Національний технічний університет України
«Київський політехнічний інститут»

Факультет лінгвістики
Кафедра теорії, практики та перекладу англійської мови

BASIC TRANSLATION

ТЕОРІЯ ПЕРЕКЛАДУ

A course of lectures on translation theory

Курс лекцій з теорії перекладу

Київ 2011

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Теорія перекладу: Курс лекцій з теорії перекладу англійської мови для студентів всіх форм навчання напрямів підготовки 7.030507, 8.030507 «Переклад» / Уклад. Л.М. Захарова. – К.: НТУУ «КПІ», 2011. - 60 с.

Методичні вказівки до курсу «Теорія перекладу»

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для студентів всіх форм навчання
напрямів підготовки 7.030507, 8.030507 «Переклад»

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За редакцією укладача
надруковано з оригінал-макета замовника

ВСТУП

Методичні вказівки до курсу «Теорія перекладу» складаються з 9 лекцій (18 годин) за програмою освітньо-кваліфікаційного рівня підготовки магістрів зі спеціальності 8.030507 «Переклад». Викладений матеріал узагальнює теоретичні знання, набуті в процесі бакалаврської підготовки та формує систему знань, необхідних перекладачам в процесі їх професійної практичної та дослідницької діяльності, поглиблює та розширює загальні підходи до основних положень моделей перекладу з теоретичної та практичної точок зору.

Реалізація поставленої мети вимагає вирішення у посібнику таких **завдань**:

- розгляд основних положень загальної та часткових теорій перекладу;
- вивчення основних характеристик теорії, моделі та алгоритму перекладу;
- вивчення впливу соціокультурних (екстралінгвістичних) та психологічних факторів на процес перекладу;
- вивчення основних характеристик тексту та дискурсу;
- теоретичний опис етапів процесу перекладу та обробки і редагування тексту;
- теоретичний опис процесів синтезу та аналізу, дедукції та індукції з точки зору їх прикладного використання в процесі перекладу задля мети здійснення перекладу та обґрунтування та підтвердження його адекватності.

Курс лекцій базується на розробках та новітніх підходах до проблем перекладу, викладених сучасних українських та зарубіжних виданнях.

ЛЕКЦІЇ

Lecture 1. LANGUISTIC AND MENTAL CONCEPTS IN THE LANGUAGE SYSTEM

Main points:

1. The notions of a linguistic sign, a concept and a denotatum, their relations.

2. **Ambiguity problems in translation: polysemy and synonymy in semantic.**
3. **Basic levels of a language system.**
4. **Notion of language paradigms and syntagmas.**

I. It is worthwhile to begin study on translation with a short introduction to the phenomenon of language, since not knowing the relationship between language and extralinguistic world one can hardly properly understand translation.

The relation of language to the extralinguistic world involves three basic sets of elements: **language signs, mental concepts** and parts of the extralinguistic world (not necessarily material or physically really existing) which are usually called denotata (Singular: **denotatum**).

The language sign is a sequence of sounds (in spoken language) or symbols (in written language) which is associated with a single concept in the minds of speakers of that or another language.

It should be noted that sequences smaller than a word (i.e. morphemes) and those bigger than a word (i.e. word combinations) are also language signs rather than only words. Word combinations are regarded as individual language signs if they are related to a single mental concept which is different from the concepts of its individual components (e.g. *best man)*

The **mental concept** is an array of mental images and associations related to a particular part of the extralinguistic world (both really existing and imaginary), on the one hand, and connected with a particular language sign, on the other.

The relationship between a language sign and a concept is ambiguous: it is often different even in the minds of different people, speaking the same language, though it has much in common and, hence, is recognizable by all the members of the language speakers community. As an example of such ambiguity consider possible variations of the concepts (mental images and associations) corresponding to the English word *engineer* in the minds of English-speaking people when this word is used, say, in a simple introductory phrase *Meet Mr. X. He is an engineer.*

The relationship between similar concepts and their relevant language signs may be different also in different languages.

The differences in the relationship between language signs and concepts (i.e. similar concepts appearing different to the speakers of different languages and even to different speakers of the same language) may explain many of the translation difficulties.

The mental concept of a word (and word combination) usually consists of lexical meanings, connotations, associations and **grammatical meanings**. The **lexical meanings, connotations**, and **associations** relate a word to the extralinguistic world, whereas the grammatical meanings relate it to the system of the language.

For example, the German word *haben* possesses the lexical meaning of *to have* with similar connotations and associations and in its grammatical meaning it belongs as an element to the German grammatical system of the Perfect Tense. One may note similar division of the meanings in the English verb *to have* or in the French verb *avoir*.

Thus, *a* ***lexical meaning*** *is the general mental concept corresponding to a word or a combination of words.* To get a better idea of lexical meanings lets take a look at some definitions in a dictionary. (It is, of course, a simplified definition but we think it serves the purpose of this Manual. In order to read more on this complex subject you may refer to: Salomon L.B. Semantics and Common Sense. - New-York, 1966; Chafe W.L. Meaning and the Structure of Language. - Chicago; London, 1971.Hornby A. S. Oxford Advanced Learners Dictionary of Current English. -Oxford, 1982.)

A ***connotation*** *is an additional, contrastive value of the basic usually designative function of the lexical meaning.* As an example, let us compare the words *to die* and *to peg out*. It is easy to note that the former has no connotation, whereas the latter has a definite connotation of vulgarity.

An association *is a more or less regular connection established between the given and other mental concepts in the minds of the language speakers.* As an evident example, one may choose *red* which is usually associated with *revolution, communism* and the like. A rather regular association is established between *green* and *fresh (young)* and (mosdy in the last decade) between *green* and *environment protection.*

Naturally, the number of regular, well-established associations accepted by the entire language speakers' community is rather limited – the majority of them are rather individual, but what is more *important for translation is that the relatively regular set of associations is sometimes different in different languages. The latter fact might affect the choice of translation equivalents.*

The most important fact, however, to be always born in mind in translation is that the relation between words (language signs) and parts of the extralinguistic world (denotata) is only indirect and going through the mental concepts.

(For more information see, for example, a classical work of Ogden C.K., Ivor A. Richards. The Meaning of Meaning. - London, 1949)

The concepts being strongly subjective and largely different in different languages for similar denotata give rise to one of the most difficult problems of translation, the problem of **ambiguity of translation equivalents.**

Another source of translation ambiguity is the **polysemantic nature of the language signs**: the relationship between the signs and concepts is very seldom one-to-one, most frequently it is one-to-many or many-to-one, i.e. one word has several meanings or several words have similar meanings.

These relations are called **polysemy (homonymy)** and **synonymy**, accordingly. For example, one and the same language sign *bay* corresponds to the concepts of *a tree or shrub, a part of the sea, a compartment in a building, room, etc., deep barking of dogs,* and *reddish-brown color of a horse* and one and the same concept of *high speed* corresponds to several language signs: *rapid, quick, fast.*

The peculiarities of conceptual fragmentation of the world by the language speakers are manifested by the **range of application of the lexical meanings** (reflected in limitations in the combination of words and stylistic peculiarities). This is yet another problem having direct relation to translation – *a translator is to observe the compatibility rules of the language signs* (e.g. ***make mistakes,*** but ***do business).***

The relationship of language signs with the well-organized material world and mostly logically arranged mental images suggests that a language is an orderly system rather than a disarray of random objects.

II. Not all the words are compatible with each other, their range of application has certain limitations, and through their lexical meanings and associations they may be united into individual groups.

There is some order organizing hundreds of thousands of words making it easier to memorize and properly use them in speech. This order is called the *system of a language*. Any system is an organized set of objects and relations between them, but before discussing objects and relations in the system of a language it is worthwhile to describe the traditional approach to language system descriptions.

In any language system two general planes are usually distinguished: the **formal** plane, comprising spoken or written language signs (words and word combinations as well as minor elements, morphemes) and the **semantic**, comprising mental concepts (meanings) the language signs stand for.

As a simplified example one may again take words from a dictionary *(formal plane)* and their definitions *(semantic plane)*: *corps* - 1. one of the technical branches of an army; 2. military force made up of two or more divisions, *correct* – 1. true, right; 2. – proper, in accord with good taste and conventions.

A language system is traditionally divided into three basic levels: morphological (including morphs and morphemes as objects), lexical (including words as objects) and syntactic (comprising such objects as elements of the sentence syntax such as Subject, Predicate, etc.)

