



Bakalářská práce

Comparison of English and Czech Idioms in George Orwell's Works

Studijní program:

B0114A300068 Anglický jazyk se zaměřením
na vzdělávání

Studijní obory:

Anglický jazyk se zaměřením na vzdělávání
Český jazyk a literatura se zaměřením na
vzdělávání

Autor práce:

Barbora Holubová

Vedoucí práce:

Mgr. Renata Šimůnková, Ph.D.
Katedra anglického jazyka

Liberec 2023



Zadání bakalářské práce

Comparison of English and Czech Idioms in George Orwell's Works

<i>Jméno a příjmení:</i>	Barbora Holubová
<i>Osobní číslo:</i>	P19000160
<i>Studijní program:</i>	B0114A300068 Anglický jazyk se zaměřením na vzdělávání
<i>Specializace:</i>	Anglický jazyk se zaměřením na vzdělávání Český jazyk a literatura se zaměřením na vzdělávání
<i>Zadávající katedra:</i>	Katedra anglického jazyka
<i>Akademický rok:</i>	2020/2021

Zásady pro vypracování:

Cílem této práce je analyzovat a interpretovat, jakým způsobem byly anglické idiomy přeloženy do českého jazyka v románech *Farma zvířat* a 1984.

Teoretická část se zabývá vymezením pojmu frazeologie, klasifikací frazémů, teorií a způsoby překladu idiomů.

Praktická část analyzuje a interpretuje vybrané anglické a české idiomy v románech *Farma zvířat* a 1984.

Metody:

Studium odborné literatury, excerpcie příkladů idiomů, kvantitativní klasifikace a kvalitativní analýza.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování práce:

tištěná/elektronická

Jazyk práce:

angličtina

Seznam odborné literatury:

Bočánková, Milena, and Miroslav Kalina. 2007. *Anglicko-český frazeologický slovník: ustálené fráze, expresivní výrazy a idiomy, anglicko-česká přísloví*. Praha: Ekopress.

Collins COBUILD Dictionary of Idioms. 1995. London: Harper Collins Publishers.

Čermák, František. 2010. *Frazeologie a idiomatika česká a obecná: Czech and General Phraseology*. Praha: Karolinum.

Kroulík, Břetislav, and Barbora Kroulíková. 1993. *Anglicko-český slovník idiomů: English-Czech Dictionary of Idioms*. Praha: Svoboda-Libertas.

Levý, Jiří. 2012. *Umění překladu*. Praha: Apostrof.

Orwell, George. 2004. *Farma zvířat*. Přeložil Gabriel Gössel. Praha: Aurora.

Orwell, George. 2008. *Animal Farm*. London: Penguin Books.

Orwell, George. 2000. *1984*. Přeložila Eva Šimečková. Praha: Levné knihy KMa.

Orwell, George. 2008. *Nineteen Eighty-Four*. London: Penguin Books.

Seidl, Jennifer, and W. McMordie. 1988. *English Idioms: a fifth edition of English Idioms and How to Use Them*. Oxford: Oxford University Press.

.

Vedoucí práce:

Mgr. Renata Šimůnková, Ph.D.

Katedra anglického jazyka

Datum zadání práce:

22. června 2021

Předpokládaný termín odevzdání: 15. července 2022

L.S.

prof. RNDr. Jan Pícek, CSc.
děkan

Mgr. Zénó Vernyik, Ph.D.
vedoucí katedry

V Liberci dne 22. června 2021

Prohlášení

Prohlašuji, že svou bakalářskou práci jsem vypracovala samostatně jako původní dílo s použitím uvedené literatury a na základě konzultací s vedoucím mé bakalářské práce a konzultantem.

Jsem si vědoma toho, že na mou bakalářskou práci se plně vztahuje zákon č. 121/2000 Sb., o právu autorském, zejména § 60 – školní dílo.

Beru na vědomí, že Technická univerzita v Liberci nezasahuje do mých autorských práv užitím mé bakalářské práce pro vnitřní potřebu Technické univerzity v Liberci.

Užiji-li bakalářskou práci nebo poskytnu-li licenci k jejímu využití, jsem si vědoma povinnosti informovat o této skutečnosti Technickou univerzitu v Liberci; v tomto případě má Technická univerzita v Liberci právo ode mne požadovat úhradu nákladů, které vynaložila na vytvoření díla, až do jejich skutečné výše.

Současně čestně prohlašuji, že text elektronické podoby práce vložený do IS/STAG se shoduje s textem tištěné podoby práce.

Beru na vědomí, že má bakalářská práce bude zveřejněna Technickou univerzitou v Liberci v souladu s § 47b zákona č. 111/1998 Sb., o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších předpisů.

Jsem si vědoma následků, které podle zákona o vysokých školách mohou vyplývat z porušení tohoto prohlášení.

Poděkování

Ráda bych poděkovala své vedoucí bakalářské práce Mgr. Renatě Šimůnkové, PhD. za odborné vedení, cenné připomínky a věnovaný čas. Velké díky patří také Mgr. Adéle Korejtkové za ochotu a všestrannou pomoc při zpracování práce.

Anotace

Bakalářská práce “Komparace anglických a českých frazémů v dílech George Orwella” se zabývá porovnáním anglických a českých frazémů. Cílem práce je analyzovat a následně interpretovat, jakým způsobem byly anglické frazémy přeloženy do českého jazyka v románu Farma zvířat. Teoretická část se věnuje zejména vysvětlení pojmu frazém, jeho klasifikaci a strategiím překladu frazémů. Dále také rozebírá rozdíly mezi frazémy a jinými prostředky obrazného jazyka. V praktické části je vymezena autorčina definice frazému, která je nezbytná pro analýzu. Následně jsou analyzovány a porovnávány vybrané frazémy na základě překladatelských strategií.

Klíčová slova

frazém, překlad, klasifikace, strategie, Farma zvířat, Gabriel Gössel

Abstract

This bachelor thesis "Comparison of English and Czech idioms in George Orwell's works" deals with the comparison of English and Czech idioms. The aim of the thesis is to analyse and then interpret how English idioms were translated into the Czech language in the novel *Animal Farm*. The theoretical part is devoted mainly to the explanation of the concept of an idiom, its classification, and strategies for translating idioms. It also discusses the differences between idioms and other forms of figurative language. The practical part defines the author's definition of an idiom, which is necessary for the analysis. Subsequently, selected idioms are analysed and compared on the basis of translation strategies.

Keywords

idiom, translation, classification, strategy, *Animal Farm*, Gabriel Gössel

Table of Contents

Table of Contents	8
List of abbreviations	10
List of figures.....	11
List of tables.....	12
Introduction.....	13
1 Theoretical part	15
1.1 Phraseology.....	15
1.2 Definition of idiom	16
1.2.1 Dictionary definitions of idioms	18
1.2.2 Idiom definitions by linguists	19
1.3 Difference between metaphor and idiom	21
1.4 Difference between proverb and idiom.....	22
1.5 Difference between simile and idiom	23
1.6 Difference between binominals and idiom	24
1.7 What are idioms used for	25
1.8 Classification of idioms	26
1.8.1 Makkai's classification of idioms.....	27
1.8.2 Fernando's classification of idioms.....	28
1.8.3 Čermák's classification of idioms	29
1.8.4 Seidl and McMordie's classification of idioms	30
1.8.5 Kvetko's classification of idioms	30
1.9 Translation	31
1.9.1 Translation process according to Levý.....	32
1.9.2 Translation process according to Kvetko	33
1.10 How to translate idioms	35
1.11 Strategies of translating idioms.....	36
1.11.1 Baker's translating strategies.....	36
1.11.2 Vokáčová's translating strategies.....	37
1.11.3 Kvetko's translating strategies.....	38
1.12 Difficulties in the translation of idioms	39
2 Practical part	41
2.1 Definition of an idiom for the purpose of the practical part	41

2.2	Methodology	41
2.3	Animal Farm	42
2.4	Verbal idioms	43
2.4.1	Verbal idioms translated by using an idiom of similar meaning and form	43
2.4.2	Verbal idioms translated by using an idiom of similar meaning but dissimilar form.....	46
2.4.3	Verbal idioms translated by paraphrasing	48
2.5	Non-verbal idioms	50
2.5.1	Non-verbal idioms translated by paraphrasing	51
2.6	Minimal idioms	51
2.6.1	Minimal idioms translated by paraphrasing.....	52
2.7	Sentence idioms	53
3	Conclusion	53
	References.....	57
	Appendices.....	62

List of abbreviations

AF – *Animal Farm*

CAMD – *Cambridge Dictionary*

FLDI – *Farlex Dictionary of Idioms*

FZ – *Farma zvířat*

OID – *Oxford Dictionary of Idioms*

List of figures

Figure 1: The resulting comparison of all classification categories	54
Figure 2: The usage of translation techniques by Gössel.....	55

List of tables

Table 1: The resulting comparison of all classification categories	54
Table 2: The resulting comparison of all translation techniques	56

Introduction

This bachelor thesis aims to examine and compare Czech and English idioms in George Orwell's novel *Animal Farm*. In order to analyse the idiomatic expressions, primary and secondary sources were carefully read and understood; otherwise, the quantitative classification could not be accomplished.

This topic was chosen because idioms play an essential role in the everyday usage of the English language, and novels would not be as unique and authentic without them. Furthermore, it is interesting to compare idioms from two utterly different language branches and the individual translators' approaches. While translating from the source language to the target language, there might be difficulties with inequivalent expressions, which require the translator's understanding of the meaning in both languages, followed by an acceptable translation.

The thesis is divided into two parts: theoretical and practical. The first chapter of the theoretical part deals with phraseology. The following chapters provide a general definition of an idiom and definitions from dictionaries and linguists. Moreover, idiom usage and different types of classification are discussed. Besides this, differences between idioms, metaphors, proverbs, similes, and binominals are compared. The last chapters are devoted to translation in general and translation of idioms – how to translate idioms, strategies for translating idioms, and the difficulties that might occur during the process.

The practical part begins with the author's definition of an idiom. Then analysis and interpretation of selected idioms from George Orwell's *Animal Farm* are conducted. The classification and translation strategies of idioms were chosen on the basis of the

criteria mentioned in the theoretical part. Last but not least, tables and charts of frequency are presented.

