Vinci Code* and their Finnish translations in *Da Vinci –koodi* classified according to the type of translation.

1) Translating an idiom literally

English

Sophie could not take her eyes from p. 252
 spark of recognition p. 209
 religions did not die easily p. 246
 words hung in the huge space p. 268
 weary undertow was pulling at her p. 269

can weather any storm p. 276
 subject my palate to bangers and mash p. 295

we don't hit any standing water p. 293
 I am not playing games p. 365
 it shall go with me to the grave p. 387
 I have ears everywhere p. 418
 luck would hold long p. 152
 his own star was on the rise p. 32
 there was a mole within the ranks p. 221
 cobwebs of sleep p. 47
 whispery voice sliced the air p. 52
 electronic leash p. 70
 key to understanding p. 95
 alabaster-white p. 137
 man with eyes and ears in all places p. 202
 flaunting their wares p. 166
 of his own volition p. 74
 imagination ran wild p. 177
 shouts cut the air p. 173
 he swallowed his machismo p. 176

Finnish

Sophie ei saanut silmiään irti p. 286
 tunnistamisen välähdys p. 241
 uskonnot eivät suinkaan kuolleet helposti p. 282
 sanat jäivät kaikumaan pitkin valtava salia p. 303
 häntä veti mukaansa uupumuksen pohjavirta p. 305
 kestävät millaisen myrskyn tahansa p. 313
 kiusata makuaistiani makkaralla ja perunamuusilla p. 337
 ellemme osu seisovaan veteen p. 334
 nyt ei leikitä p. 420
 menee kanssani hautaan p. 444
 minulla on korvia kaikkialla p. 480
 ei hyvää onnea kauan kestäisi p. 172
 oma tähtensä oli nousemassa p. 40
 sen jäsenten joukossa oli vakooja p. 254
 unen hämähäkinseitit p. 56
 kuiskaus viilsi ilmaa p. 62
 elektroninen talutusnuora p. 84
 avain ymmärtämiseen p. 112
 alabasterinvalkoinen p. 154
 hänellä olisi silmät ja korvat kaikkialla p. 233
 esittelemään kauppatavaraansa p. 188
 omasta tahdostaan p. 90
 mielikuvitus villiintyi p. 201
 huudot viilsivät ilmaa p. 197
 nieli miehisen ylpeytensä p. 201

snaked his way through them p. 86
 flow of traffic p. 37
 keeping his prey on a tight leash p. 55
 misguided sheep p. 33
 he was seldom given credit p. 205
 at gunpoint p. 121
 possessed the necessary sangfroid p. 54

pujotteli niiden lomitse p. 104
 museoyleisön tulva p. 46
 piti visusti huolta saaliistaan p. 64
 harhateille joutuneita lampaita p. 42
 sai harvoin kunniaa p. 236
 aseensa piipun edessä p. 138
 oli tarpeeksi kylmäverinen p. 63

2) Translating a source language idiom by a target language idiom

English

to the core p. 344
 Teabing had caught wind of p. 428
 poker face p. 423
 by heart p. 137
 at every turn p. 427
 with the police on your heels p. 413
 from time to time p. 366
 to my taste p. 264
 make yourself comfortable p. 416
 believe his ears p. 374
 seemed to be back on track p. 376
 offhand p. 381
 words seemed to strike a nerve p. 318
 gather his thoughts p. 209
 draw attention p. 221
 boys will be boys p. 246
 therein lies the rub p. 259
 he was coming to his point p. 260
 story has been shouted from the rooftop p. 261
 make a bold move p. 267
 ahead of their times p. 271
 move in p. 275
 having second thoughts p. 281
 give yourself a minute p. 288

Finnish

perin pohjin p. 395
 Teabing oli saanut vihiä p. 493
 pokerinaama p. 485
 ulkoa p. 154
 joka käänteessä p. 491
 poliisi oli kannoillanne p. 473
 silloin tällöin p. 421
 minun mielestäni p. 298
 tehkää olonne mukavaksi p. 477
 uskoa korviaan p. 430
 näytti kääntyneen oikeaan suuntaan p. 432
 suoralta kädeltä p. 437
 sanat näyttivät osuvan arkaan kohtaan p. 363
 koota ajatuksensa p. 241
 herättää huomiota p. 254
 pojat ovat poikia p. 280
 siitpä kenkä puristaa p. 292
 oli pääsemässä asian ytimeen p. 293
 tarinaa on toivotettu koko maailmalle p. 294
 tehdä rohkea siirto p. 302
 edellä aikaansa p. 307
 panee toimeksi p. 312
 tullut toisiin ajatuksiin p. 319
 otapa rauhallisesti p. 327