For example, *-tion, -sion* are the English word-building morphemes and belong to objects of the morphological level, *book, student, desk* as well as any other word belong to objects of the lexical level, and the same words (nouns) *book, student, desk* in a sentence may become Subjects or Objects and thus belong to the set of syntactic level objects of the language.

At each language level its objects may be grouped according to their meaning or function. Such groups are called **paradigms**.

For example, the English morphemes s and *es* enter the paradigm of Number (Plural). Words *spring, summer, autumn,* and *winter* enter the lexico-semantic paradigm of *seasons*. All verbs may be grouped into the syntactic (functional) paradigm of Predicates.

One may note that one and the same word may belong to different levels and different paradigms, i.e. *the language paradigms are fuzzy sets with common elements.* As an example, consider the lexico-semantic paradigm of *colors* the elements of which *(black, white,* etc.) also belong to the syntactic paradigms of Attributes and Nouns.

It is important to note that *the elements of language paradigms are united and organized according to their potential roles in speech (text) formation.* These roles are called valences. Thus, words *black, white, red,* etc. have a potential to define colors of the objects (semantic valence) and a potential capacity to serve as Attributes in a sentence **(syntactic valence)**.

The paradigms of the language brought together form the **system of the language** which may be regarded as a kind of construction material to build sentences and texts. **Language paradigms** are *virtual* elements of the language which are activated in syntactically interdependent groups of sentence elements called **syntagmas**.

In simple language a syntagma is a pair of words connected by the master-servant relationship. (This is an approach typical for Immediate Constituents (IC) Grammar).

As an example, consider sentences in English and in Ukrainian: *He used to come to Italy each spring* and *Зазвичай кожної весни він приїздив до Італії*

The following paradigms were used to form these sentences and the following paradigm elements were activated in syntagmas during their formation (viz. Table below)

Names of Paradigms Used to Form the Sentences	**Elements Activated in the Sentence**	
	English	**Ukrainian**
Personal Pronouns Paradigm	*he*	*він*
Verbs Paradigm	*used, come*	*приїздив*
Verb Tense Paradigm	*Past Indef.*	*минулий час*
Particles Paradigm	*to*	-
Prepositions Paradigm	*to*	*до*
Noun Paradigm	*Italy, spring*	*Італія, весна*
Adjectives Paradigm	*each*	*кожний*
Adverbs Paradigm	*none*	*зазвичай*
Noun Cases Paradigm	*Common Case*	*род. відм.*
Adjective Cases Paradigm	*none*	*род. відм.*

Comparing the paradigm sets used to form the above English and Ukrainian sentences and paradigm elements activated in the syntagmas of these sentences one may easily note that both the sets used and the set elements activated are often different.

They are different because English and Ukrainian possess different language systems. It goes without saying, that this fact is very important for translation and explains many translation problems.

From the above one may conclude that a language is a *code* understood only by its users (speakers) (This viewpoint is widely accepted by computational linguistics (viz., e.g.: Grishman R. Computational Linguistics: An Introduction - Cambridge, 1987).

Then, may be, translation is a process of decoding a message in one code and encoding it in another which is understood by another group of users using a different code.

QUESTIONS

1. What are the basic elements of the relationship between a language and extralinguistic world?
2. What is a language sign, a concept and a denotatum? Give definitions. Show the relation between them?
3. What is a lexical meaning, a connotation and an association? Give definitions and examples.
4. What is the range of application of a word? Give examples.
5. What are the two main planes of a language? What is the relationship between them?
6. What levels are traditionally distinguished in a language? Give examples of the objects of each level.
7. What is a language paradigm? Give examples of lexico-semantic and grammatical paradigms.
8. What is a syntagma? Give a definition.

Lecture 2. TRANSLATION AS A SPECIFIC TYPE OF BILINGUAL COMMUNICATION

Main points:

1. **Monolingual and bilingual communication, context, situation and background information**
2. **Stages in the process of translation and its interrelated components.**
3. **The role of verification process.**

I. A language may be regarded as a specific code intended for information exchange between its users (language speakers). Indeed, *any language resembles a code being a system of interrelated material signs (sounds or letters), various combinations of which stand for various **messages**.* Language grammars and dictionaries may be considered as a kind of Code Books, indicating both the meaningful combinations of signs for a particular language and their meanings.

The process of language communication involves sending a message by a **message sender** to a **message recipient** - the sender encodes his mental message into the code of a particular language and the recipient decodes it using the same code (language)

The communication variety with one common language is called the **monolingual communication.**

If, however, the communication process involves two languages (codes) this variety is called the **bilingual communication**.

Bilingual communication is a rather typical occurrence in countries with two languages in use (e.g. in Ukraine or Canada). In Ukraine one may rather often observe a conversation where one speaker speaks Ukrainian and another one speaks Russian. The peculiarity of this communication type lies in the fact that decoding and encoding of mental messages is performed simultaneously in two different codes. For example, in a Ukrainian-Russian pair one speaker encodes his message in Ukrainian and decodes the message he received in Russian.

Translation is a **specific type of bilingual communication** since (as opposed to bilingual communication proper) it obligatory involves a third actor (translator) and for the message sender and recipient the communication is, in fact, monolingual.

Translation as a specific communication process is treated by the communicational theory of translation discussed in more detail

A language is a code used by language speakers for communication. However, a language is a specific code unlike any other and its peculiarity as a code lies in its ambiguity – *as opposed to a code proper a language produces originally ambiguous messages which are specified against* ***context, situation and background information***. (See also: Kade O. Kommunikationswissenschaftliche Probleme der Translation // Grundfragen der Uebersetzungwissenschaft. - Leipzig, 1968).

One of the means clarifying the meaning of ambiguous messages is the fragment of the real world that surrounds the speaker which is usually called extralinguistic situation.

Another possibility to clarify the meaning of the word *book* is provided by the *context* which may be as short as one more word *a (a book)* or several words (e.g*., the book I gave you)*.

In simple words *a context may be defined as a length of speech (text) necessary to clarify the meaning of a given word.*

The ambiguity of a language makes it necessary to use situation and context to properly generate and understand a message (i.e. encode and decode it) Since translation according to communicational approach is decoding and encoding in two languages the significance of situation and context for translation cannot be overestimated

There is another factor also to be taken into account in communication and, naturally, in translation. This factor is background information, i.e. general awareness of the subject of communication.

Apart from being a code strongly dependent on the context, situation and background information a language is also a code of codes. There are codes within codes in specific areas of communication (scientific, technical, military, etc.) and so called sub-languages (of professional, age groups, etc.). This applies mostly to specific vocabulary used by these groups though there are differences in grammar rules as well.

II. Usually when people speak about translation or even write about it in special literature they are seldom specific about the meaning. The presumption is quite natural – everybody understands the meaning of the word. However, to describe translation intuitive understanding is not sufficient – what one needs is a definition.

Translation means both a process and a result, and when defining translation we are interested in both its aspects. First of all, we are interested in the process because it is the process we are going to define.

But at the same time we need the result of translation since alongside with the source the translated text is one of the two sets of observed events we have at our disposal if we intend to describe the process. In order to explain translation we need to compare the original ***(source)*** text and the resulting ***(target)*** one.

However, the formation of the source and target texts is governed by the rules characteristic of the ***source*** and ***target languages.*** Hence the systems of the two languages are also included in our sphere of interest. These systems consist of grammar units and rules, morphological and word-building elements and rules, stylistical variations, and lexical distribution patterns (lexico-semantic paradigms).

Moreover, when describing a language one should never forget that language itself is a formal model of thinking, i.e. of mental concepts we use when thinking.

In translation we deal with two languages (two codes) and to verify the information they give us about the extralinguistic objects (and concepts) we should consider ***extralinguistic situation,*** and ***background information.***

Having considered all this, we shall come to understand that as an object of linguistic study translation is a complex entity consisting of the following interrelated components:

a. elements and structures of the source text;

b. elements and structures of the target language;

c. transformation rules to transform the elements and structures of the source text into those of the target text; systems of the languages involved in translation;

e. conceptual content and organization of the source text;

f. conceptual content and organization of the target text;

g. interrelation of the conceptual contents of the source and target texts.

In short, ***translation is functional interaction of languages*** (The definition suggested by V.Komissarov. See: Комиссаров В.Н. Лингвистика перевода. - М., 1981) and to study this process we should study both the interacting elements and the rules of interaction.