1 Theoretical part

1.1 Phraseology

Phraseology is ubiquitous in all language areas. Nevertheless, it has only recently gained recognition as a distinct discipline. Phraseology is generally described as a branch of lexicology that studies word combinations rather than individual words. These multi-word units (MWUs) are categorized into various subtypes based on their level of semantic non-compositionality, syntactic fixedness, lexical restrictions, and institutionalization (Granger 2005, 165).

This discipline reflects a nation's social and cultural events, development, interests, and history. In addition to containing national experience, it is also the core of folk wisdom. Thanks to these characteristics, its role in language and culture is unique. The tendency to regard phraseology as merely ornamenting or embellishing elements of speech (as is still the case in some places) is unjustified (Čermák 2007, 17 in Kurešová 2019, 8).

As Kurešová (2019, 8) explains, phraseology, which is a valuable field of human linguistic creativity, is subject to constant changes depending on specific speakers and more general social tendencies. This dynamic development makes the works that map it quickly become outdated and should be updated continuously. According to Martínez (2013, 5), the investigation of phraseology is intriguing due to the fact that it serves as an essential cornerstone within the lexicon of any language.

Phraseology is a linguistic discipline that focuses on word groups whose meaning cannot be deduced from their individual components. It studies set phrases, which acquire a new figurative meaning. As Kvetko (1999, 11) mentions, it is a discipline

that deals with idioms. Phraseology is a subfield of lexicology that directs attention to word groups whose meaning cannot be discerned by examining their individual constituents (Malá 2021, 8).

Robo (2013, 595) states, "phraseology plays an important psychological and cultural role in language processing and social cohesiveness." Due to the lack of clear boundaries in phraseology, selection criteria for idioms are required. Unfortunately, contemporary phraseologists are unable to reach an agreement on a carefully defined set of requirements. Some are frequently used, such as fixedness; however, it is essential to acknowledge that there is no unification of approaches to idioms. As a result, almost every phraseologist has their own criteria (Běhounková 2010, 3).

1.2 Definition of idiom

The term *idiom* first appeared in English in the sixteenth century during the Renaissance, a time characterised by considerable growth in linguistic self-awareness. This surge of linguistic consciousness resulted in a shift in the vernacular language of Europe. Both the *idiom* and its Latin counterpart *idioma*, are derived from the Greek word *ἴδιος*, which means 'private, peculiar to oneself'. Idioms are expressions or phrases peculiar to a language and approved by its usage, and they often have a meaning other than their grammatical or logical definition. Practically, this refers to expressions that have become fossilised within the language and are used without reference to their literal meanings in a fixed or semi-fixed manner. Idioms are linguistic components that commonly resist translation, posing considerable obstacles for foreign learners (Oxford Dictionary of Idioms 1999).

In the words of McMordie and Seidl (1978, 11), idioms are not a separate aspect of the language that can be either used or omitted; they constitute an integral part of the

vocabulary of each language. To define the term idiom and its core precisely is a rather tricky task, as definitions vary. In its simplest terms, it can be understood as a phrase that does not always make sense literally. "Idioms are a colourful and fascinating aspect of English and are commonly used in all types of language, informal and formal, spoken and written." (Cambridge Idioms Dictionary 2006)

Crystal (1995, 163 in Mohammed 2021, 430) offers an interesting perspective on idioms, defining them as having two primary features. Firstly, the meanings of the individual words in the expression cannot be utilised to deduce the meaning of the expression as a whole. The second feature of the expression is that it is grammatically and lexically fixed. For example, *raining cats and dogs* cannot be rearranged or changed to synonyms without losing its idiomaticity (Mohammed 2021, 430-431).

In accordance with the previous definition, Kroulík (1993, 7) points out that idioms are usually characterised as fixed phrases whose meaning cannot be deduced from the meaning of the individual components. The meaning of an idiom cannot usually be derived from knowledge of grammar or logical reasoning. One distinguishing feature of an idiom is its inability to be replaced with synonyms or have its word order changed (Kroulík 1993, 7).

Fotovatnia and Khaki (2012, 272) define idioms as set expressions that are part of the standard repertoire of the native speakers of a language. As Majuri (2014, 9) believes, characterising an idiom's precise meaning is challenging as it is obscure. Furthermore, there is no universally accepted definition of them. While certain scholars believe the term 'idiom' includes similes, metaphors, and proverbs, others define them in alternative ways (Fotovatnia and Khaki 2012, 272).

In Kvetko's opinion (2009b, 13), idioms have been relatively overlooked as insignificant cases until recently, frequently criticised or dismissed as clichés, and have had to strive for their recognition. However, the latest studies suggest they are significant in spoken and written language because they let the speaker or writer convey their thoughts and feelings more fluently and effectively (Kvetko 2009b, 13).

To sum up, idioms refer to expressions unique to a particular language. They are integral parts of the vocabulary and cannot be deduced from their individual words. Additionally, idioms are characterised by their grammatical and lexical stability, which makes them difficult to rearrange or substitute. There is no universal definition of idioms, but it is widely accepted that they are significant in spoken and written language because they enable speakers and writers to communicate more fluently and effectively. The subsequent parts offer definitions from a variety of dictionaries and linguists.

1.2.1 Dictionary definitions of idioms

Collins Online Dictionary (2022) defines an idiom as "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."

The Cambridge Advanced Learner's Dictionary & Thesaurus (2022) offers a similar description: "a group of words in a fixed order that has a particular meaning that is different from the meanings of each word on its own."

According to the Macmillan Dictionary (2022), an idiom is "an expression whose meaning is different from the meaning of the individual words."

The Merriam-Webster Dictionary (2022) describes an idiom as "an expression in the usage of a language that is peculiar to itself either in having a meaning that cannot be derived from the conjoined meanings of its elements or in its grammatically atypical use of words."

The Longman Dictionary of Contemporary English (2022) interprets it this way: "a group of words that has a special meaning that is different from the ordinary meaning of each separate word."

In conclusion, the term idiom lacks a collectively accepted definition, which leads to various interpretations. The above-mentioned quotations from well-known English dictionaries provided insight into its meaning. Several characteristics are common to the definitions provided by various dictionaries when explaining an idiom. An idiom is a group of words or expressions with a unique or peculiar meaning in a fixed order. Moreover, idioms make sense only as a whole; translating their individual components would be illogical.

1.2.2 Idiom definitions by linguists

Over the past several decades, the study of idioms has received considerable attention from linguists (O'Grady 1998, 279). In her work, Grant (2004, 38) identifies an idiom as a type of multi-word unit (MWU). In order to define idioms, there must be prior knowledge of MWUs. "An MWU can be loosely defined as a fixed and recurrent pattern of lexical material sanctioned by usage" (Grant 2004, 38). She also adds that it is impossible to predict or deduce an idiom's meaning from its individual components (Grant 2004, 40).

Fernando and Flavell set five criteria of key features that an idiom is characterised by (Fernando and Flavell 1981, 17 in Grant 2004, 40).

1. The compositional function of its constituents does not determine the idiom's meaning.
2. The concept of an idiom is based on the premise that it either has a homonymous literal counterpart or at least individual components that are literal, although the expression as a whole is interpreted literally.
3. There is some form of transformational deficit in idioms.
4. The concept of an idiom refers to set expressions within a specific language.
5. Institutionalisation of idioms (Fernando and Flavell 1981, 17 in Grant 2004, 40).

František Čermák (2007, 31), a leading Czech linguist and expert in phraseology, formulated an idiom as a unique combination of at least two elements, some of which (or none) do not function in the same way in another connection (or more connections) or occur only in a single expression.

Fernando and Flavell view idioms as "anomalies of language, mavericks of the linguistic world" (Fernando and Flavell 1981 in Němcová 2013, 9).

Kvetko (2009c, 103) believes that idioms represent one of the most challenging yet captivating parts of any language. They are expressions composed of more than one word. The length of an idiom can range from extremely short phrases like '*at all*' or '*of course*' to more complex structures like '*you scratch my back, and I will scratch yours*'. Despite diverse interpretations of the term by linguists and dictionaries, a globally recognised definition of idioms remains difficult. Idioms can be roughly classified as follows:

1. They possess a multi-word character.
2. They are institutionalised – regarded as cohesive units by a language community.

3. They consist of relatively fixed combinations of words.
4. A non-literal but fully or partially figurative and unique meaning accompanies them (Kvetko 2009c, 103).

To summarise, while dictionaries provide useful definitions of idioms, linguists specialising in idiomaticity have engaged in more in-depth research as they have paid increasing attention to the study of idioms over the past few decades. In Grant's perspective, idioms are recurrent patterns of multi-word units (MWUs) with meanings that cannot be derived from their individual components. In addition, Fernando and Flavell emphasised several significant features of idioms, such as institutionalisation or their non-compositional nature. Čermák characterised them as unique combinations of elements that may not work the same way in other contexts. On top of that, Kvetko added that idioms range from simple phrases to complex compositions. The following are the most relevant and frequent features of idioms on which most linguists agree: multi-word character, institutionalisation, and fixedness.

1.3 Difference between metaphor and idiom

The common feature of metaphors and idioms is that they are both examples of figurative language. However, metaphor is a figurative appellation based on similarity. Generally, it can be defined as an object referred to by a particular word in a given language, but the author of the intended text uses that word to name some other object – one similar to the first object in some way (Czech tongue 2023).

Grant (2004, 49) assumes that there is a crucial question of whether idioms and figures of speech, such as metaphors, should be distinguished. In her opinion, from a theoretical and teaching perspective, a distinction is necessary since figures of speech

can be interpreted by general cognitive principles, while idioms must be mastered (Grant 2004, 49).

The findings of some linguists who studied the formal aspects of idioms led them to conclude that idioms are 'dead' metaphors that have lost their original metaphorical essence (Majuri 2014, 2). Unlike an idiom, a metaphor alters one's perception of one thing by making a literal statement that inspires or prompts understanding (Davidson 1978, 47).

To put it briefly, metaphors and idioms are examples of figurative language, although they differ in their nature and usage. As Grant specifies, metaphors can be understood using broad cognitive principles, while idioms require separate comprehension. A metaphor draws parallels between things that share similar characteristics: appearance, shape, and colour. On the contrary, those features are not essential for understanding an idiom.

1.4 Difference between proverb and idiom

A proverb is a set phrase commonly used in the simple present, featuring a two-part sentence structure and a different context dependence (Kvetko 2009b, 20). As Kvetko (2009b, 20) specifies, proverbs convey truth, wisdom, and explicit didactic messages (e.g., *do not count your chickens before they are hatched*). They can take metaphorical and non-metaphorical forms.