- in the position of power p. 294
 pulling his strings p. 294
 pitch black p. 293
 don't hold your breath p. 299
 what is at stake p. 302
 man of honor p. 373
 the stakes were far greater than p. 257

 in the hands of Mary Magdalene p. 259
 power lunch p. 172
 at earsplitting decibel levels p. 89
 thoughts raced p. 109
 talking from the grave p. 114
 stopped in her tracks p. 117
 his blood was boiling p. 123
 make living p. 82
 at any cost p. 83
 lost his shirt p. 75
 have cards to play p. 75
 loose touch p. 73
 cookie-cutter blonds p. 56
 keep abreast of progress p. 64
 pop into his mind p. 52
 thumb his nose p. 50
 don't make a move p. 165
 halted in his tracks p. 198
 Godspeed p. 64
 lock horns p. 67
 his pulse was thundering p. 142
 lost her mind p. 73
 up for grabs p. 73
 tail is wagging the dog p. 159
 hot topic p. 24
 snow angel p. 39
 crystal clear p. 45
 sixth sense p. 54
 believe her ears p. 118
 foolproof p. 143
 spun on his heel p. 187
 he gathered his thoughts p. 166

 niskan päällä p. 335
 naruista vetelee p. 335
 pilkkopimeää p. 334
 turha odottaa kieli pitkällä p. 341
 on vaakalaudalla p. 345
 kunnian mies p. 429
 vaakalaudalla oli paljon suurempia asioita kuin p.
 291
 Magdalan Marian käsiin p. 292
 liikelounas p. 195
 korvia raastavan äänekkäästi p. 106
 ajatukset laukkasivat p. 126
 puhui haudan takaa p. 131
 pysähtyä kuin seinään p. 134
 Fachen sappi kiehui p. 141
 hankkia elantonsa p. 98
 maksoi mitä maksoi p. 99
 oli menettänyt viimeistä kolikkoa myöten p. 91
 olla valttikortteja lyötäväksi pöytään p. 91
 menettää viimeisetkin maamerkit p. 87
 tusinablondit p. 67
 pysyä tapahtumien tasalla p. 76
 juolahtaa mieleen p. 62
 näytti pitkää nenää p. 61
 älkää tehkö mitään ratkaisevaa p. 187
 pysähtyi kuin seinään p. 228
 Jumalan siunausta p. 76
 mitellä voimiaan p. 79
 sydän juoksi jyskyttäen p. 160
 olla järjiltään p. 88
 jäädä arvauksen varaan p. 88
 häntä heiluttaa koiraa p. 180
 kuuma puheenaihe p. 32
 lumienkeli p. 48
 kristallinkirkas p. 54
 kuudes aisti p. 64
 uskoa korviaan p. 135
 idioottivarma p. 162
 käännähti kannoillaan p. 214
 hän kokosi ajatuksiaan p. 188

with clockwork precision p. 169	kellontarkasti p. 191
swallow her apprehension p. 106	niellä pelkonsa p. 122
break the code p. 68	murtaa koodi p. 81
you've got the reins p. 165	saatte ottaa ohjat käsiinne p. 187
kept woman p. 73	ylläpidetty nainen p. 88
hedge his bets p. 130	varmuuden vuoksi p. 148
piggyback on p. 157	ratsastaa menestyksellä p. 177
win back hearts p. 158	valloittaa sydän uudestaan p. 178
cast a shadow over the entire group p. 33	tahasivat koko joukon mainetta p. 42
he was done with you p. 71	hän oli tehnyt teistä selvää p. 85
around the clock p. 29	yötä päivää p. 36
fall into stark focus p. 109	loksahti kohdalleen p. 126
donations were dying up p. 158	lahjoitusten tulo oli tyrehtymään päin p. 178
her heart raced p. 116	hänen sydämensä alkoi jyskyttää p. 133
his jaw dropped p. 152	hänen leukansa loksahdi auki p. 173
million-dollar question p. 299	miljoonan dollarin kysymys p. 342
not about to take the bait p. 319	tuohon syöttiin hän ei tarttuisi p. 365
behind bars p. 83	telkien takana p. 99

3) Translating an idiom by explaining the meaning in the target language

English

were speaking in code p. 246
 falling-out p. 73
 he was gathering himself p. 372
 flood of memories p. 79
 try to get his bearings p. 29
 even-armed p. 116
 he did a double take p. 197
 until the heat was off p. 184
 to dead-end p. 67
 light-years out of her league p. 308
 to fishtail p. 174