Among interacting elements we must distinguish between the observable and those deducible from the observables. *The* ***observable elements*** *in translation are parts of words, words, and word combinations* *of the source text.*

However, translation process involves parts of words, words, and word combinations of the target language (not of the target text, because when we start translating or, to be more exact, when we begin to build a model of future translation, the target text is yet to be generated). *These translation components are* ***deducible*** *from observable elements of the source text.*

In other words, one may draw the following conclusion

During translation one *intuitively* fulfills the following operations:
a. deduces the target language elements and rules of equivalent selection and substitution on the basis of observed source text elements;
b. builds a model consisting of the target language elements selected for substitution;
c. verifies the model of the target text against context, situation and background information;
d. generates the target text on the basis of the verified model.

Thus, the process of translation may be represented as consisting of three stages:

1. analysis of the source text, situation and background information,
2. synthesis of the translation model, and
3. verification of the model against the source and target context (semantic, grammatical, stylistic), situation, and background information resulting in the generation of the final target text.

Let us illustrate this process using a simple assumption that you receive for translation one sentence at a time (by the way this assumption is a reality of consecutive translation).

For example, if you received: *«At the first stage the chips are put on the conveyer»* as the source sentence. Unless you observe or know the situation your model of the target text will be:

«На першому етапі стружку (щебінку) (смажену картоплю) (нарізану сиру картоплю) (чіпи) кладуть на конвеєр».

Having verified this model against the context provided in the next sentence (verification against semantic context):

«Then they are transferred to the frying oven» you will obtain: *«На першому етапі нарізану сиру картоплю кладуть на конвеєр».*

It looks easy and self-evident, but it is important, indeed, for understanding the way translation is done. In the case we have just discussed the translation model is verified against the relevance of the concepts corresponding to the word *chips* in all its meanings to the concept of the word *frying (Is it usually fried?* or *Is it worth frying?).*

Verification against semantic and grammatical contexts is performed either simultaneously (if the grammatical and semantic references are available within a syntagma) or the verification against semantic context is delayed until the availability of a relevant semantic reference which may be available in one of the following rather than in one and the same sentence. *Cases when the grammatical, semantic or situational references are delayed or missing present serious problems for translation.*

The examples of specifying contexts are given in Table.

*long **stick**-long **run***	grammatical and semantic context in one syntagma
***The results are shown** in the table - **Put this book on** the table*	grammatical and semantic context in one sentence
*The tanks were positioned in specially built shelters and the tank operation proved successful. The **enemy** could not detect them from the air.*	semantic context in different sentences

With these simple examples we want to stress a very important fact for translation: *the co-occurring words or the words situated close to each other in a source text have invisible pointers indicating various kinds of grammatical, semantic, and stylistic information. This information is stored in human memory, and the principal task of a translator is to visualize **all** of this information.*

In the examples with *chips* that were just discussed we used so called deduction modeling, that is we built our translation on the basis of our knowledge about the languages involved in translation and the knowledge of «the way things are in life» (e.g. that it is hardly reasonable to fry fried potatoes or fragmented stones). We intuitively formulated hypotheses about translation of certain words and phrases and then verified them.

So, speaking very generally, *when we translate the first thing we do is analyze the source text trying to extract from it all available information necessary for generating the target text (build the intermediate model of the* *target text), then verify this information against situation and background knowledge and generate the target text.*

It is important to bear in mind that in human translation (unlike automatic) the intermediate representation of die target text will comprise on the conscious level only the most problematic variations of translation which one cannot resolve immediately.

We seldom notice this mental work of ours but always do it when translating. However, the way we do it is very much dependent on general approach, i.e. on translation theories which are our next subject.

QUESTIONS

1. What is language communication? What actors does it involve?
2. What is monolingual communication? What is bilingual communication? Give examples.
3. Describe translation as a special kind of bilingual communication. Why is it called special?
4. What is peculiar about a language as a code? Which factors specify the meaning of a message?
5. What is context, situation and background information? Give definition of context. Give examples of extralinguistic situations and items of background information that would clarify a message.
6. What interrelated components does translation include as an object of linguistic study?
7. Give short definition of translation (after Komissarov).
8. What are the interacting elements in translation? What elements are observable? What elements are deducible?
9. What interrelated operations does one fulfill in the process of translation?
10. What three stages does one distinguish in translation?

Lecture 3. THEORETICAL APPROUCHES TO TRANSLATION AND ITS RANKING

Main points:

1. **Transformational, denotative and communicational approaches.**
2. **Relationships of signs, concepts and denotata and their role in translation.**
3. **Notions of message, kinds of thesauruses in verbal communication.**
4. **Translation method priorities depending on the type of translation.**

I. We shall discuss the most common theoretical approaches to human translation paying special attention to their limitations and ability to explain the translation process.

Roughly, the human translation theories may be divided into three main groups which quite conventionally may be called *transformational approach, denotative approach,* and *communicational approach.*

The transformational theories consist of many varieties which may have different names but they all have one common feature: the process of translation is regarded as ***transformation.***

According to the **transformational** approach translation is viewed as the transformation of objects and structures of the source language into those of the target.

Within the group of theories which we include in the transformational approach a dividing line is sometimes drawn between transformations and ***equivalencies*** (See, e.g.: Бархударов Л. С. Язык и перевод. - М., 1975; Латышев Л.К. Курс перевода. - М., 1981; Латышев Л.К. Текст и перевод. - М., 1989; Рецкер Я.И. Теория перевода и переводческая практика. - М., 1974; Ширяев А.Ф. Синхронный перевод. - М., 1979; Марчук Ю.Н. Методы моделирования перевода. - М., 1985; Марчук Ю.Н. Проблемы машинного перевода. - М., 1983).

According to this interpretation a transformation starts at the syntactic level when there is a change, i.e. when we alter, say, the word order during translation. Substitutions at other levels are regarded as equivalencies, for instance, when we substitute words of the target language for those of the source, this is considered as an equivalence.

In the transformational approach *we shall distinguish three levels of substitutions: morphological equivalencies, lexical equivalencies, and syntactic equivalencies and/or transformations.*

In the process of translation:

♦ at the morphological level morphemes (both word-building and word-changing) of the target language are substituted for – those of the source;

♦ at the lexical level words and word combinations of the target language are substituted for those of the source;

♦ at the syntactic level syntactic structures of the target language are substituted for those of the source.

For example, in the process of translation, the English word *room* is transformed into Ukrainian words *кімната* or *простір* or French words *chambre* or *espace* or German words *Zimmer* or *Raum*.

The syntactic transformations in translation comprise a broad range of structural changes in the target text, starting from the reversal of the word order in a sentence and finishing with division of the source sentence into two and more target ones.

The most common example of structural equivalencies at the syntactic level is that of some Verb Tense patterns, e.g. English to German: *(shall (will) go —> werde/werden/wird gehen)*.

The above examples of transformations and equivalencies at various levels are the simplest and, in a way, artificial because real translation transformations are more complex and often at different levels of languages involved in translation.

This kind of transformation is especially frequent when translation involves an analytical and a synthetic language, e.g. English and Ukrainian.

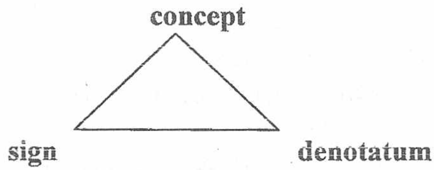
From the above you may conclude that *according to the transformational approach translation is a set of multi-level replacements of a text in one language by a text in another governed by specific transformation rules.*

However, *the transformational approach is insufficient when the original text corresponds to one indivisible concept which is rendered by the translator as a text in another language also corresponding to the relevant indivisible concept.*

For instance, the translation of almost any piece of poetry cannot be explained by simple substitution of target language words and word combinations for those of source language.

This type of translation is characteristic of any text, written or spoken, rather than only for poetry or high-style prose and the *denotative approach* is an attempt to explain such translation cases.

Though denotative approach to translation is based on the idea of denotatum (see above the relationship of signs, concepts and denotata), it has more relevance to that of a concept.