Another definition interprets a proverb as a short, widely recognized sentence that contains wisdom, truth, values, and traditional beliefs. It is ordinary for proverbs to transfer from generation to generation as a fixed, metaphorical, and easily memorized expression (Meider 1985, in Syzdykov 2013, 319).

People often use proverbs to give advice or warnings about something they have experienced. In the same way as idioms, their form is fixed, and the meaning cannot always be deduced from their individual words. Proverbs are found in positive and negative situations, in which the second speaker uses a proverb to summarize and repeat what the first speaker said, i.e., (A: *We all want to solve this problem, and I am sure we will find a solution*, B: *Yes. Where there is a will, there is a way*) (O'Dell and McCarthy 2017, 26).

In conclusion, proverbs and idioms share similarities in their fixed forms. Nevertheless, idioms differ from proverbs in that they are expressions whose meaning cannot be determined from their words alone. The entire expression has to be learnt together. Typically, they are part of a more significant sentence. A proverb is generally a saying with some wisdom or moral lesson and is usually an entire sentence. Moreover, it is passed on through generations.

1.5 Difference between simile and idiom

Mpouli (2016, 47) specifies the term simile in her dissertation as "a figure of speech which relies on a linguistic marker to draw a parallel between two or more distinct entities or processes based on stated or implied (dis)similarities, to build up a specific image in another person's mind."

O'Dell and McCarthy (2017, 22) define similes as comparisons between two things that always involve the words *as* or *like*. Such expressions are used to make the spoken and written language more vivid and powerful. For instance, the phrases can be: *as thin as a rake* (extremely thin), *as clear as crystal* (obvious), or *fits like a glove* (fits totally well).

In brief, a simile is a figure of speech that emphasizes quality by comparing it to something else to make it seem more vivid. They are used to produce specific mental images by highlighting similarities or differences. Moreover, almost always, the connecting words *like* and *as* are used.

1.6 Difference between binominals and idiom

Originally, the term binomial came from mathematics. The name is composed of the two Latin words *bi* (two) and *nomen* (name). It is a specific phrase that is based on two components of the same part of speech and can be joined by a conjunction, preposition, or asyndetically (Motornyuk 2014, 14).

In Qizi's (2021, 298) opinion, a binominal pair refers to a series of two or more words that share the same syntactic category, have a semantic connection, and are joined by conjunctions such as *and*, *or*. The words typically retain a fixed order and constitute a single unit of English vocabulary. According to Mollin (2014, 1), binominals consist of two-word elements that belong to the same lexical class, such as *law and order*, *short and long*, or *red and green*.

O'Dell and McCarthy (2017, 24) offer a similar definition by stating that binomials, as a type of idiomatic expression, connect two words with the conjunction 'and'. They also add that the two words are in a fixed order (O'Dell and McCarthy 2017, 24). For example, O'Dell and McCarthy (2017, 24) use *black and white*, which cannot be used vice-versa because it would break the structure of binominals. In their book *English Idioms in Use – Advanced*, they divided binominal expressions into several categories:

1. Synonyms: *Sara's work is always neat and tidy.*

2. Opposites: *If you go for cheaper speakers, the sound quality may be a bit hit-and-miss.*
3. The same word: They finished the race *neck and neck*.
4. Rhyming: *Tables in the canteen take a lot of wear and tear.*
5. Alliterative: *After the match, the players' legs were black and blue.*
6. Joined by words other than *and*: *The traffic was bumper to bumper. Little by little* (O'Dell and McCarthy 2017, 24).

In conclusion, Motornyuk, Qizi, and Mollin agree on the exact characteristics of binominals, which are set phrases containing two words that belong to the same word class and are joined by conjunctions. O'Dell and McCarthy provide almost similar features, but they are the only authors who classify binominals as types of idioms.

Both binominals and idioms are fixed expressions that cannot be changed, and their word order has to remain the same. The only difference is that binominals are always phrases of two words that fall into the same parts of speech and are mainly joined by coordinating conjunctions (*and, or*).

1.7 What are idioms used for

O'Dell and McCarthy (2017, 8) divided the usage of idioms into several categories.

1. Emphasis: *The singer's second album sank like a stone.* (failed completely)
2. To agree with a previous speaker's viewpoint:
 - a. *Did you notice how Lisa started listening when you said her name?*
 - b. *Yes, that certainly made her prick her ears up.* (started listening carefully)

3. To provide commentary on people: *Did you hear Tom has been invited for dinner with the prime minister? He has certainly gone up in the world!* (has gained a better social position or more money)
4. To make a statement on a situation: *The new finance minister wants to knock the economy into shape.* (take action to get something into good condition)
5. To make an anecdote more interesting: *It was just one disaster after another today, a sort of domino effect.* (when something, usually bad, happens and causes a series of other things to happen)
6. To attract the reader's attention, idioms, particularly those with strong images, are often used in headlines, advertising slogans, and the names of small businesses. The writer may play with the idiom or make a pun in order to create a unique effect: *a debt of dishonour* instead of the usual *debt of honour* (a debt that one owes someone for moral rather than financial reasons) (O'Dell and McCarthy 2017, 8).

As mentioned above in this chapter, idioms serve a variety of purposes in language and communication. According to O'Dell and McCarthy, idiom usage is classified into six categories based on their function. For example, idioms are employed to emphasize a particular situation, provide commentary on individuals, or capture the reader's attention. Besides, the diverse use of idioms enhances the language expression of individuals.

1.8 Classification of idioms

Identifying idiomatic expressions took much work for English language scholars. As a result of their efforts, there are various types of idioms that are classified differently by linguists and reference books (Funtek 2015, 5). Grant (2004, 40) mentions that

many lexicographers have tried to sort idioms into particular categories throughout the years.

1.8.1 Makkai's classification of idioms

Referring to Vondru (2015, 6), Makkai proposes one of the most detailed yet complex classifications. According to this linguist, an idiom consists of two areas of idiomaticity: lexemic and sememic. Makkai defends his claim by saying that an idiom is essentially a linguistic phenomenon that cannot be fully understood without a broader perspective on language. Unified in meaning, unpredictable in the syntactic structure of the whole, and therefore misleading in speech, the idiom belongs to both the lexemic system and the sememic system (Makkai 1972, 121 in Vondru 2015, 6).

As Vondru (2015, 6) alleges, Makkai defines the lexemic idiom relatively complexly. They differ from other lexemes in that they are subject to possible misunderstanding, even when the meaning of their individual elements is known. Their meaning can theoretically misinform the uninitiated reader. In simple terms, lexemic idioms are those idioms whose meaning cannot be deduced from a simple translation of their individual parts. Therefore, a more comprehensive knowledge of the given language is needed for their correct interpretation (Vondru 2015, 6-7).

Lexemic idioms include:

1. Phrasal verbs: *bring up, make up*
2. Tournures: *rain cats and dogs, pull it off*
3. Irreversible binomials: *salt and pepper, coffee and cream*
4. Phrasal compounds: *hot dog, blackmail*
5. Incorporating verbs: *manhandle, eavesdrop*

6. Pseudo-idioms (one of their constituents lacks logical meaning if it is used independently): *kith and kin*, *spick and span* (Makkai 1972, 122 in Vondru 2015, 7).

Makkai defines semiotic idioms as multiple-word constructions whose literal meaning derived from the individual lexemes functions as a realization of the unexpected semantic network (Vondru 2015, 7).

Under the sememic idioms, the author includes:

1. Proverbs: *A penny saved is a penny earned.*
2. Familiar quotations: *Brevity is the soul of wit.*
3. Idioms associated with some national game: *Hit a home run.*
4. Institutionalized idioms of politeness: *May I ...?*
5. Institutionalized idioms of greetings: *How do you do?*
6. Institutionalized idioms of understatement: *I wasn't too crazy about him.*
7. Institutionalized idioms of hyperbole: *He won't even lift a finger.*

(Makkai 1972, 128 in Vondru 2015, 8)

1.8.2 Fernando's classification of idioms

Fernando, in her book *Idioms and Idiomaticity*, divides idioms into three main categories (Fernando 1996, in Kovács 2016, 88):

1. Pure idioms comprise conventionalised, non-literal multi-word phrases. Their meanings are always non-literal and can either be invariable or have only a small variation. Moreover, they are regarded as opaque expressions. For example, the phrase *to spill the beans* can be stated as a prime example of a pure idiom. Its definition,

which includes revealing a secret, is unrelated to the literal sense of the word beans (Fernando 1996, in Kovács 2016, 88).

2. Semi-idioms consist of one or more literal constituents and at least one non-literal element. Hence, this particular type of idiom is regarded as partially opaque. For instance, the expression *foot the bill*, which signifies paying the bill, is composed of a non-literal and a literal element. The word *foot* serves as the non-literal part, while the *bill* retains its literal meaning (Fernando 1996, in Elnoty 2020, 26).

3. Literal idioms are semantically simpler than the other two categories mentioned above, making them easier to understand even for those unfamiliar with them. They can be either completely invariant or allow only limited variation. One example of a literal idiom is the phrase *on foot*. From a semantic perspective, it is less complex than the previous two groups. This makes them relatively easy to understand, even for those who are unfamiliar with all the words (Fernando 1996, in Elnoty 2020, 26).

1.8.3 Čermák's classification of idioms

The well-known Czech linguist František Čermák divided idioms into three groups.

1. Lexical phrasemes are a combination of morphemes within a one-word lexeme, with the function of a lexeme, e.g., *over-the-top*.

2. Collocational phrasemes consist of a collection of lexeme forms that function non-sententially, e.g., *head over heels*.

3. Propositional phrasemes are combinations of lexeme forms and collocations with sentence function, e.g., *Keep your eyes open!* (Čermák 2011, 211 in Vondruš 2015, 8-9)

1.8.4 Seidl and McMordie's classification of idioms

As Seidl and McMordie (1988, 13) mention, the structures and forms of an idiom can vary, ranging from regular to irregular or even grammatically incorrect. The clarity of meaning is unaffected by grammatical accuracy. They sort idioms into three categories but do not elaborate on them. They only provide examples.

1. Irregular form and clear meaning: e.g. *do the dirty on someone, do some proud*
2. Regular form and unclear meaning: e.g. *cut no ice, bring the house down*
3. Irregular form and unclear meaning: e.g. *go great guns, be at daggers drawn*

The authors conclude that the majority of idioms belong to the group with regular form and unclear meaning (Seidl and McMordie 1988, 13).