Finnish

käyttivät salakielistä nimitystä p. 282
 mennä välit poikki p. 88
 hän ryhdistäytyi p. 427
 mieleen tulvahti muistoja p. 95
 yrittää käsittää mihin oli tullut p. 36
 kaikki haarat olivat yhtä pitkät p. 133
 kesti hetken ennen kuin hän käsitti p. 227
 kunnes heitä ei enää ajettu takaa p. 210
 suoraan sen päässä oli p. 80
 eihän Sophie Neveulla ollut vähintäkään
 pätevyyttä tällä alalla p. 352
 perä hurjasti heittelehtien p. 198

a game of quid pro quo p. 235

mitään ei heru ilman vastalahjaa p. 270

4) Translating an idiom by a non-idiomatic expression

English

hold on p. 241

he gave her a nod of concurrence p. 241

on a daily basis p. 241

opened the door for the guest to reply p. 186

has a far softer heart p. 243

take a quick look p. 243

they had already lost her p. 245

quite to the point p. 245

you've robbed her of the climax p. 236

air of academic anticipation p. 236

clear his throat p. 237

I beg your pardon p. 237

back the winning horse p. 239

stay with me p. 240

I don't follow p. 240

Sophie ran her fingers p. 222

in hopes of p. 223

we're wanted by the police p. 223

we can sort this all out p. 223

book sales jumped p. 224

found himself wondering p. 219

he broke a light sweat p. 220

hard to swallow p. 224

shared his story p. 224

for the record p. 226

Langdon rolled his eyes p. 228

be off the road p. 231

fire crackled to life p. 232

out of sight p. 233

you've lost weight p. 234

be given credit p. 25

Finnish

hetkinen p. 276

osoitti nyökkäyksellä yhtyvän Teabingin ajatuksiin p. 276

päivittäin p. 276

salli vieraan vastata p. 212

suhtautuu paljon lempeämmin p. 278

vilkaista p. 278

hän oli jo aivan ymmällään p. 280

kärjistetysti p. 280

olet jättänyt hänet kliimaksia vaille p. 271

tieteellinen into p. 272

rykäistä p. 273

anteeksi kuinka p. 273

lyödä vetoa voittajan puolesta p. 274

malttakaapa vielä vähän aikaa p. 275

nyt en käsitä p. 275

Sophie tunnusteli sormillaan p. 255

toivossa että p. 256

poliisi etsii meitä p. 257

selvittää koko tämän jutun p. 257

hänen kirjojensa myynti lisääntyi reippaasti p. 257

huomasi ihmettelevänsä p. 251

häntä alkoi hiukan hikoiluttaa p. 252

vaikea uskottava p. 258

kertoi mitä asiasta tiesi p. 258

paras painaa mieleen p. 260

Langdon pyöritti silmiään p. 262

päästä maantieltä pois p. 266

takassa alkoi rätistä valkea p. 267

näkymättömiin p. 268

olet laihtunut p. 269

saada kunniaa p. 236

- treasure hunt p. 207
- bewilderment sweeping across his face p. 209
- Sophie's face went blank p. 210
- feeling a tingle of excitement p. 212
- Sophie shot Langdon an uneasy look p. 215
- Langdon was thunderstruck p. 217
- turning us in p. 217
- hold us at the gunpoint p. 217
- Robert Langdon hit the ground p. 218
- made up his mind p. 221
- try to get his wits about him p. 221
- at this point p. 257
- except for one catch p. 259
- take so long p. 248
- I'm on my way p. 248
- I'm lost p. 251
- singlehandedly p. 252
- at once p. 254
- taking over p. 255
- match up with p. 256
- blastphemer p. 257
- everyone misses it p. 252
- he ran a finger p. 263
- Teabing gathered himself p. 267
- does not make sense p. 267
- under cover p. 267
- I'm being framed p. 273
- shoot a glance at Langdon p. 274
- the beauty of the system p. 275
- break the silence p. 277
- gray area p. 278
- his eyes grew heavy p. 278
- Teabing looked thunderstruck p. 279
- in a matter of minutes p. 280
- we had a lead on Langdon p. 280
- I have him staked out p. 280
- on foot p. 281
- showed up to save the day p. 281
- miss the call p. 262
- aartenetsintäleikki p. 238
- kasvoillaan käväisi pelokkaan hämmentynyt ilme p. 240
- Sophie näytti hölmistyneeltä p. 242
- tunsi värähtävänsä kiihtymyksestä p. 243
- Sophie vilkaisi Langdoniin huolestuneesti p. 246
- Langdon tyrmistyi p. 248
- luovuttaa meitä p. 248
- uhkaatte meitä aseella p. 248
- Robert Langdon syöksähti maahan p. 250
- teki päätöksen p. 254
- yrittää saada ajatuksensa selkenemään p. 254
- tässä vaiheessa p. 291
- paitsi että asiassa on yksi vika p. 292
- kestää niin kauan p. 283
- minä lähden matkaan p. 283
- nyt minä en käsitä mitään p. 286
- yksinään p. 287
- heti p. 288
- vuorostaan p. 289
- eivät sovi yhteen p. 289
- pilkkaa jumalaa p. 290
- kukaan ei huomaa sitä p. 286
- hän pyyhkäisi sormellaan p. 297
- Teabingin tointua p. 302
- tuntua käsittämättömältä p. 302
- salaisesti p. 302
- minut on lavastettu syylliseksi p. 309
- sinkautti katseen Langdoniin p. 310
- siinä hän heidän järjestelmänsä hienous on p. 311
- päättää vaitiolonsa p. 314
- epävarmuutta p. 315
- hänen katseensa muuttui synkäksi p. 315
- Teabing näytti tyrmistyneeltä p. 316
- muutamassa minuutissa p. 318
- saimme vihjeen Langdonista p. 318
- kohde on paikannettu p. 318
- jalkaisin p. 318
- saapuisi pelastajaksi p. 319
- ettei puhelu ollut tullut perille p. 296