According to denotative approach the process of translation is not just mere substitution but consists of the following mental operations:

- translator reads (hears) a message in the source language;
- translator finds a denotatum and concept that correspond to this message;
- translator formulates a message in the target language relevant to the above denotatum and concept

It should be noted that, according to this approach during translation we deal with similar word forms of the matching languages and concepts deduced from these forms, however, as opposed to the transformational approach, *the relationship between the source and target word forms is occasional rather than regular.*

To illustrate this difference let us consider the following two examples:

(1) *The sea is warm tonight — Съогодні ввечері море тепле.*

(2) *Staff only - Службове приміщення*

In the first instance *the equivalencies are regular and the concept, pertaining to the whole sentence may be divided into those relating to its individual components* (words and word combinations): *sea — море, tonight — сьогодні ввечері, is warm – тепле.*

In the second instance, however, *equivalence between the original sentence and its translation is occasional (i.e. worth only for this case) and the concept, pertaining to the whole sentence cannot be divided into individual components.*

The indivisible nature of the concept pertaining to the second example may be proved by literal translation of both source and target sentences – *Тільки персонал* and *Service room. Service – Тільки* or *room – персонал* are hardly regular equivalencies (i.e. equivalencies applicable to other translation instances).

The communicational theory of translation was suggested by O. Kade and is based on the notions of communication and thesaurus. So, it is worthwhile to define the principal terms first.

Communication may be defined as an act of sending and receiving some information, which is called a message

It should go without saying that this definition is oversimplified and not all communication terms used here are standard terms of communication and information theories. Our purpose, however, is to describe the act of communication in the simplest possible terms and to show translation as a part of this act (See more in: Естественный язык, искусственные языки и информационные процессы в современном обществе. - М.. 1988; Попов Э.В. Общение с ЭВМ на естественном языке. - М.,1982.). Information, which is sent and received (communicated) may be of any kind (e.g. gestures, say, *thumbs up),* but we shall limit ourselves to verbal communication only, i.e. when we send and receive information in the form of a written or spoken text.

Naturally enough when communicating we inform others about something we know. That is *in order to formulate a message, we use our system of interrelated data, which is called a thesaurus.* (See more on thesauruses in: Нариньяни А.С. Лингвистические процессоры и представление знаний. - Новосибирск, 1981; Никитина С.Е. Тезаурус по лингвистике. - М., 1978.)

We shall distinguish between two kinds of thesauruses in verbal communication: *language thesaurus* and *subject thesaurus.*

Language thesaurus is a system of our knowledge about the language which we use to formulate a message, whereas subject thesaurus is a system of our knowledge about the content of the message.

Thus, in order to communicate, the *message sender* formulates the mental content of his or her message using subject thesaurus, *encodes* it using the verbal forms of language thesaurus, and conveys it to the *message recipient,* who *decodes* the message also using language thesaurus and interprets the message using subject thesaurus as well. This is a simple description of monolingual communication.

It is very important to understand that the thesauruses of message sender and recipient may be different to a greater or lesser degree, and that is why we sometimes do not understand each other even when we think we are speaking one and the same language.

So, in regular communication there are two actors, sender and recipient, and each of them uses two thesauruses (Although they use the same language their underlying knowledge bases may differ).

In special bilingual communication (i.e. translation), we have three actors: sender, recipient, and intermediary (translator).

The translator has two language thesauruses (source and target one) and performs two functions: decodes the source message and encodes the target one to be received by the recipient (end user of the translation).

O. Kade's communicational theory of translation describes *the process of translation as an act of special bilingual communication in which the translator acts as a special communication intermediary,* making it possible to understand

However, it is difficult to overestimate the importance of the communicational aspect in the success of translation.

To understand this better let us consider an example of message formulation (encoding), message translation (encoding/decoding), and message receipt (decoding).

Let the original message expressed by a native speaker of English (encoded using the English language as a code to convey the mental content of the message) be:

Several new schools appeared in the area.

Let us assume then that the message sender, being a fisherman and using relevant subject thesaurus, by *schools* meant large number of fish swimming together rather than institutions for educating children, and the correct translation then had to be:

У районі з'явились нові косяки риби whereas the translator who presumably did not have relevant information in his subject thesaurus translated *schools* as institutions for educating children:

У районі з'явились нові школи, which naturally lead to misunderstanding (miscommunication).

The above example shows a case of miscommunication based on the insufficiency of extralinguistic information. However, there are also cases of miscommunication caused by the insufficiency of linguistic information.

This example is, of course, an exaggeration, but it clearly illustrates a dividing line between linguistic and extralinguistic information in translation as visualized by the communicational approach to translation.

Thus, the communicational approach to translation, though saying little about translation as such, highlights a very important aspect of translation.

According to communicational approach *translation is a message sent by a translator to a particular user and the adequacy of translation depends on similarity of their background information rather than only on linguistic correctness.*

II. Several attempts have been made to develop a translation theory based on different translation ranks or levels as they are sometimes called. Among those one of the most popular in the former Soviet Union was the «theory of translation equivalence level (TEL)» developed by V. Komissarov (See: Комиссаров В.Н. Слово о переводе.- М., 1973; Комиссаров В.Н. Лингвистика перевода – М., 1981.)

According to this theory the translation process fluctuates passing from formal inter-language transformations to the domain of conceptual interrelations.

V. Komissarov's approach seems to be a realistic interpretation of the translation process, however, this approach fails to demonstrate when and why one translation equivalence level becomes no longer appropriate and why, to get a correct translation, you have to pass to a higher TEL.

Ideas similar to TEL are expressed by Y. Retsker (Рецкер Я.И. Теория перевода и переводческая практика. - М., 1974.) who maintains that any two languages are related by «regular» correspondences (words, word-building patterns, syntactical structures) and «irregular» ones. The irregular correspondences cannot be formally represented and only the translators knowledge and intuition can help to find the matching formal expression in the target language for a concept expressed in the source language.

According to J. Firth (Firth J.R. Linguistic Analysis and Translation // For Roman Jakobson. The Hague. – 1956.), in order to bridge languages in the process of translation, one must use the whole complex of linguistic and extralinguistic information rather than limit oneself to purely linguistic objects and structures.

J. Catford (Catford J. A Linguistic Theory of Translation. - London, 1967.), similar to V. Komissarov and J. Firth, interprets translation as a multi-level process. He distinguishes between «total» and «re-stricted» translation – in «total» translation all levels of the source text are replaced by those of the target text, whereas in «restricted» translation the substitution occurs at only one level.

According to J. Catford a certain set of translation tools characteristic of a certain level constitutes a *rank of translation* and a translation performed using that or another set of tools is called *rank bound.* We have borrowed this terminology and call the theories that divide the translation process into different levels theories with *translation ranking.*

Generally speaking, all theories of human translation discussed above try to explain the process of translation to a degree of precision required for practical application, but no explanation is complete so far.

The transformational approach quite convincingly suggests that in any language there are certain regular syntactic, morphological, and word-building structures which may be successfully matched with their analogies in another language during translation.

Besides, you may observe evident similarity between the transformational approach and primary translation ranks within theories suggesting the ranking of translation (Komissarov, Retsker, Catford and others).

As you will note later, the transformational approach forms the basis of machine translation design - almost any machine translation system uses the principle of matching forms of the languages involved in translation. The difference is only in the forms that are matched and the rules of matching. (See, e.g. Staples Ch. The LOGOS Intelligent Translation System // Proceedings of Joint Conference on AI. - Karlsruhe, 1983; SYSTRAN Linguistische Beschreibung. - Berlin, 1990; Hiroaki Kitano. Speech-to-speech Translation: A massively parallel memory-based approach. - Boston, 1994.)

The denotative approach treats different languages as closed systems with specific relationships between formal and conceptual aspects, hence in the process of translation links between the forms of different languages are established via conceptual equivalence.

This is also true, especially in such cases where language expressions correspond to unique indivisible concepts. Here one can also observe similarity with higher ranks within the theories suggesting the ranking of translation.

The communicational approach highlights a very important aspect of translation the matching of thesauruses. Translation may achieve its ultimate target of rendering a piece of information only if the translator knows the users' language and the subject matter of the translation well enough (i.e. if the translator's language and subject thesauruses are sufficiently complete). This may seem self-evident, but should always be kept in mind, because all translation mistakes result from the insufficiencies of the thesauruses.

Moreover, wholly complete thesauruses are the ideal case. No translator knows the source and target languages equally well (even a native speaker of both) and even if he or she does, it is still virtually impossible to know everything about any possible subject matter related to the translation.

Summing up this short overview of theoretical treatments of translation we would again like to draw your attention to the general conclusion that any theory recognizes these three basic components of translation, and different approaches differ only in the accents placed on this or that component. So, the basic components are:

Meaning of a word or word combination in the source language (concept or concepts corresponding to this word or word combination in the minds of the source language speakers).