1.8.5 Kvetko's classification of idioms

Kvetko (2009c, 105) proposes another type of categorization in his book *English Lexicology in Theory and Practice*. He classifies idioms according to their construction into four types: verbal, non-verbal, minimal, and sentence idioms.

A verbal idiom comprises a verbal syntagmatic structure, often in the form of V + N, V + prep + N, V + Adv, or V + Adj. Kvetko (2009b, 27) provides a few expressions as examples: *smell a rat, build castles in Spain, break down, and come clean*.

Unlike verbal idioms, non-verbal (verbless) idioms have a different syntagmatic structure, such as Adj + N, (as) + Adj + as + N, Adj + Adj, N + and + N, like + N (+Adj) + N. For instance: *dark horse, (as) white as a sheet, prim and proper, like a fish out of water* (Kvetko 2009b, 27).

A minimal idiom is a non-syntagmatic expression containing one complete lexical word and one or more functional words. Examples of minimal idioms can be *of course*, *at all*, *like hell* (Kvetko 2009b, 27).

It is possible to define sentence idioms as idioms with a complete sentence structure of various types (simple, compound, and complex sentences). This category includes phrases like *let sleeping dogs lie*, *all that glitters is not gold*, *do not look a gift horse in the mouth* (Kvetko 2009b, 28).

1.9 Translation

Newmark (1988, 5) claims that the goal of translation, in many cases, is to convey the author's intended meaning through another language. Common sense indicates that translation should be a simple procedure, as anyone should be able to express the same thing in both languages. In contrast, it can be considered difficult and dishonest because the author pretends to be someone else (Newmark 1988, 5).

Although translation has a long history (a tradition in Latin), theoretical research has only recently begun. A separate scientific discipline dealing with translation did not emerge until the twentieth century, despite some systematic attempts in the nineteenth century. Different approaches to translation have existed throughout the history of modern research. The field of translation studies is interdisciplinary (Kvetko 2009a, 11). "It is based on general and applied linguistics, cultural history, literary studies, theory of communication, semiotics, psycholinguistics, sociolinguistics, socio-cultural and area studies, pragmatics, and the study of special subjects" (Kvetko 2009a, 11).

1.9.1 Translation process according to Levý

In his work *Umění překladau*, Levý (1983, 44) declares that translating is an act of communication. More precisely, the translator deciphers the message contained in the original author's text and reformulates it into their language.

Levý (1983, 53) also suggests three phases of the translator's work:

1. Understanding the concept: the translator must be familiar with the work that is being translated. Most importantly, a decent translator must be an exceptional reader. The translator's insight into the meaning of the work is achieved on several levels.

The first level is the understanding of the text, i.e., philological understanding. This does not require any unique talent; it is a matter of training and practice (Levý 1983, 54). On the second level, the reader may not be aware of ideological and aesthetic values, but the translator should be able to recognize them rationally. Translation requires a more conscious knowledge of the work than simple reading. On the third level, Levý (1983, 56) distinguishes two types of translators: creative and mechanical. The main difference between a creative and a mechanical translator is imagination. The creative one is capable of imagining the reality of the work, its characters, situations, and ideas. Whereas the non-creative translator mechanically perceives only the text and translates only the words (Levý 1983, 56).

2. Interpretation of the concept: a solid understanding is a prerequisite for mastering artistic translation. This may be because the mother tongue is not capable of expressing meaning as ambiguously as in the original; the translator must then specify the meaning and opt for one of the narrower meanings, and to do this, they need to know the reality behind the text (Levý 1983, 59).

3. Re-stylization of the concept: an artistically valuable re-stylization of the original is required from the translator. Translators can use their talent primarily for language stylization. The linguistic resources of the two languages are not equivalent, and therefore the text cannot be translated mechanically. The demands placed on the translator by their work also determine more closely the type of talent required in the art of translation. These are mainly imagination, the ability to objectify, and a stylistic talent (Levý 1983, 68-82).

1.9.2 Translation process according to Kvetko

The translator initiates the translation process by receiving and analysing the foreign text. After critically evaluating it, they formulate their own conception based on the text received and their knowledge of the native target language literature, the capabilities of the target language, aesthetics, and other conventions (Kvetko 2009a, 35).

The translation process is traditionally divided into three phases:

1. Reception and interpretation: understanding the original text and the author's intent
2. Conception: defining the translator's purpose and selecting an approach/method
3. Reproduction of the text in the target language: correct translation (Kvetko 2009a, 35).

Kvetko (2009a, 35) elaborates more on interpretation, describing it as a series of techniques and strategies that assist in the discovery of the meaningful and unchanging elements in the text. Translators evaluate texts as artworks, examining their core ideas, unique features, and the language means used to convey them. Also, they must endeavour to interpret the text as objectively as possible. Depending on the temporal,

historical, and philosophical context, the translator's expertise and viewpoints influence accurate interpretation. (Kvetko 2009a, 35)

At first, Kvetko (2009a, 35) describes the conception as a method that describes how to handle the material for translation efficiently. Translators form their conception based on the original's interpretation, which guides them in choosing strategies to reproduce it. To form a conception, it is first necessary to gain a solid understanding of the text, its purpose, character, and intent, as well as its aesthetic and ideological values. The translator has some freedom to highlight certain points, such as facts and ideas. Furthermore, the translator's intention determines the choice of language material (Kvetko 2009a, 35-36).

The reproduction of the original is the last stage. While the two preceding phases were preparatory, this creative phase culminates in creating a new text. There are cases of language means with or without direct correlation with concrete translation. It signifies that the text can be reproduced using accepted criteria of equivalency. When there is no direct equivalent in the language or when the function of the equivalent differs from the original, alternatives are based on the function and context of the original text (Kvetko 2009a, 36).

All things considered, adopting individual approaches in translation is predicated on the translational process's initial steps. The translator's decisions are influenced by the cultural background, conventions, and norms, along with the expectations and knowledge of the future reader (Kvetko 2009a, 37).

1.10 How to translate idioms

Idiom translation is one of the most challenging tasks for a translator. As Fitri (2019, 343) specifies, native speakers are able to distinguish idioms easily, but non-native speakers may have difficulty understanding them.

Idioms are the parts of a language that are often the most difficult to translate and cause the most bewilderment for foreign learners (OID 1999). It is necessary to find the equivalent of idioms as accurately as possible while translating idioms from the source language (English) to the target language (Czech). Due to the distinctive linguistic and cultural differences between Czech and English, translating idioms can present challenges. As a result, the translator's ability to understand idioms is crucial. The context in which an idiom is used determines how it should be translated (Dastjerdi 2011, 881). Kvetko (2009a, 43) confirms that in order to translate idioms into another language, translators must identify them in the source text and determine their functional equivalents in the target language. As Dastjerdi believes (2011, 881), translation strategies can vary widely, but the translator should determine which one will allow the target language reader to comprehend idiomatic meanings better.

Moreover, the translator should know the intended meaning when translating a source idiom. The idiom may be modified to preserve its sense and make it more understandable to the TL audience. In cases where the original idiom does not have an equivalent in another language, the translator should not remove it from the text. Instead, they should clarify its meaning more so that the readers can understand it (Dastjerdi 2011, 881).

1.11 Strategies of translating idioms

Baker (2011, 75) clarifies that many elements influence how an idiom can be translated into another language. It is not just a matter of whether the target language has an idiom with similar meaning. Additionally, there are other factors to consider, such as the significance of the specific lexical items that comprise the idioms and the appropriateness or inappropriateness of using an idiom within a given register. Style, register, and rhetorical effect are also important considerations (Baker 2011, 75-76).

1.11.1 Baker's translating strategies

Baker (2011, 76) proposes five strategies for translating idioms:

1. Using an idiom of similar meaning and form

The aim of this strategy is to use a target language idiom that conveys essentially the same meaning as the source language idiom and contains identical lexical elements. This results in an identical translation or a near-identical translation since there may be minor variations, for example, in the number of lexical units. However, this match type occurs only on rare occasions (Baker 2011, 76).

2. Using an idiom of similar meaning but dissimilar form

It is common to find idioms with the same meaning in both the source and target languages, but their form differs in terms of divergent lexical components (Baker 2011, 78). This translation strategy occurs when an identical idiom does not exist in the target language, or the translator does not want to use it for some reason, e.g., it does not fit the context (Návratová 2018, 25).

3. Translation by paraphrasing

This is the most frequent method of translating idioms, particularly when an exact match cannot be identified in the target language or when it appears undesirable to employ idiomatic language (Baker 2011, 80).

As a result, the translator attempts to express the meaning of a source text idiom using target language terms that are comparable or close in meaning to the source text. However, the words do not constitute an idiom (Fitri 2019, 349).

4. Translation by omission

An idiom may be omitted entirely in the target text, just like a single word. Various factors could contribute to this, including the lack of a close match in the target language, the inability to easily paraphrase its meaning, or stylistic reasons (Baker 2011, 85).

5. Strategy of compensation

Baker (2011, 86) denotes that this strategy cannot be clearly demonstrated as it requires a large amount of space. One can exclude or downplay an aspect, such as idiomaticity, in the source text and introduce it elsewhere in the target text (Baker 2011, 86).

Last but not least, the translator should use the target language's typical phraseology, including natural collocations, fixed expressions, and proper levels of idiomaticity, to significantly improve the readability of the translations. The target text will appear less foreign if the translator achieves this level just right (Baker 2011, 86).

1.11.2 Vokáčová's translating strategies

Vokáčová (2008, 62), in her doctoral thesis, *A Comparative Study of English, Czech, French, and German Idioms*, divided the translation of idioms into three categories: total correspondence, partial correspondence, and non-correspondence.

1. Total correspondence

This category signifies that idioms in one language agree on lexical, semantic, and formal levels with idioms in another language when compared. Lexically equivalent idioms use identical lexical constituents. Next, considering the semantic level, the idiom's meaning is the same in both languages. Both idioms have identical individual parts if they correspond on a formal level (Vokáčová 2008, 62).

2. Partial correspondence

According to the title of this category, it contains idioms that indicate a certain level of correspondence but are not equal enough to be regarded as totally corresponding. Both idioms have the same meaning but consist of different lexical units (Vokáčová 2008, 64).

3. Non-correspondence

Non-correspondence is considered a broad section. It includes idioms that lack equivalent counterparts and those that are expressed in a non-idiomatic manner (Vokáčová 2008, 67).