- question won't take a minute p. 269
 in hiding p. 269
 turn out to be p. 271
 the group falls into chaos p. 275
 in the face of death p. 275
 buying Teabing's premise p. 276
 felt his breath catch at the thought p. 277
 had gone out on a limb p. 281
 take Langdon at gunpoint p. 281
 out of sight p. 281
 eyes fell to the keystone p. 286
 never mind p. 287
 foot caught him square beneath the jaw p. 287
- they closed in p. 290
 sealing off p. 290
 breathless p. 291
 make out p. 291
 it was killing him p. 292
 I can't see a thing p. 293
 wanted for murder p. 294
 to have tailed you to my home p. 294
 change of heart p. 294
 you're running a big risk p. 295
 for good p. 295
 raise some eyebrows p. 298
 Saunière was a no-brainer p. 299
 be faced with p. 302
 carry out that task p. 302
 when the dust settled p. 304
 the plane had taken off p. 305
 in a flash p. 308
 longhand p. 311
 at odds with p. 311
 would be no small feat p. 313
 he gave her a moment p. 318
 out of the loop p. 318
 off-color jokes p. 319
 comes into play p. 324
 his heart sank p. 329
- siihen kuuluu vain pieni hetki p. 303
 piilossa p. 305
 osoittautui p. 308
 se joutuu sekasortoon p. 312
 kuolemankin uhalla p. 312
 hyväksyä Teabingin olettamusta p. 312
 tunsu henkensä salpautuvan p. 314
 uskaltanut vaarallisen pitkälle p. 319
 pidättäisi Langdonin aseella uhaten p. 319
 näkymättömiin p. 320
 katse osui lakikiveen p. 325
 samantekevää p. 326
 jalkaterä jysähti suoraan hänen leukansa alle p. 326
 lähestyivät p. 330
 sulkivat p. 330
 hengästyneinä p. 331
 erottaa p. 331
 sitä särki hirvittävästi p. 333
 en näe yhtään mitään p. 334
 etsitään murhasta p. 335
 seuraisivat jälkiäsi minun kotiini p. 335
 mielenmuutos p. 335
 otatte suuren riskin p. 336
 lopullisesti p. 337
 herättää hilpeyttä p. 340
 tyhmäkin älyäisi kysyä Saunièreltä p. 341
 tehtäväksenne tulee p. 346
 suorittaa tehtävä p. 346
 kun juttu olisi lopullisesti selvitetty p. 348
 lentokone oli noussut ilmaan p. 349
 yhdessä väläyksessä p. 352
 tavallisella käsialalla p. 355
 joilla oli erimielisyyttä p. 356
 tulisi aikamoinen urakka p. 358
 Langdon antoi hänen rauhoittua hetken p. 363
 jäi ulkopuoliseksi p. 364
 rivoja vitsejä p. 365
 tulee käyttöä p. 371
 hän masentui p. 377

- helped himself to p. 330
 I should turn myself in p. 336
 if we pull up p. 336
 engines powered down p. 337
 step into view p. 337
 out of sight p. 337
 has taken us a bit off guard p. 338
 I cannot afford to miss it p. 338
 we are running late p. 339
 Edwards knew he was trapped p. 339
 I can have a look p. 339
 power play p. 340
 and for future reference p. 340
 with the police closing in p. 341
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5) Leaving out a source language idiom from the translation**English****Finnish**

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tulipalo p. 202

I happen to live there p. 356

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6) False friends**English****Finnish**

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