Equivalence of this meaning expressed in a word or word combination of the target language (concept or concepts corresponding to this word or word combination in the minds of the target language speakers).

Extralinguistic information pertaining to the original meaning and/or its conceptual equivalent after the translation.

So, to put it differently, what you can do in translation is either match individual words and combinations of the two languages directly (transformational approach), or understand the content of the source message and render it using the formal means of the target language (denotative approach) with due regard of the translation recipient and background information (communicational approach).

The hierarchy of these methods may be different depending on the type of translation (See, e.g.: Ревзин И.И., Розенцвейг В.Ю. Основы общего и машинного перевода. - М., 1964.). Approach priorities depending on the type of translation are given in Table.

Translation Type	Translation Method Priorities
Oral Consecutive	Denotative, Communicational
Oral Simultaneous	Transformational, Communicational
Written (general & technical)	Transformational
Written (fiction & poetry)	Denotative

Thus, in oral consecutive translation priority is given to denotative method, because a translator is first listening to the speaker and only after some time formulates the translation, which is very seldom a structural copy of the source speech.

In simultaneous translation as opposed to consecutive priority is given to direct transformations since a simultaneous interpreter simply has no time for conceptual analysis.

In written translation, when you seem to have time for everything, priority is also given to simple transformations (perhaps, with exception of poetic translation). This is no contradiction, just the path of least resistance in action - it is not worthwhile to resort to complex methods unless simple ones fail.

It should be born in mind, however, that in any translation we observe a combination of different methods.

From the approaches discussed one should also learn that the matching language forms and concepts are regular and irregular, that seemingly the same concepts are interpreted differently by the speakers of different languages and different translation users.

QUESTIONS

1. What are the basic theoretical approaches to translation?
2. What is translation according to the transformational approach?
3. What are the steps involved in translation according to the denotative approach?

4. What are the principal differences between transformational and denotative equivalencies?
5. What is translation according to the communicational approach? What is the key to successful translation according to this approach?
1. What is the main idea of Komissarov's theory of 'translation equivalence level'?
2. What is translation according to Retsker, Catford and Firth?
3. What is translation ranking?
4. What translation ranks do you know?
5. What relationship is there between the approaches to translation and types of translation?

Lecture 4. TRANSLATION EQUIVALENCE, EQUIVALENTS AND STYLE

Main points:

1. **Translation equivalent as similarity of meanings.**
2. **Full and partial translation equivalents**
3. **The notion of equivalence and translation units.**
4. **The style as an essential component of adequate translation.**
5. **The importance of semantic and pragmatic similarity.**
6. **Major styles and their stylistic devices.**

I. Translation equivalence is the key idea of translation. According to A.S. Hornby (Hornby A.S. Oxford Advanced Learner's Dictionary of Current English - Oxford, 1982.) *equivalent* means equal in value, amount, volume, etc. What does it mean if applied to translation? This lecture is an attempt to answer this question which – you will see it yourself – is not so simple.

The principle of equivalence is based on the mathematical law of transitivity that reads: *if **A** is equal to **C** and **B** is equal to **C**, then **B** equals **A**.*

As applied to translation, **equivalence** means that if a word or word combination of one language (A) corresponds to certain concept (C) and a word or word combination of another language (B) corresponds to the same concept (C) these words or word combinations are considered **equivalent (connected by the equivalence relation).**

In other words, in translation *equivalent* means indirectly equal, that is *equal by the similarity of meanings.* For example, words *table* and *стіл* are equivalent through the similarity of the meanings of the Ukrainian word *стіл* and ***one!*** of the meanings of the English word *table.* In general sense and in general case words *table* and *стіл* are not equal or equivalent – they are equivalent only under specific translation conditions.

This simple idea is very important for the understanding of translation: the words that you find in a dictionary as translations of the given foreign language word are not the universal substitutes of this word in your language. These translations (equivalents) are worth for specific cases which are yet to be determined by the translator.

Let us recall now the relationship between signs of the language, mental concepts and denotata (see Lecture 1). As you might remember the relation between a language sign (word or word combination) and the fragment of the real world it denotes is indirect and intermediated by the mental concept. You might also recall that the mental concept of a given language sign is usually rather broad and complex, consisting of a lexical meaning or meanings, a grammatical meaning or meanings, connotations and associations. It is also worth reminding that the mental concept of a word (and word combination) is almost never precisely outlined and may be different even in the minds of different speakers of the same language, not to mention the speakers of different languages.

All this naturally speaks for the complexity of finding the proper and only translation equivalent of the given word. Moreover, considering all just said, one may conclude that translation equivalence never means the sameness of the meaning for the signs of different languages.

Translation equivalents in a dictionary are just the prompts for the translator. One may find a proper equivalent only in speech due to the context, situation and background knowledge.

Let's take an example. English word *picture* is *generally* considered equivalent to Ukrainian word *картина*. However, already in the context *to take pictures (фотографувати)* this equivalent is no longer correct and the word *picture* seems to have here no equivalent (*zero equivalent);* in another context *English in pictures* because of the *situation* (pictures in the book are small) equivalent *картина* acquires a diminutive suffix *англійська в картинках;* in a different situation, that of a painters studio or gallery it is *полотно* that becomes the Ukrainian equivalent of the English word *picture* and this equivalent, as well as others, disappears again in the context *put me in the picture (введіть мене в курс справ).*

Even in case of terms and geographical names one cannot say for sure that their meanings in different languages are universally equivalent. Again one can say this only in relation to a specific context, situation and piece of background information. For example, such seemingly unambiguous chemical term as *zinc diethyl dithiophosphate* is translated in special texts as *протизадирна присадка* but not always as *діетилдитіофосфат цинку.* To take another example, *Africa* is not always translated as *Африка,* one may also find *чорний континент* as its equivalent and this again means that translation equivalence depends on the context, situation and background knowledge.

The idea of translation equivalence is strongly related to that of **the unit of translation**, i.e. the text length required to obtain proper equivalent.

From our previous discussion we already know that one word is hardly a common unit of translation. It is especially true for so called *analytical languages* like English in which the words are usually polysemantic and their meaning strongly depends on the environment.

One is more likely to find a universal equivalent for a word combination, in particular for a clicheed one (e.g. *hands up, ready made, good riddance,* etc.), because a word combination is already a small context and the clicheed expressions are commonly used in similar situations. The general rule of translation reads: *the longer is the source text, the bigger is a chance to find proper and correct translation equivalent*

Traditionally and from practical viewpoint the optimal length of text for translation is a sentence.

Being a self-sustained syntactic entity a sentence usually contains enough syntactic and semantic information for translation. However, there are cases (and not so rare ones) when a broader stretch of the source text (called *discourse (* A discourse is a text fragment united by common topic, author and style (Нелюбин Л.Л. Переводческий словарь - М., 1999)) is required. It supplies additional information necessary for translation.

Equivalence is a similarity of meaning observed in the units of different languages and used for translation. The units of the target language with meanings similar to the relevant units of the source language are called *translation equivalents.* Modern translation theory suggests two basic grades of translation equivalents.

a) Full Translation Equivalents

For practical purpose full equivalence is presumed when there is complete coincidence of pragmatic meanings of the source and target language units

This rule applies both to individual words and their *regular* combinations. Speaking generally, translation equivalents of all words and word combinations one finds in a good dictionary are full because the translation practice reflected in dictionaries shows them as complete substitutes universally accepted by the speakers' community of the target language (i.e. as pragmatically equivalent).

Of them the stylistically neutral words with reference meanings (Reference (or direct) meaning directly refers a word to the fragment of the reality (Zgusta L. Manual of Lexicography. - Prague: Academia, 1971.) (terms, geographical and proper names, words denoting physical objects and processes) are more likely to have full translation equivalents because semantic and pragmatic parts of their meaning are less ambiguous.

b) Partial Translation Equivalents

To understand the partiality and incompleteness of translation equivalence let us consider the syntactic, semantic and pragmatic aspects of equivalence, because the partiality of equivalence is, as a matter of fact, the absence of one or more of these aspects.