1.11.3 Kvetko's translating strategies

Kvetko (2009b, 53) presented another perspective on categorising idioms in his book, *An Outline of English Phraseology*.

1. Absolute equivalents proper

The group contains idioms that directly correspond to one another, indicating a word-for-word parallel between the English and Czech idioms. In both languages, the idioms share the same lexical and grammatical structures, symbolism, and imagery. Among

absolute equivalents proper are expressions such as *play second fiddle* – hrát druhé housle, *cry over spilt milk* – plakat nad rozlitym mlékem (Kvetko 2009b, 53).

2. Similar equivalents

Similar equivalents consist of idioms with identical or closely related imagery and symbolism. However, grammatical or lexical modifications might be influenced by the specific rules and principles of each language. For example, *give somebody the green light* – dát někomu zelenou, *all that glitters is not gold* – není všechno zlato co se třpytí. The first expression would be literally translated as give somebody green. The second one is comprised of different word order (Kvetko 2009b, 53-54).

3. Relative equivalents proper

Expressions with the same or highly similar meanings that differ in lexical components and are based on different symbolism and imagery. Some examples of this category may be *out of the frying pan into the fire* – z bláta do louže (*from mud into a pond), *the coast is clear* – vzduch je čistý (*the air is clear) (Kvetko 2009b, 54).

4. Partially different equivalents

Apart from having dissimilar symbolism and imagery, partially different equivalents contain at least one common lexical component. For instance, *drink like a fish* – pít jako duha (*drink like a rainbow), *once in a blue moon* – jednou za uherský rok (*once during a Hungarian year) (Kvetko 2009b, 54).

1.12 Difficulties in the translation of idioms

After the translator accurately identifies and comprehends the idioms, they must decide how to translate them into the target language, often leading to potential difficulties.

Baker (2011, 71) summarizes three main difficulties. There may be no counterpart in the target language for an idiom. She elaborates on it more by saying how a language chooses to express or not express different meanings remains unpredictable and only occasionally corresponds to how another language chooses to convey the same sense. In one language, a specific meaning may be represented by a single word. In contrast, in another language, it may be expressed using a fixed expression, and in a third, it can be regarded as an idiom. As a result, expecting to find identical idioms in the target language is improbable (Baker 2011, 71). In addition, while an idiom may have a corresponding counterpart in the target language, its use context may vary (Baker 2011, 72).

The third category deals with the following issue: an idiom can be employed simultaneously in the source text's literal and idiomatic senses. The play on words employing idioms can only be appropriately recreated in the target text if the target language idiom perfectly matches the form and meaning of the source-language idiom (Baker 2011, 72).

2 Practical part

2.1 Definition of an idiom for the purpose of the practical part

Before the research starts, it is crucial to provide the definition of how the author of this thesis comprehends the term idiom. The author is inclined to think that idioms are figurative expressions of at least two words in a fixed order whose meaning is different from the meaning of the individual words. Therefore, literal translation is impossible because their meanings vary between languages.

2.2 Methodology

The practical part compares and analyses the English idioms from George Orwell's *Animal Farm* with their Czech counterparts, translated by Gabriel Gössel.

Thirty idioms in total were collected from pages one to eighty-nine. Although the goal of the analysis was to select the first thirty idioms that follow one after the other, some idioms had to be skipped. It is because they did not match the bachelor thesis author's definition of an idiom. For example, idioms as *of course* or *at all* were not included in the selection.

For the purposes of this thesis, Kvetko's categorization of idioms, which was introduced in Chapter 1.8.5, is used. It is composed of 1) verbal, 2) non-verbal, 3) minimal and 4) sentence idioms. The methodology of the research is done according to the criteria of idioms categorization mentioned in the theoretical part.

Subsequently, idioms are classified according to Baker's five strategies for translating idioms. The techniques are – using an idiom of a similar meaning and form, using an idiom of a similar meaning but dissimilar form, translation by paraphrasing, translation by omission, and strategy of compensation.

The first step of this analysis was reading the selected book in English and searching for thirty idioms. The second step was a comparison of English idioms with their Czech translation. Next, selected examples of verbal, non-verbal and minimal idioms were discussed in more detail and put into tables. Under each table, there is always the English meaning of the particular idiom. However, the Czech meaning is available only to some expressions, as it could not be found in the Czech dictionary. To clarify the meanings, a Czech dictionary called *Anglicko-český slovník idiomů* by Kroulík and Kroulíková, and three English ones, namely Cambridge Dictionary, Macmillan Dictionary, and Farlex Dictionary of Idioms were used in this practical part. The research is supplemented with frequency tables and figures, in which the results of categorization and techniques of idiom translation are compared and discussed.

2.3 Animal Farm

In the allegorical novel *Animal Farm*, George Orwell described the emergence and practices of a totalitarian regime based on the fate of animals that resist human domination. It was first published in 1945. The best-known translator of *Animal Farm* is Gabriel Gössel, whose translation was published in 1991, and since then, the book has been republished several times.

One night, the animals meet in the barn, where Major, an old boar, speaks to them. He introduces them to his idea of a new world where all animals are equal and not ruled by man. Major explains to the animals that their only chance is a revolution in which they will overthrow the evil man and rule themselves. Shortly afterwards, the old pig Major dies, and the animals carry out the revolt. They succeed in driving out Mr Jones and his servants. The initial idyll and enthusiasm are exploited and gradually completely subverted by the intelligent pigs (Napoleon, Snowball and

Squealer), who then coordinate the running of the community. These three pigs work out a philosophical system which they call animalism, and summarize it in seven commandments to which animals should adhere. A power struggle ensues between the leaders, Snowball and Napoleon, in which Snowball is eliminated. Napoleon establishes a secret police composed of dogs and starts political trials. He then falsifies history and establishes an opportunistic relationship with the people. The language of political platitudes and simplistic slogans, which prevent the characters from thinking independently. are an integral part of the text (Literatura pro 4. ročník středních škol 2010).

2.4 Verbal idioms

The essential part of verbal idioms are verbs. Verbal idioms can be defined as verb phrases containing idiomatic meanings that cannot be derived from their literal meanings (Smets 2002, 1). Verbal idioms represent a majority of all the analysed idioms. They are divided into three categories according to the strategy chosen for the Czech translation.

2.4.1 Verbal idioms translated by using an idiom of similar meaning and form

This strategy entails utilizing an idiom in the target language that communicates a similar meaning to the source language idiom while also containing corresponding lexical components. However, the possibility of an idiom's meanings equating in two or more languages is relatively uncommon, and such a possibility rarely arises for a translator.

English	Czech
"I warn every animal on this farm <i>to keep his eyes very wide open.</i> " (AF 55)	„Upozorňuji všechna zvířata na této farmě, že je třeba mít oči dokořán.“ (FZ 88)

Context: Squealer lied to the other animals that Snowball was Jones' undercover agent and that he would attack the animal farm. He told them to watch out for the other animals because they might be secretly working for Snowball.

The expression *to keep one's eyes open* is described as watching carefully for someone or something, often while one is doing something else (CAMD). The Czech counterpart, *mít oči dokořán* corresponds with the English idiom on all levels – semantic, lexical and formal. Therefore it has been categorised as an idiom of similar meaning and form.

English	Czech
"There were days when the entire work of the farm seemed to <i>rest on his mighty shoulders.</i> " (AF 18)	„A někdy to vypadalo, že veškeré práce na farmě <i>leží na jeho mocných bedrech.</i> “ (FZ 33)

Context: When the farm finally belonged only to the animals, they had to divide the work among them. There were a few difficulties, but they managed to cope with everything. Boxer worked the hardest of all and always did the most challenging tasks.

The idiom *rest on someone's shoulders* means to be someone's responsibility (Macmillan). *Nést/mít něco na svých bedrech* signifies mít za něco hlavní zodpovědnost. Gössel selected a Czech idiom with a similar meaning and form for translating this expression. As with the previous example, this one agrees on all three levels. There is no need for an alternative translation strategy since the Czech idiomatic expression chosen by the translator fits the context and conveys the same meaning as the original idiom.

English	Czech
"It was as though the world had <i>turned upside-down</i> ." (AF 89)	„Jako by se svět obrátil <i>vzhůru nohama</i> .“ (FZ 139)

Context: The animals on the farm were amazed and frightened when they saw Napoleon and the other pigs walking on their hind legs. The world was falling apart because, until recently, it was written in the seven commandments that anyone who walks on two legs is an enemy.

If something is *turned upside down*, it changes completely and in a bad way (CAMD). The Czech idiomatic equivalent found by Gössel *obrátit vzhůru nohama* lacks the word *down* and is substituted with *nohama* (legs). Therefore, it slightly changes both lexical and formal levels. In any case, this slight difference is insignificant and does not alter the meaning.

2.4.2 Verbal idioms translated by using an idiom of similar meaning but dissimilar form

The aim of the second translation approach is to identify an idiom in the target language that carries a comparable significance to that of the source idiom, but it comprises different lexical components.

English	Czech
"After only a moment or two they gave up trying to defend themselves and <i>took to their heels</i> ." (AF 12)	„Zmohli se na chabý pokus o obranu a pak <i>vzali nohy na ramena</i> .“ (FZ 24)

Context: The animals were unhappy with how Mr Jones treated them and began to rebel. Mr Jones and his men could not control the situation, and the animals ran against Mr Jones and his men. They had no choice but to flee.

According to Macmillan Dictionary, *taking to one's heels* means to run away from someone, mainly because one has done something wrong. Anglicko-český slovník idiomů defines the idiom as *vzít roha, vzít nohy na ramena*. While in English, the idiomatic expression would be translated as *vzít na paty*; the Czech language uses different body parts – shoulders. In addition, the word *nohy* (legs) in the Czech equivalent is completely missing in the English idiom. Gössel applied the strategy of translating an idiom into an idiom with a similar meaning but a dissimilar form.

English	Czech
"They had never seen animals behave like this before, and this sudden uprising of creatures whom they were used to thrashing and maltreating just as they chose, <i>frightened them almost out of their wits.</i> " (AF 12)	„Nikdy předtím u zvířat podobné chování nepostřehli, a náhlý odpor tvorů, jež mohli doposud tlouct a týrat, <i>je k smrti vyděsil.</i> “ (FZ 24)

Context: The animals were biting and kicking their abusers, which had never happened before. It was this behaviour that terrified Mr Jones and his men.

