

подкастов, сайтов, твитов, социальных сетей и т. д. – стали участниками коммуникативных игр, в которых амбивалентность играет ключевую роль.

5. Добиться при этом полной прозрачности переводчику не удаётся, в частности, из-за краткосрочного выдвигания слов, ситуативно маркированных новостным жанром, а также незримо присутствующих в каждом сообщении смысловых фильтров дискурса и нарратива.

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### **Two Types of Problems Regarding the Translation of Gluttonic Vocabulary**

Gluttonic discourse is a type of communicative practice in which the interrelation between language and culture is intense and vivid. Cultural information is preserved both in the denotational and connotational aspects of gluttonic semantics. This causes two types of problems in the process of translation.

In every language, there are gluttonyms denoting things and phenomena peculiar to a given culture. This is the reason for the absence of equivalents. Lexemes without equivalents represent the first type of problem in the process of translation.

Every nation has its peculiar artistic-associative mechanisms which change the initial meanings and yield secondary nominations. This causes the problem of the second type with regard to translation.

Although the linguistic images vary between the representatives of different linguocultural communities, in the process of translation it is possible to find the units representing universal human vision.

*Key words:* gluttonic vocabulary, Georgian gluttonyms, culinary, gastronomy, translation, lexemes without equivalents.

The interest of representatives of diverse fields towards gluttony increases on daily basis. Hence, the translation of gluttonic vocabulary becomes more and more topical. Gluttonyms are frequently found in recipes and menus, the translation of which is inevitable in conditions of the developing worldwide tourism.

Georgian cuisine earned fame back in the Soviet period and is still popular in the post-Soviet countries. Currently it has aroused worldwide interest. The portion of gluttonic vocabulary is significant in the Georgian fiction literature. Therefore, it is a pressing task to collect and describe the vocabulary of the given linguocultural field.

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In every language, there are gluttonyms denoting things and phenomena peculiar to a given culture. This is the reason for the absence of equivalents. Naturally, the absence of equivalents does not mean that a language unit cannot be translated. However, it is impossible to find the translation in a dictionary, unless the dictionary belongs to a particular field of cooking. In such cases, there are several options: one of them is transliteration-transcription, i.e. transfer of names of meals from one language into another. However, this does not always yield the best results. For instance, Georgian *Khachapuri* (baked pastry which has a filling made of cheese or curds), or *Churchkhela* (walnuts or hazelnuts fixed onto a piece of thread and dipped into sweet porridge made of grape juice (“tatara”)) are so familiar and popular among post-Soviet nations that they unmistakably see the corresponding realia behind the transcribed-transliterated names of the above-mentioned types of food. However, when a name of a totally unknown food item is transcribed or transliterated, it remains incomprehensible for the speakers of the language of translation, as the copying of the sounds or letters does not explain the meaning of the unit. The only way out, in such situation, is descriptive-explanatory translation. Even though the above-mentioned way is uneconomical, it is still the most adequate. Texts of menus and recipes may contain a combination of transliteration and definition – transliterated gluttonyms may be followed by description in brackets. As for literary texts, it depends on the translator whether he/she will explain a foreign unit in the footnotes or add explanatory comments to the text.

The situation is different in case the language of the original text has an international status or is genetically related to the language of the translation.

In this regard, mention should be made of an article by V. Sidorenko and A. Goncharenko, which analyzes the translations between related languages Russian and Ukrainian. The authors have studied the lexemes denoting clothing in the translations of literary texts. The article focuses on the ways of transfer of these lexemes as language units which have no equivalents. At the end of the article, the authors underline that the method of transcription-transliteration is most widespread. The authors note that lexemes without equivalents help retain the original colouring of the literary text [1, p. 37]. Certainly, we share this opinion. Transliteration or transcription of Georgian gluttonyms will add certain exotic flavor, yet, it will not preserve the original colouring unless supported by description. What we have mentioned above regarding *Khachapuri* and *Churchkhela* is an exception and depends on the extralinguistic factors, namely, coexistence of 15 republics (including Georgia) on the territory of the former Soviet Union and shared knowledge of one another's culture. In most cases, Georgian gluttonic vocabulary has no equivalents in other languages.

Translation of the gluttonic discourse of Georgian literary texts is related to difficulties, as the gluttonyms are used in literature not only in their cognitive but also in their connotational meaning. Every nation has its peculiar artistic-associative mechanisms which change the initial meanings and yield secondary nominations. This causes the problem of the second type with regard to translation.

In the above situations, the translator has to be creative in order to fill the lexical gaps on the "semantic map" of the native language [2, p. 126].