Let us start from examples. *Книга* as an equivalent of the English word *book* is full in all equivalence aspects because it has similar syntactic functions (those of a Noun), its lexical meaning is also generally similar, and the pragmatic aspect of this equivalent (the message intent and target audience reaction) coincides with that of the English word. Thus, *книга* is *conventionally* regarded as a full equivalent of the word *book.*

Strictly saying, however, the Ukrainian word *протестувати,* for example, is a *partial equivalent* of die English word *protesting* (say, in the sentence *Protesting is a risk – Протестувати ризиковано)* because of different grammatical meanings (a Gerund and a Verb), the semantic and pragmatic aspects being similar.

To take another example of partial equivalence consider the English saying *Carry coal to Newcastle.* If one translates it as «*Возити вугілля до Ньюкасла*» it would lack the pragmatic aspect of equivalence (The intent of this message *Bring something that is readily available locally* would be lost, because the Ukrainian audience could be unaware of the fact that Newcastle is the center of a coal-mining area). If, however, one translates it «*Їхати до Тули з власним самоваром*» it would lose the semantic similarity, but preserve the pragmatic intent of the message, which, in our opinion, is the first priority of translation. Anyway, both suggested translation equivalents of this saying are considered *partial.*

Partial equivalence is, as a matter of fact, the absence of one or more of equivalence aspects, i.e. of syntactic, semantic or pragmatic aspect.

It should be born in mind, however, that syntactic equivalence of translation units longer than several words is a rare case, indeed, if one deals with two languages having different systems and structures (English and Ukrainian are a good example). Moreover, it is hardly a translator's target to preserve the structure of the source texts and in many instances this means violation of syntactic and stylistic rules of the target language.

Semantic similarity between the source and target texts *is desirable*, but again it is not an ultimate goal of a translator. More often than not slight differences in meaning help to adapt the idea of the original message to the target audience.

What is really important for translation adequacy is the pragmatic equivalence. When the original message is lost for the target audience it is a failure of the translation and translator and no semantic or syntactic similarity will redress the damage.

Let us take several examples of semantic and/or pragmatic equivalents to illustrate the idea:

зелений (недосвідчений) – green (verdant); зелений горошок – green peas; зелений театр — open-air stage; зелений хлопчисько – greenhorn; зелена вулиця – green, go; давати зелену вулицю – to give open passage, to give the go-ahead; туга зелена – utter boredom; зелене будівництво – laying out of parks, etc.; зелений борщ – sorrel soup; потопати в зелені – to be buried in verdure

Thus, one may suggest that translation equivalence partiality is more a translation tool than a flaw in translator's ability to render the content of the source message in its full. This evidently does not apply to the pragmatic equivalence which is a universal prerequisite of good translation.

II. The problem of translation equivalence is closely connected with the stylistic aspect of translation – one cannot reach the required level of equivalence if the stylistic peculiarities of the source text are neglected. Full translation adequacy includes as an obligatory component the adequacy of style, i.e. the right choice of stylistic means and devices of the target language to substitute for those observed in the source text. This means that in translation one is to find proper stylistic variations of the original meaning rather than only meaning itself.

The expression of stylistic peculiarities of the source text in translation is necessary to fully convey the communication intent of the source text.

Stylistic peculiarities are rendered in translation by proper choice of the target language translation equivalents with required stylistic coloring. This choice will depend both on the functional style of the source text and the individual style of the source text author.

The types of texts distinguished by the pragmatic aspect of communication are called functional styles. Modern stylistics distinguishes the following varieties of functional styles (Galperin I.R. Stylistics. - M., 1981.)

1. belles-lettres (prose, poetry, drama);
2. publicistic style;
3. newspaper style;
4. scientific style;
5. official documents

Any comparison of the texts belonging to different stylistic varieties listed above will show that the last two of them (scientific style variety and official documents) are almost entirely devoid of stylistic coloring being characterized by the neutrality of style whereas the first three (belles-lettres (prose, poetry, drama), publicistic and newspaper style) are usually rich in stylistic devices to which a translator ought to pay due attention.

Special language media securing the desirable communication effect of the text are called *stylistic devices* and *expression means*.

First of all a translator is to distinguish between neutral, bookish and colloquial words and word combinations, translating them by relevant units of the target language. Usually it is a routine task. However, it sometimes is hard to determine the correct stylistic variety of a translation equivalent, then – as in almost all instances of translation – final decision is taken on the basis of context, situation and background information.

For example, it is hard to decide without further information, which of the English words – *disease, illness* or *sickness* – corresponds to the Ukrainian words *хвороба* and *захворювання*. However, even such short contexts as *infectious disease* and *social disease* already help to choose appropriate equivalents and translate the word *disease* as *інфекційне захворювання* and *соціальна хвороба*, accordingly.

This example brings us to a very important conclusion that style is expressed in proper combination of words rather than only in stylistic coloring of the individual words.

Stylistic devices are based on the comparison of primary (dictionary) meaning and that dictated by the contextual environment; on the contradiction between the meaning of the given word and the environment; on the association between words in the minds of the language speakers and on purposeful deviation from accepted grammatical and phonetic standards.

The following varieties of stylistic devices and expression means are most common and frequently dealt with even by the translators of non-fiction texts.

Metaphor is the transfer of some quality from one object to another.

Usually the metaphors (especially trite ones (Trite – commonplace, not new.) are rather easy for translation: they are translated either by keeping to semantic similarity (e.g. *ray of hope – промінь надії)* or by choosing an appropriate pragmatic equivalent (e.g. *flood of tears - море сліз).*

Metonymy is similarity by association, usually one of the constituents of an object replaces the object itself

As a rule translators keep to literal translation when translating the cases of metonymy. For example, *crown* (meaning the royal family) is usually translated as *корона, hand – рука* (e. g. in: *He is the right hand of the president),* etc.

Irony is expressed through words contradicting close text environment.

Cases of irony do not present serious problems for translation and the approaches similar to those mentioned above (semantic or pragmatic equivalence) are commonly used. For example, the ironical expression *paper war* may be translated as *паперова війна* or *війна паперів.*

Semantic and syntactic irregularities of expression used as stylistic devices are called *transferred qualifier* and *zeugma,* respectively.

A good example of a *transferred qualifier* is *he paid his smiling attention to...* – here the qualifier *smiling* refers to a person, but is used as an attribute to the state *(attention).* Translator's task in this case consists in rendering the idea in compliance with the lexical combination rules of the target language. For instance, in Ukrainian it may be expressed as *Посміхаючись, він звернув увагу...*

Zeugma is also a semantic irregularity, e.g. if one and the same verb is combined with two or more nouns and acquires a different meaning in each of such combinations. For example, *He has taken her picture and and another cup of tea.* Here again the translator's task is to try to render this ironical comment either by finding a similar irregularity in the target language or, failing to show a zeugma (and irony of the author), stick to regular target language means (i.e.

separate the two actions *Він зробив її фото і випив ще одну чашку чаю* or try to render them as a zeugma as well *Він зробив її фото і ще один ковток чаю з чашки).*

A pun (so called 'play of words') is righteously considered the most difficult for translation.

Pun is the realization in one and the same word of two lexical meanings simultaneously

A pun can be translated only by a word in the target language with similar capacity to develop two meanings in a particular context. English is comparatively rich in polysems and homonyms, whereas in Ukrainian these word types are rather rare. Let's take an example (Cited from: Мирам Г. Профессия - переводчик. - К.: Ника-Центр, 1999.) of a pun and its fairly good Ukrainian translation.

- *What gear were you in at the moment of impact?*
- *Gucci's sweats and Reebok.*
- *На якій передачі ви були під час зіткнення?*
- *«Останні новини».*

Another stylistic device is a *paraphrase.* Its frequent use is characteristic of the English language. Some of the paraphrases are borrowed from classical cources (myths and the Bible); others are typically English. To give an example, the paraphrases of the classical origin are *«Beware Greeks...», «Prodigal son» (Бійтеся данайців...», «Блудний син»)* whereas *«Lake Country» («Озерна країна»)* is a typically English paraphrase. As a rule paraphrases do not present difficulties for translation, however, their correct translation strongly depends on situation and appropriate background information.

Special attention is to be paid by a translator to overt and covert quotations. Whereas the former require only correct rendering of the source quotation in the target language (Never suggest your own homemade translation for a quotation of a popular author!), the latter usually takes the shape of an allusion and the pragmatic equivalence seems the most appropriate for the case. For example, *«the Trojan horse raid»* one may translate as *напад, підступний, як кінь троянців* (i.e. preserving the allusion) or as *підступний напад* (loosing the meaning of the original quotation).