The idiom *to frighten someone out of their wits* indicates to cause extreme fear in someone (CAMD). For the Czech translation, the translator utilized the expression *být k smrti vyděšen* (be frightened to death), which is employed in the same context. Both idioms are very close in meaning; however, the lexical and formal components differ from each other. The Czech language uses the word *k smrti*, which does not mean the same thing as *out of their wits* (z důvtipu/rozumu). Not only does the English expression consist of more lexemes, but it also is not connected to death at all.

English	Czech
"Napoleon emerged from the farmhouse, wearing both his medals, with his nine huge dogs frisking round him and uttering growls that <i>sent</i>	„Když tam nastoupila, vyšel z domu Napoleon, dekorovaný oběma svými řády, provázen devíti obrovskými psy,

<i>shivers down all the animals' spines.</i> " (AF 55)	kteří hrozivě vrčeli, až <i>zvířatům stýdla krev v žilách.</i> " (FZ 88)
---	--

Context: Napoleon ordered the animals to gather in the courtyard. When he came out of the house, accompanied by nine dogs that growled threateningly, the animals were frightened that something terrible was about to happen.

The idiom *send shivers down one's spine* is described as making someone feel very frightened or excited (CAMD). Czech equivalent by Gössel *zvířatům stýdla krev v žilách* (the blood grew cold in the animals' veins) belongs to the category of similar meaning and dissimilar form. Both English and Czech expressions share the same feature of being terrified. Nevertheless, Internetový slovník současné češtiny offers a different equivalent: *mráz běhá po zádech*. It is synonymous to *krev stýdne v žilách*. Both idioms have the same semantic meaning, yet there is a considerable difference in the syntactic and formal structure. The main lexeme *spine* (páteř) is substituted with the word *žilách* (veins).

2.4.3 Verbal idioms translated by paraphrasing

While translating idioms, the translator often uses this strategy when there are no equivalents to the source idiom.

English	Czech
"Afterwards Squealer made a round of the farm and <i>set the animals' minds at rest.</i> " (AF 43)	„Pištík pak obcházel farmu a <i>zvířata uklidňoval.</i> “ (FZ 69)

Context: Napoleon decided to introduce a new economic policy that had previously been forbidden. The other animals did not like that. Napoleon said he would take care of the trade by himself. Squealer then told the others that no such policy had ever been adopted, and the animals had nothing to worry about.

When *one's mind is set at rest*, it means to stop someone from worrying about something (CAMD). Since the Czech language does not offer an equivalent idiom, Gössel paraphrased the English idiom. The translation fully corresponds in meaning. Formally, however, the Czech equivalent differs.

English	Czech
<p>"She was telling them that all animals were now comrades and that any sparrow who chose could come and perch on her paw; but the sparrows <i>kept their distance</i>." (AF 20)</p>	<p>„Povídala něco v tom smyslu, že všechna zvířata jsou si nyní soudruhy a kterýkoli vrabec že k ní může přijít a sednout si na tlapku. Vrabce to však <i>nepřesvědčilo</i>.“ (FZ 36)</p>

Context: Snowball organized various animal committees. One was the Re-education Committee, in which the cat was actively involved. She offered the sparrows to sit on her paw, but they were wary, probably because cats are known to hunt birds.

The meaning of the idiom *keep one's distance* is to avoid going near someone or something or to avoid getting too friendly with people (CAMD). The translator paraphrased the English idiom by using the verb *nepřesvědčit*. Lexical, semantic, and

formal aspects are divergent. Nevertheless, the Czech language offers an idiomatic counterpart to this idiom – *držet si někoho od těla*.

English	Czech
<p>"Its owner was a Mr. Frederick, a tough, shrewd man, perpetually involved in lawsuits and with a name for <i>driving hard bargains</i>." (AF 24)</p>	<p>„Její majitel pan Frederick byl šlachovitý mazaný chlapík, věčně zapletený do soudních pří, a měl pověst <i>bezohledného obchodníka</i>.“ (FZ 42)</p>

Context: Other farmers tried to use Jones' bankruptcy to their advantage. One of them was Mr Frederick, notorious for his cunning behaviour.

To drive a hard bargain means to strongly defend a position that is very much to one's advantage when reaching an agreement (CAMD). *Uzavřít dobrý obchod* is a non idiomatic equivalent found in Anglicko-Český slovník idiomů. Gössel paraphrased the English idiom into Czech using the phrase *bezohledný obchodník*. However, it does not correspond to the meaning of the original idiom. The Czech language offers a possible alternative, which is the phrase *jít (si) tvrdě za svým cílem*.

2.5 Non-verbal idioms

The primary meaning of non-verbal idioms is determined by the non-verbal word, which is usually a noun. (Bušta 2008, 71). In the category of non-verbal idioms, only one example was found, and its meaning was paraphrased.

2.5.1 Non-verbal idioms translated by paraphrasing

English	Czech
"A minute later all five of them were in <i>full flight</i> down the cart-track that led to the main road, with the animals pursuing them in triumph." (AF 12)	„Za okamžik už všech pět <i>pádilo</i> po vozové cestě, ústící na hlavní silnici a zvířata je vítězoslavně pronásledovala.“ (FZ 24)

Context: The animals drove Mr Jones and his men off the farm. The only way to save themselves was to run away.

The idiom *full flight* can be understood as fleeing as quickly as someone or something can (FLDI). Gössel, in his translation, paraphrased the idiom with a non-idiomatic expression *pádit*. Both idioms share the same meaning; however, there is a significant difference in the formal and lexical structure. The original idiom comprises a noun and an adjective, whereas, in the translation, it is substituted with a verb.

2.6 Minimal idioms

The definition of minimal idioms is that at least one (originally) content word and at least one grammatical word are present (Čada 2018, 20). There were only two minimal idioms discovered, and both were rendered into the target language using the same approach, which was paraphrasing.

2.6.1 Minimal idioms translated by paraphrasing

English	Czech
"Snowball read it aloud for the benefit of the others. All the animals nodded in complete agreement, and the cleverer ones at once began to learn the Commandments <i>by heart</i> ." (AF 16)	„Kuliš pak příkázání přečetl všem nahlas. Zvířata přikyvovala v naprostém souhlasu a některá chytřejší se jim začala ihned učit <i>nazpaměť</i> .“ (FZ 29)

Context: The pigs created the principles of animalism and made a list of seven commandments that animals on the farm must follow.

The idiom *by heart* denotes learning something in such a way that one can say it from memory (CAMD). Gössel translated the original minimal idiom by the strategy of paraphrasing since the Czech language does not offer any idiomatic counterpart.

The central lexeme *heart* is absent in the Czech translation and replaced with the word *nazpaměť* (by memory).

English	Czech
" <i>In the teeth of</i> every difficulty, in spite of inexperience, of primitive implements, of bad luck and of Snowball's treachery, the work had been finished punctually to the very day!" (AF 66)	„ <i>I přes</i> všechny obtíže, přes nezkušenost zvířat, primitivní nástroje, veškerou smůli a Kulišovu zradu byla stavba dokončena přesně v učený den!“ (FZ 104)

Context: A windmill was being rebuilt on the farm and had to be completed by the deadline. The work on the farm was particularly demanding, and there were concerns about whether everything would be done in time.

If something happens or is done *in the teeth of* difficulties, the difficulties cause problems but do not stop it (CAMD). Like the previous example, there is no Czech equivalent, so Gössel decided to paraphrase it. The Czech translation is missing the noun "*teeth*" (zuby) which appears in the source text. As a result, the formal and lexical structure is disrupted.

2.7 Sentence idioms

This strategy is employed to exclude an idiom from the target text in cases where there is no close resemblance between the lexical components of the source and target languages or when the translator cannot find any equivalents. Even though sentence idioms are one of the four categories proposed by Kvetko, no examples were found during the analysis.

3 Conclusion

In total, 30 English idioms from the novel *Animal Farm* were analysed. Based on their structure, they were categorised into verbal, non-verbal, minimal, and sentence idioms. Subsequently, an analysis of the translation techniques by Baker was performed.

A noteworthy discovery was that the English version incorporates a significantly higher number of idiomatic expressions than the Czech translation.

The first chart and table show the comparison of classification categories of idioms. Nearly the entirety of the analysed material is composed of verbal idioms. This category contains twenty-seven examples, which is ninety per cent of the whole. The

non-verbal category consists of only one idiom, making it three per cent. The third category includes two minimal idioms, in other words, seven per cent. The number of sentence idioms is missing, as there were none out of those thirty idioms. Since idioms were classified according to their structure, the chart suggests that the ratio between these four groups is unequal.

As one can see in the chart, verbal idioms were the most common ones. The usage of idioms from non-verbal and minimal categories was less frequent.