Although the linguistic images vary between the representatives of different linguocultural communities, in the process of translation it is possible to find the units representing universal human vision.

„As a rule, connotation is based on associations derived from the word. Yet, in some cases, it is motivated by the features of the realia“ [3, p. 56]. The following units serve as good examples of the above-mentioned: *Ajapsandali* and *Domkhali* are the names of dishes in Georgian. The denotational meaning of each is the name of a concrete dish, whereas the connotation of both is "disorder, mess", due to the realia denoted by the given words – *Ajapsandali* is a dish which consists of tomatoes, eggplant, potatoes, onions, garlic and different herbs, whereas *Domkhali* consists of sour liquid left after removing the fat from blended cream and mixed herbs. A skilled translator will be able to find a similar language unit in the second language. For instance, a Georgian phrase "There is domkhali in my head!" or "There is ajapsandali in my head!" should be translated into Russian as

“There is *vinegret* in my head!” (*vinegret* is a popular salad in Russia and other post-Soviet countries. It is made of different vegetables, vinegar, oil etc.). The English translation of this phrase could be “There is a *mishmash* in my head”, “There is *hotchpotch* in my head” or “There is *hodge-podge* in my head”. These phrases will make the same impression on the reader of the translation as the original text impresses the native reader.

Lastly, I would like to explain why I have chosen the term *gluttony* and not *culinary* or *gastronomy*. The following terms are used in modern linguocultural or general cultural research dealing with the field of food: *gastronomic // culinary // culinary-gastronomic // restaurant and gluttony field / lexis / discourse* etc.

According to various dictionaries, the definition of *gastronomy* is as follows: 1. It is referred to the art or science of good eating; 2. It denotes valuable, high quality products; and 3. It refers to the skill of appreciating the refined taste of food.

*Culinary* is defined as the process of making food, the things used in the process of cooking, the rules given in the recipes and instructions.

The Explanatory Dictionary of the Georgian Language uses the word “culinary” to define the word “gastronomy”: “*Gastronomy* [from French *gastronomie*] 1. The knowledge of delicious food and culinary rules. 2. General name for food products, mainly meat and dairy products“ [4, p. 1186]; “*Culinary* [from Latin *culina* – kitchen. The word has come to Georgian via Russian] the art of cooking“ [5, p. 1415].

As for *gluttony* and its derivative *gluttonym*, the terms have been introduced by A. Olianich [6]. The Latin word *gluttire*, from which the above-mentioned terms are derived, denotes eating. It also has the semantics of “excessive eating”, “guzzling”. Thus, the concepts of *gastronomy*, *culinary* and *gluttony* do not overlap one another. I prefer to use the term “gluttony” due to its semantics of excessive eating [7, p. 83]. Georgian orthodox population considers *gluttony* as a sin which forms basis for other sins and alienates Man from God. This negative attitude to *gluttony* is proved by a great number of Georgian lexemes. Yet, abundant table and long feasting are peculiar features of Georgian culture.

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**Метафорическое представление брексита и способы перевода  
метафоры с английского языка на русский язык  
(на материале статьи К. Мэлика “What to Get Theresa May  
for Christmas?”)**

The research is devoted to the methods of translating metaphors, widely presented in K. Malik's journalistic article “What to Get Theresa May for Christmas?”. The metaphoric models that express an emotional assessment of Britain's exit from the European Union (“Brexit”) are analyzed in the research. This event is represented with the help of theatrical metaphors, as well as with the help of the metaphorical model “Brexit – divorce”. It is concluded that metaphors should be translated preserving the emotional coloring of the translated text, for which purpose the tracing method, transliteration and descriptive translation are used.

*Key words:* translation methods, metaphor, Brexit, metaphorical model “Brexit – divorce”, translation from English into Russian.

Актуальность темы данного исследования обусловлена следующими факторами. О выходе Великобритании из Европейского Союза стали говорить во всем мире после того, как 23 июня 2016 года в Великобритании состоялся референдум о выходе страны из Евросоюза. Большинство граждан предпочли автономию. Для обозначения выхода Великобритании из Евросоюза используется слово Brexit, являющееся неологизмом в английском языке. Слово Brexit является сокращением от *Britain* (первые две буквы слова *Британия*) и *exit* – в переводе с английского языка *выход*.

С целью проведения анализа метафорического представления брексита в публицистической литературе и способов перевода метафоры с английского языка на русский в качестве материала исследования выбрана статья К. Мэлика “What to Get Theresa May for Christmas?”[1].