A translator is to be ready to render dialect forms and illiterate speech in the target language forms. It goes without saying that one can hardly render, say, cockney dialect using the Western Ukrainian dialect forms. There is no universal recipe for this translation problem. In some cases the distortions in the target grammar are used to render the dialect forms but then again it is not 'a cure-all' and each such case requires an individual approach.

Thus, any good translation should be fulfilled with due regard of the stylistic peculiarities of the source text and this recommendation applies to all text types rather than only to fiction.

QUESTIONS

1. What is translation equivalence? Define it.
2. What helps to find proper translation equivalents?
3. What is full and partial translation equivalence? Give definitions.
4. What are syntactic, semantic and pragmatic aspects of translation equivalence? Which of them is the most important for adequate translation?
5. What is the relation between translation equivalence and style?
6. Define functional style. What functional styles are distinguished by modern linguistics?
7. What are the stylistic devices and expression means?
8. What is metaphor, metonymy, irony, transferred qualifier, zeugma, paraphrase, quotation? Give definitions. Suggest translation approaches.
9. What is pun? What are the ways of translating a pun?

Lecture 5. TRANSFORMATIONS IN TRANSLATION AND TRANSLATORS' DEVICES TO ENSURE ADEQUATE TRANSLATION.

Main points:

1. **Regular and occasional transformation.**
2. **Choice of particular devices translation.**
3. **Basic translation devices and their definitions: partitioning, integration, transposition, replacement, addition, omission and antonymous translation.**

I. Speaking about translation equivalence we mentioned that there were three basic types of it - syntactic, semantic and pragmatic.

Transformation is any change of the source text at the syntactic level during translation

On the one hand, even for the languages of different structure general structural similarity in translation is common enough. Just compare any English text and its translation into Ukrainian and you will see much in common at the syntactic level (e.g. Subject-Predicate-Object sequences, Attribute-Noun structures, etc.). On the other, total similarity of syntactic structures is a rare (and generally hardly desirable) case, which means that in English-Ukrainian translation we often observe transformations.

One should note, however, that the majority of syntactic transformations in English-Ukrainian translation are *occasional,* i.e. *the translator transforms the source syntactic structures on case-by-case basis, each case being dependent on the context, situation, pragmatic intent and many other factors some of which are unknown and the translator's decisions relevant to the case are often intuitive.*

To put it differently, it is impossible to formulate the rules for the overwhelming majority of such occasional transformations and one simply cannot list all occasional transformations that are observed in English-Ukrainian translation.

In English-Ukrainian translation *occasional* transformations are often the matter of translator's individual choice and, in general, strongly depend on stylistic peculiarities and communication intent of the source text.

Yet, in English-Ukrainian translation there are also cases of *regular syntactic transformations,* where a translator is expected to observe certain transformation rules more or less strictly. Even in case of regular transformations certain deviations from regular transformation patterns arc possible. For example, in certain situation and/or context one may translate 7 *saw him running* as *'Я подивився і побачив: біжить'* rather than *'Я бачив, як він біг'* as required by the rule.

Regular syntactic (grammatical) transformations are the matching rules for the grammars of the two languages involved in translation

Detailed description of regular English-Ukrainian grammatical (syntactic) transformations one can find in any English manual for Ukrainian audience (for example, the matching system of English and Ukrainian Verb Tenses, Noun Numbers and Cases, Adjectives, Pronouns, etc.)

We think that the readers and users of this Manual are generally aware of these matching rules and that it is hardly a goal of a translation manual to duplicate the information of the language manuals for the beginners. Moreover, we consider that *the goal of a translation manual is to show (where possible)* ***how and why the matching rules*** *(regular transformations) of the grammatical systems of the two languages involved in translation* ***are violated.***

However, there are certain unique elements of the English and Ukrainian grammar systems which, because of their uniqueness deserve special attention as translation problems. The most common of those are mentioned below.

English Verbal Complexes

A verbal complex is a unique structure of the English language system missing in Ukrainian. The complex includes a predicate verb, an object and an object predicate comprising either Infinitive or Participle I (e.g. *I saw him run* or *I saw him running).*

Depending on the predicate verb and type of the object predicate there may be several alternatives of the verbal complex translation into Ukrainian, the most important thing for translation into Ukrainian, however, is the necessity of the *inner partitioning* of the source sentence. Usually, the object subordinate clauses with *що* and *як* are the Ukrainian substitutes of the verbal complexes in the target sentence.

For example, *John watched Larry jump over the rails and disappear – Джон дивився, як Ларрі перестрибнув через паркан і зник.*

Gerund

Gerund is a peculiar English language phenomenon missing in Ukrainian. As a rule Gerund is translated into Ukrainian by Infinitive or Verbal Nouns (see more below).

Pluralia and Singularia Tantum

In English-Ukrainian translation the cases of missing Plural or Singular Noun Forms are also worth paying attention to because of their frequent mismatch with the corresponding Ukrainian words. These cases are, of course, shown in the dictionaries that is why several examples seem to be sufficient to illustrate this minor translation problem: oafs *-овес, onions - цибуля.*

Gender Forms

The category of Noun Gender is known to be expressed in English indirectly: either through pronouns or by lexical means. This information is to be born in mind by translators when translating from Ukrainian into English. Again an example will do to illustrate the problem: *Кіт - tom-cat, he-cat*

Sequence of Tenses

As the readers of this Manual might know from their language course the Sequence of Tenses is a peculiar system of correlation between the Verb Tenses in the main and subordinate clauses. Since similar system is missing in Ukrainian it may present a problem for translation, especially from Ukrainian into English.

Speaking generally, however, this problem hardly belongs to the most critical problems of translation similar to all other regular transformations including those mentioned above.

Regular transformations do not present a serious problem for translation because of their regularity and predictability: what is needed is to know the relevant rule and use it in translation practice, unlike occasional transformations and equivalents which require individual and sometimes unique solutions

II. You might have already guessed from previous discussion that translation was a rather individual matter brinking on art and almost in any case requiring unique and unprecedented decisions. And yet even in translation of poetry, which undoubtedly demands the most individual approach, a translator is bound to use a more or less standard set of devices which helps to convey the ideas of the source text in the best possible way and, generally speaking, makes it possible to translate.

Although the choice of particular devices depends on the text type, genre and style as well as on the translation variety (oral, written, consecutive, simultaneous) and translation direction (into or from a foreign language), the basic set of translation devices (a kind of 'translator's tool kit') usually comprises *partitioning* and *integration* of sentences, *transposition* of sentence parts, *replacement, addition* and *omission* of words and word combinations as well as a special type of transformations called *antonymous translation.*

Partitioning

Partitioning is either replacing in translation of a source sentence by two or more target ones or converting a simple source sentence into a compound or complex target one.

One is to distinguish between *inner partitioning* (conversion of a simple sentence into a compound or complex one) and *outer partitioning* (division of a sentence into two or more). For example, inner partitioning is used when translating English verbal complexes into Ukrainian:

Come along and see me play one evening. – *Приходь коли-небудь увечері - побачиш, як я граю.*

More often than not inner partitioning is a regular translation transformation accounted for by the differences in the Ukrainian and English syntactic structures, although it may be also used on individual occasions as required by the text genre and style and communication variety of the source sentence.

When translating from English into Ukrainian outer partitioning (unlike inner) is more a matter of personal translator's choice based, of course, on the proper account of stylistic and genre peculiarities and communication intent of both the source text and its translation.

Outer partitioning is out of the question in case of translating official legal or diplomatic documents (laws, contracts, memos, etc.) but it becomes a totally justified translation option, say, in consecutive translation of a long and complex sentence.

Integration

Integration is the opposite of partitioning; it implies combining two or (seldom) more source sentences into one target sentence.

Generally, integration is a translation device wholly depending on stylistic peculiarities and communication intent of the text being translated. In oral translation, however, integration may be a *text compression* tool (see below), when an interpreter (consecutive or simultaneous) is to reduce the exuberant elements of the source text to keep in pace with the speaker.

An example will do to illustrate the idea of integration: *Олена Філін'єва любить усі свої ролі. Якщо якусь із них довго не танцює - починає сумувати. Olena Filip'eva loves all her roles and even misses them should too much time pass without performing them.*

Transposition

Transposition is a peculiar variety of inner partitioning in translation meaning a change in the order of the target sentence syntactic elements (Subject, Predicate, Object, etc.) as compared with that of the source sentence dictated either by peculiarities of the target language syntax or by the communication intent.