Figure 1: The resulting comparison of all classification categories

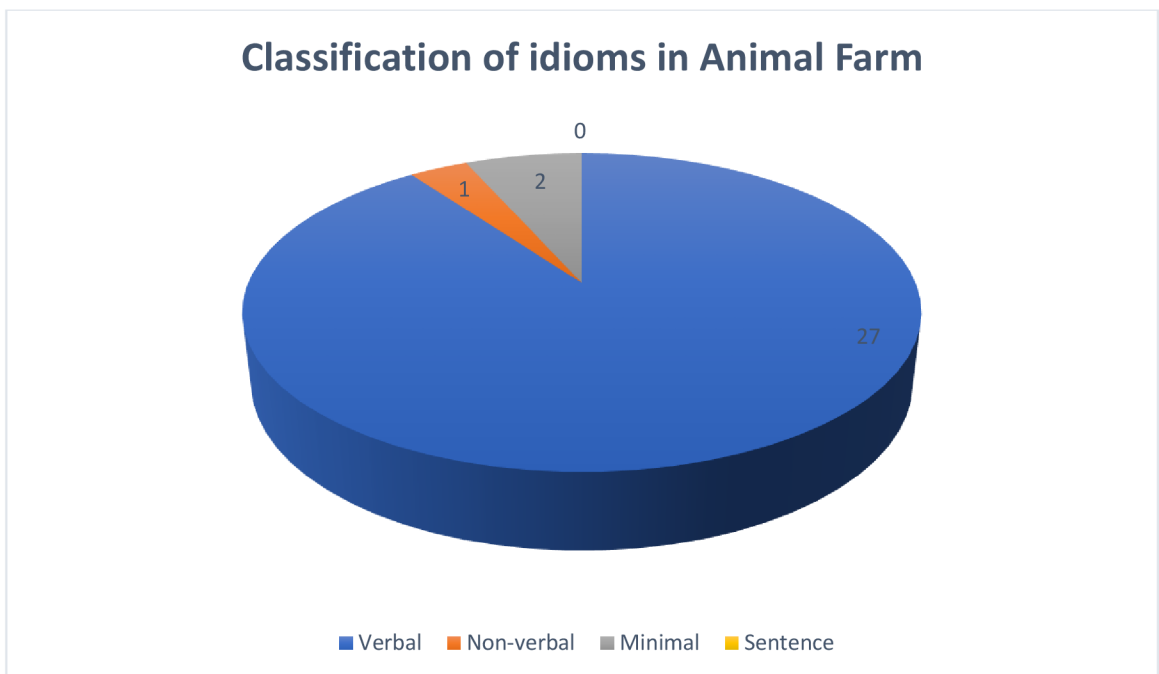
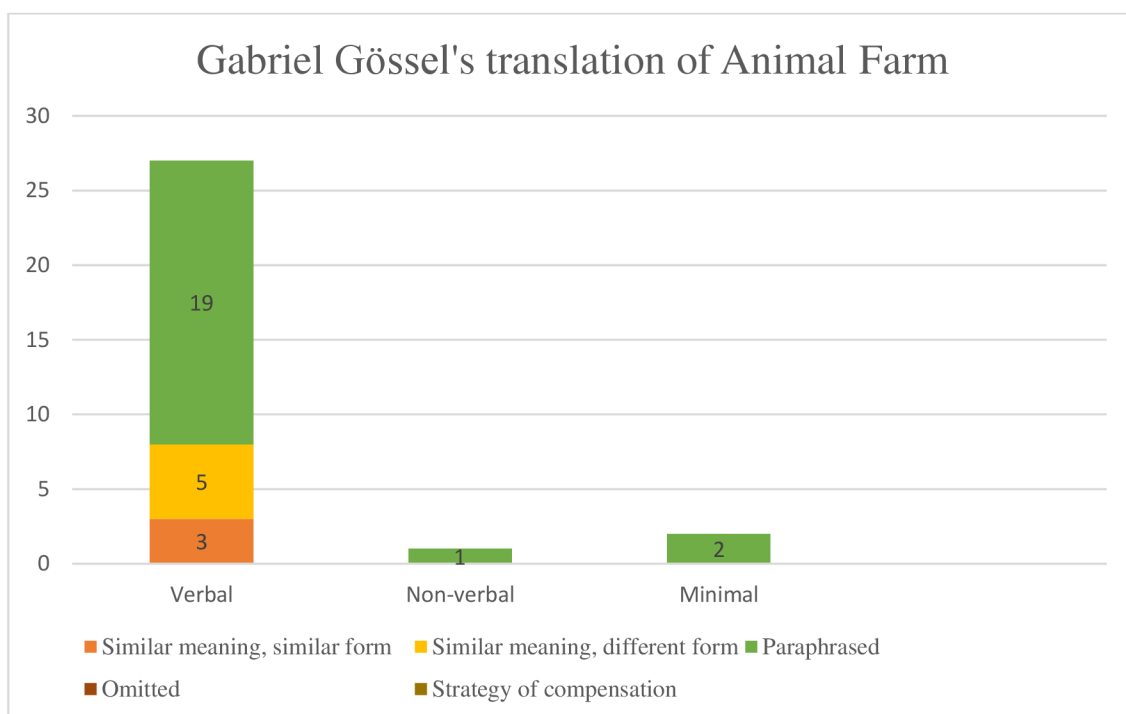


Table 1: The resulting comparison of all classification categories

Idioms in total	30	100 %
Verbal	27	90 %
Non-verbal	1	3 %
Minimal	2	7 %
Sentence	0	0 %

Figure 2 demonstrates translation techniques used by Gabriel Gössel in *Animal Farm*. This comparison found that, in most cases, the only possible solution was to choose a paraphrase for the Czech equivalent. As one can deduce from the figure, he paraphrased most of the idioms (twenty-two) from the original book. This result suggests that a limited number of Czech idiomatic expressions can be considered equivalent to English idioms. However, he managed to use similar meanings and forms three times. Last but not least, five idioms of similar meanings but different forms were translated into Czech. Translation by omission and strategy of compensation were not implemented.

Figure 2: The usage of translation techniques by Gössel



To summarise the charts, idiom paraphrasing was used as the primary translating technique. It is caused by the fact that many of those analysed idioms do not have their idiomatic counterpart in the Czech language.

Table 2 displays numerical and percentage representations of idioms translated by different techniques. Twenty-two English idioms were paraphrased into the target language. Five of them used similar meanings but different forms. The similar meaning and similar form type was recorded three times. The last two techniques were not recorded at all.

Table 2: The resulting comparison of all translation techniques

Idioms in total	30	100 %
Paraphrased	22	73 %
Similar meaning, different form	5	17 %
Similar meaning, similar form	3	10 %
Omitted	0	0 %
Strategy of compensation	0	0 %

References

- Baker, Mona. 2011. *In Other Words*. London and New York: Routledge.
- Běhouňková, Petra. 2010. *Colours Used in Idioms in English and Czech*. BA thesis. Pardubice: Univerzita Pardubice.
- Bušta, Jan. 2008. *Computing Idioms Frequency in Text Corpora*. Brno: Masaryk University.
- "Cambridge Dictionary". 2022. "Cambridge Dictionary".
- Cambridge Idioms Dictionary. 2006. Cambridge University Press.
- "Collins Online Dictionary". 2022. "Collins Online Dictionary".
- Čada, Ondřej. 2018. *A Comparative Study of English and Czech Idioms Related to Travel, Transport and Motion: Lexical and Syntactical Means*. DP thesis. Brno. Masaryk University Brno.
- Čermák, František. 2007. *Frazeologie a idiomatika česká a obecná*. Praha: Karolinum.
- Dastjerdi, Hossein. 2011. *Translation of Idioms: A Hard Task for the Translator*. *Theory and Practice in Language Studies*, 1(7), 879-883.
- Elnoty, Nada. 2020. *Baker's Most Frequently Used Strategies for Translating Idioms in Mahfūz's Works: Al-Thulāthīyah, Al-Liṣṣ wa-al-kilāb, and Mīrāmār*. Ain Shams University.
- Fernando, Chitra, and R. H Flavell. 1981. *On Idiom*. Exeter: University of Exeter.
- Fotovatnia, Zahra, and Ghazal Khaki. 2012. *"The Effect Of Three Techniques For Teaching English Idioms To Iranian TEFL Undergraduates"*. *TPLS* 2 (2). 272-281.

- Funtek, Emilija. 2015. *Idiom Comprehension in English as a Second Language*. University of Rijeka.
- Granger, Sylviane. 2005. *Pushing back the limits of phraseology: How far can we go?* An Interdisciplinary Conference, Université Catholique de Louvain, Louvain-la-Neuve.
- Grant, Lynn. 2004. *Criteria for Re-defining Idioms: Are we Barking up the Wrong Tree?* Applied Linguistics 25/1. Oxford University Press.
- Kovács, Gabriella. 2016. *About the Definition, Classification, and Translation Strategies of Idioms*. Acta Universitatis Sapientiae, Philologica, vol.8, no.3.
- Kroulík, Břetislav, and Barbora Kroulíková. 1993. *Anglicko-Český Slovník Idiomů*. Praha: Svoboda Libertas.
- Kurešová, Bernadeta. 2019. *Zpracování frazeologismů do VerbaLexu, příklady z korpusu, pravidla užití, styl*. BA thesis. Brno: Masarykova univerzita.
- Kvetko, Pavol. 1999. *Anglická frazeológia v teórii a praxi*. Bratislava: Univerzita Komenského Bratislava.
- Kvetko, Pavol. 2009a. *An Introduction to Translation Studies*. Trnava: Univerzita sv. Cyrila a Metoda v Trnave.
- Kvetko, Pavol. 2009b. *An Outline of English Phraseology*. Trnava: Univerzita sv. Cyrila a Metoda v Trnave.
- Kvetko, Pavol. 2009c. *English Lexicology in Theory and Practice*. Trnava: Univerzita sv. Cyrila a Metoda v Trnave.
- Levý, Jiří. 1983. *Umění překlada*. Praha: Apostrof.

Literatura pro 4. ročník středních škol. 2010. Didaktis.

"Longman Dictionary of Contemporary English Online". 2022. "Longman Dictionary of Contemporary English Online".

"Macmillan Dictionary." 2022. "Macmillan Dictionary."

Majuri, Tiina. 2014. *Idioms and L2 Learners: The Effect of L1, Transparency and Frequency on Idiom Comprehension by Finnish and Italian Learners of English*. University of Turku.

Malá, Marie-Kristina. 2021. *Porovnání idiomů stejné preference v angličtině a češtině*. BA thesis. Plzeň: Západočeská univerzita v Plzni.

Martínez, Estela. 2013. *Analysis of phraseological content in English teaching: materials and teachers' attitudes*. Murcia: Universidad de Murcia.

"Merriam-Webster". 2022. "Merriam-Webster".

Metafora [online], 2023. Czech tongue. [cit. 2023-03-02]. Dostupné z:
<https://czechtongue.cz/metafora/>

Mohammed, Fadhil. 2021. *Idiomatic Expressions of Epigrams in Aesop's Short Stories*. University of Misan.

Mollin, Sandra. 2014. *The (Ir)reversibility of English Binomials*. Amsterdam/Philadelphia: John Benjamins Publishing Company.

Motornyuk, Alina. 2014. *Binomiály v češtině a ruštině*. Praha: Univerzita Karlova v Praze.

Mpouli, Suzanne. 2016. *Automatic annotation of similes in literary texts*. Paris: Université Pierre et Marie Curie.

- Návratová, Markéta. 2018. *K problematice překlad idiomů z anglického jazyka*. České Budějovice: Jihočeská univerzita v Českých Budějovicích.
- Němcová, Martina. 2013. *Comparative Analysis of English and French Body Idioms*. DP thesis. Brno: Masaryk University Brno.
- Newmark, Peter. 1988. *A Textbook of Translation*. Prentice-Hall International.
- O'Dell, Felicity, and Michael McCarthy. 2017. *English Idioms in Use – Advanced*. Cambridge: Cambridge University Press.
- O'Grady, William. 1998. *The Syntax of Idioms*. *Natural Language & Linguistic Theory*. 16(2) 279-312.
- Okta, Fitri. 2019. *Baker's Strategies Used in Translating English Idioms Into Indonesian in Crazy Rich Asians By Kevin Kwan*. *English Educational Journal*, 9(3), 342-353.
- Oxford Dictionary of Idioms. 1999. Oxford University Press.
- Qizi, Khafiza. 2021. *ARE BINOMIALS IMPORTANT IN LEARNING ENGLISH LANGUAGE?* *JournalNX*, 7(2), 298-300.
- Robo, Lorena. 2013. *A Diachronic and Source Approach of Phraseological Units – Theories of Definition, Criteria and Structure Analysis in English and Albanian Language*. *Academic Journal of Interdisciplinary Studies*, 2(9), 589-596.
- Seidl, Jennifer, and W. McMordie. 1988. *English Idioms and How to Use Them*. Oxford: University Press.

Smets, Martine. 2002. *Translation of Verbal Idioms*. In Proceedings of the International Workshop on Computational Approaches to Collocations, Colloc-02, Vienna, Austria.

Syzdykov, Kanat. 2013. *Contrastive Studies on Proverbs*. Procedia – Social and Behavioral Sciences.

Orwell, George. 2004. *Farma zvířat*. Přeložil Gabriel Gössel. Praha: Aurora.

Orwell, George. 2008. *Animal Farm*. London: Penguin Books.

Vokáčová, Jana. 2008. *A Comparative Study of English, Czech, French, and German Idioms*. Brno: Masarykova univerzita.

Vondrů, Klára. 2015. *Idiomy v britské a americké angličtině. Komparativní studie*. České Budějovice: Jihočeská univerzita v Českých Budějovicích.

Appendices

number	original	translation
1	Word had got round during the day that old Major, the prize Middle White boar, had had a strange dream on the previous night and wished to communicate it to the other animals.	Celý den se mezi zvířaty povídalo , že starý Major, výstavní střední bílý kanec, několikrát oceněný ve své kategorii, měl v noci podivný sen, který chtěl vyprávět ostatním.
2	When Major saw that they had all made themselves comfortable and were waiting attentively, he cleared his throat and began.	Když Major viděl, že všichni se již pohodlně usadili a netrpělivě čekají, odkašlal si a začal.
3	Fix your eyes on that, comrades, throughout the short remainder of your lives!	A na to se soustřed'te , soudruzi. Zbývá vám už málo času!
4	One of the cows broke in the door of the storehouse with her horn and all the animals began to help themselves from the bins.	Jedna z krav vyrazila dveře kůlny, v níž byly zásoby, a všichni se začali krmit .
5	They had never seen animals behave like this before, and this sudden uprising of creatures whom they were used to thrashing and maltreating just as they chose, frightened them almost out of their wits .	Nikdy předtím u zvířat podobné chování nepostřehli, a náhlý odpor tvorů, jež mohli doposud tlouct a týrat, je k smrti vyděsil .
6	After only a moment or two they gave up trying to defend themselves and took to their heels .	Zmohli se na chabý pokus o obranu a pak vzali nohy na ramena .
7	A minute later all five of them were in full flight down the cart-track that led to the main road, with the animals pursuing them in triumph.	Za okamžik už všech pět pádilo po vozové cestě, ústící na hlavní silnici a zvířata je vítězoslavně pronásledovala.

8	All the animals nodded in complete agreement, and the cleverer ones at once began to learn the Commandments by heart .	Zvířata přikyvovala v naprostém souhlasu a některá chytřejší se jim začala ihned učit nazpaměť .
9	He had been a hard worker even in Jones's time, but now he seemed more like three horses than one; there were days when the entire work of the farm seemed to rest on his mighty shoulders .	Pracoval pilně již za Jonese, ale nyní dřel za tři a někdy to vypadalo, že veškeré práce na farmě leží na jeho mocných bedrech .
10	She was telling them that all animals were now comrades and that any sparrow who chose could come and perch on her paw; but the sparrows kept their distance .	Povídala něco v tom smyslu, že všechna zvířata jsou si nyní soudruhy a kterýkoli vrabec že k ní může přijít a sednout si na tlapku. Vrabce to však nepřesvědčilo .
11	When it was brought to them in this light , they had no more to say.	Když se na celý problém podívala z tohoto úhlu , neřekla už ani slovo.
12	It was lucky that the owners of the two farms which adjoined Animal Farm were on permanently bad terms .	Zvířata měla štěstí, že se oba statkáři, kteří sousedili s Farmou zvířat, neustále hádali .
13	Its owner was a Mr. Frederick, a tough, shrewd man, perpetually involved in lawsuits and with a name for driving hard bargains .	Její majitel pan Frederick byl šlachovitý mazaný chlapík, věčně zapletený do soudních pří, a měl pověst bezohledného obchodníka .
14	When time passed and the animals had evidently not starved to death, Frederick and Pilkington changed their tune and began to talk of the terrible wickedness that now flourished on Animal Farm.	Za nějaký čas, když zvířata očividně hlady nepomřela, přišli Frederick a Pilkington s novou historkou : na statku se prý děje něco strašlivého.
15	At a moment when the opening was clear, the men were glad enough to rush out of the yard and make a bolt for the main road .	Jakmile se na chvíli odkryla ústupová cesta, lidé bez váhání vyrazili ze dvora a pádili pryč po hlavní cestě .

16	Napoleon produced no schemes of his own, but said quietly that Snowball's would come to nothing, and seemed to be biding his time .	Napoleon s žádnými svými plány nepřišel, ale tiše říkal, že Kulišovy plány nebudou k ničemu; zdálo se, že hraje na čas .
17	The animals listened first to Napoleon, then to Snowball, and could not make up their minds which was right.	Zvířata poslouchala nejprve Napoleona, pak Kuliše, a nemohla si uspořádat v hlavě, kdo má pravdu.
18	Afterwards Squealer made a round of the farm and set the animals' minds at rest .	Pišťík pak obcházel farmu a zvířata uklidňoval .
19	Comrades, here and now I pronounce the death sentence upon Snowball. 'Animal Hero, Second Class,' and half a bushel of apples to any animal who brings him to justice .	Soudruzi, tady na místě teď vynášim nad Kulišem trest smrti. Komu se podaří přivést ho před soud , dostane pytel jablek, a kdo se ho zmocní živého, dostane řád Zvíře hrdina II. třídy a dva pytle jablek!
20	They were always cold, and usually hungry as well. Only Boxer and Clover never lost heart .	Bylo jim pořád zima a většinou také měla hlad. Jen Boxer a Lupina neztráceli odhodlání .
21	In January food fell short .	V lednu začalo docházet krmivo.
22	I warn every animal on this farm to keep his eyes very wide open .	Upozorňuji všechna zvířata na této farmě, že je třeba mít oči dokořán .
23	When they were all gathered together, Napoleon emerged from the farmhouse, wearing both his medals, with his nine huge dogs frisking round him and uttering growls that sent shivers down all the animals' spines .	Když tam nastoupila, vyšel z domu Napoleon, dekorovaný oběma svými řády, provázen devíti obrovskými psy, kteří hrozivě vrčeli, až zvířatům stydla krev v žilách .
24	Without any further prompting they confessed that they had been secretly in touch with Snowball ever since his expulsion, that they had collaborated with him in destroying the windmill, and	Nyní bez jakéhokoliv zdráhání přiznala, že byla v tajném spojení s Kulišem po celou dobu od jeho vyhnání, že s ním spolupracovala při zničení větrného mlýna a že se s ním účastnila jednání o zaprodání Farmy zvířat panu Frederickovi.

	that they had entered into an agreement with him to hand over Animal Farm to Mr. Frederick.	
25	Instead – she did not know why – they had come to a time when no one dared speak his mind , when fierce, growling dogs roamed everywhere, and when you had to watch your comrades torn to pieces after confessing to shocking crimes.	Místo toho a nikdo neví proč se zvířata dočkala času, kdy se nikdo neodvažuje vyjádřit svůj názor , protože všude se potulují vrčící psi, a kdy musí přihlížet, jak jejich druhové jsou poté, co se doznali k otřesným zločinům, trháni na kusy.
26	Nevertheless feeling against Frederick continued to run high .	Nepřátelství vůči Frederickovi přesto sílilo .
27	In the teeth of every difficulty, in spite of inexperience, of primitive implements, of bad luck and of Snowball's treachery, the work had been finished punctually to the very day!	I přes všechny obtíže, přes nezkušenost zvířat, primitivní nástroje, veškerou smůlu a Kulišovu zradu byla stavba dokončena přesně v učený den!
28	They were struck dumb with surprise when Napoleon announced that he had sold the pile of timber to Frederick.	Téměř oněměla překvapením , když jim Napoleon oznámil, že hromadu dříví prodal panu Frederickovi.
29	Some of the animals had noticed that the van which took Boxer away was marked "Horse Slaughterer," and had actually jumped to the conclusion that Boxer was being sent to the knacker's.	Některá zvířata si povšimla, že na boku káry, odvázející Boxera, bylo označení Koňský řezník, a to svádělo k závěru , že Boxer je snad odvážen na jatka.
30	Amazed, terrified, huddling together, the animals watched the long line of pigs march slowly round the yard. It was as though the world had turned upside-down .	Ohromená a vystrašená zvířata se semkla k sobě a pozorovala dlouhý zástup prasat, pomalu pochodující po dvoře. Jako by se svět obrátil vzhůru nohama .

number	AF page	FZ page	idiom construction	translation strategy
1	1	7	V	P
2	3	10	V	P
3	5	13	V	P
4	12	23	V	P
5	12	24	V	SM, DF
6	12	24	V	SM, DF
7	12	24	NV	P
8	16	29	S	P
9	18	33	V	SM, SF
10	20	36	V	P
11	23	40	V	SM, DF
12	24	42	V	P
13	24	42	V	P
14	25	43	V	P
15	27	46	V	P
16	32	52	V	P
17	34	56	V	P
18	43	69	V	P
19	48	76	V	P
20	49	79	V	P
21	49	79	V	P
22	55	88	V	SM, SF
23	55	88	V	SM, DF
24	56	89	V	P
25	58	93	V	P
26	65	102	V	P
27	66	104	S	P

28	66	105	V	SM, DF
29	83	130	V	P
30	89	139	V	SM, SF