An example will suffice to illustrate the idea of transposition. *The flight will be boarding at Gate 17 in about fifteen minutes, the girl added with a smile - «Приблизно за п'ятнадцять хвилин на цей рейс буде посадка біля виходу номер 17» (*Archer J. Honour Among Thieves. - London: Harper Collins, 1994.*), - посміхаючись, додала дівчина.*

Replacement

Replacement is any change in the target text at the morphological, lexical and syntactic levels of the language when the elements of certain source paradigms are replaced by different elements of target paradigms

It seems worth to discuss again the example from our previous lecture on language paradigms. Let us consider sentences in English and in Ukrainian: *He used to come to Italy each spring* and *Зазвичай він приїздив до Італії кожної весни.*

The following paradigms were used to form these sentences and the following paradigm elements were activated in syntagmas during their formation (viz. Table below).

Names of Paradigms Used to Form the Sentences	**Elements Activated in the Sentence**	
	English	**Ukrainian**
Personal Pronouns Paradigm	he	він
Verbs Paradigm	used, come	приїздив
Verb Tense Paradigm	Past Indef.	минулий час
Particles Paradigm	to	none
Prepositions Paradigm	to	do
Noun Paradigm	Italy, spring	Італія, весна
Adjectives Paradigm	each	кожний
Adverbs Paradigm	none	зазвичай
Noun Cases Paradigm	Common Case	род. відм.
Adjective Cases Paradigm	none	род. відм.

Comparing the paradigm sets used to form the above English and Ukrainian sentences and paradigm elements activated in the syntagmas of these sentences one may easily spot numerous replacements.

Of interest for student translators are changes observed in Complex Sentences where transposition of the Subjects is combined with their mutual replacement. To prove the statement, let us consider the following example: *No sooner did he start his speech than the President was interrupted. - Не встиг президент розпочати промову, як його перервали.*

The replacements are necessary because English and Ukrainian possess different language systems. It goes without saying that this fact is very important for translation and explains many translation problems.

Thus, replacement is a universal and widely used translation device. One may even say that replacements in that or another form are observed in any translation from English into Ukrainian and even more so – from Ukrainian into English.

The following basic types of replacements are observed in English-Ukrainian translation:

1. Replacement of Noun Number and Verb Tense and Voice Paradigms, e.g. replacing Singular Form by Plural and vice versa; replacement of Active Voice by Passive; replacement of Future by Present, Past by Present, etc.
2. Replacement of Parts of Speech (the most common is replacing Ukrainian Nouns by English Verbs when translating into English /see in

more detail below/; common enough is the replacement of English 'Nomina agentis' /drinker, sleeper, etc./ by Ukrainian Verbs).

3. Replacement in translation of a negative statement by an affirmative one is an efficient device called *antonymous translation*. It is a means of text compression extensively used in interpretation.

Replacements of all kinds are so common in English-Ukrainian translation that even a beginner is sure to use this device more than once

Addition

Addition in translation is a device intended for the compensation of structural elements implicitly present in the source text or paradigm forms missing in the target language

Additions in translation from English into Ukrainian stem from the differences in the syntactic and semantic structure of these languages. In English, being an analytical language the syntactic and semantic relations are often implicitly expressed through order of syntactic elements and context environment whereas in predominantly synthetic Ukrainian these relations are explicit (expressed in relevant words). When translating from English into Ukrainian a translator is to visualize the implicit objects and relations through additions. So-called 'noun clusters' frequently encountered in newspaper language are especially rich in 'hidden' syntactic and semantic information to be visualized by addition in translation:

Green Party federal election money - гроші Партії зелених, призначені на вибори на федеральному рівні

fuel tax protests - протести, пов'язані з підвищенням податку на паливо

peer-bonded goods - товари, розраховані на споживання певною віковою групою

Omission

Omission is reduction of the elements of the source text considered redundant from the viewpoint of the target language structural patterns and stylistics

Omission is the opposite of addition - to understand it consider the literal translation into English of the above noun clusters from their Ukrainian translation and compare these translations with the original English text.

Green Party federal election money – гроші Партії зелених, призначені на вибори на федеральному рівні – Green Party money intended for the elections at the federal level

fuel tax protests – протести, пов'язані з підвищенням податку на паливо – protests related to the increase of the fuel tax *peer-bonded goods – товари, розраховані на споживання певною віковою групою – goods designed for use by certain age groups*

Furthermore, the meaning of their constituents being the same, a number of expressions do not require translation into Ukrainian in full, e.g., *null and void – недійсний.*

So, as one can see, proper omissions are important and necessary translation devices rather than translator's faults as some still tend to believe.

Thus, basic translation devices are, indeed, the only 'tool kit' available to a translator, however, a big question remains unanswered: Where and when to use that or another device? A complete answer is hardly possible.

QUESTIONS

1. What is a transformation?
2. What types of transformations do you know?
3. What is an occasional transformation? Give examples.
4. What regular transformations are typical for English-Ukrainian translation?
5. What are the basic translation devices?
6. What is partitioning and integration? Define them and give examples. Describe transposition as a variety of inner partitioning
7. What is replacement? Define it. What are the basic types of replacements in practical translation? Give examples.
8. What is addition? Give definition and examples.
9. What is omission? Give examples of Ukrainian-English translation.

Lecture 6. FACTORS INFLUENCING THE CHOICE OF EQUIVALENTS AND TRANSLATION VARIETIES

Main points:

1. **Notions of immediate and general context**
2. **Translation and interpretation and their varieties: simultaneous and consecutive translations.**
3. **Chuchotage and at-sight interpretation.**

I. From the previous lectures and your own translation experience you know that *the choice of translation equivalents depends on the context, situation and background information.* This lecture presents more detailed information on the role these and some other important factors play in the process of translation equivalent selection.

Thus, the main factors are context, situation and background information. They are well-known, but, regrettably, their definitions by various scholars substantially differ.

To start with, let us define the context (See also: Нелюбин Л.Л. Переводческий словарь. - М., 1999.)

For the purpose of practical translation we shall call the context the length of speech (text) necessary to specify the meaning and translation of a given word.

Also for the purpose of practical translation we shall distinguish between *immediate* and *general* context.

Immediate context is a sequence of syntactically and semantically related words that determines the meaning and syntactic function of a given word and *forms the basis* for its translation.

Note the words 'forms the basis' in the above definition – these words are critical indeed, because immediate context is seldom sufficient for the proper choice of equivalents. Usually immediate context is limited to a sentence, though in many cases a length of text shorter than a sentence is sufficient as an immediate context.

However, to get all information necessary for translation one should take into account the general context as well.

General context is the source text as a whole.
The choice of translation equivalents depends both on immediate and general context.

Any source text, however, consists of words and word combinations which you are to translate to finally end up in a target text. And to say the least, words and word combinations are very different as to the problems they present for translation.

The choice of translation equivalents for individual words and word combinations depends on the translator's awareness in the underlying cultural background.
To select proper equivalents one needs to be aware of the cultural background underlying the source text being translated.

II. Generally speaking all translation varieties have much in common - similar approaches, similar translation means and devices. According to physical parameters of translation process, however, translation is divided into written translation (or simply *translation)* and oral (or *interpretation).*

Interpretation, in its turn, is traditionally divided into *consecutive interpretation* and *simultaneous interpretation. Chuchotage* and *at-sight interpretation* are commonly regarded as alternatives of consecutive interpretation despite minor differences in physical procedures.

Written translation is also divided into several sub-categories depending on the genre of the text being translated, such as literary translation (fiction, poetry and publicistic texts), translation of official documents, technical texts, etc.

In consecutive interpretation the interpretation follows the source utterance, whereas simultaneous interpretation is performed simultaneously with the original speech.

This time lag of the interpreter relative to the speaker is the main distinction of consecutive interpretation, which determines the peculiarities of the approach and translation devices used by the interpreter.

In a similar way almost zero time lag of the interpreter during simultaneous interpretation is critical for the choice of translation devices and approaches as well as determines the necessity of using special equipment for interpretation.

Without special equipment simultaneous interpretation is impossible.

The equipment for simultaneous interpretation comprises earphones, a microphone and a sound-insulated booth which serves as the interpreter's work-place. Because of physical and mental strain simultaneous interpretation is considered the hardest and most stressing interpretation variety that requires special skills and qualities. It is regarded as a top class of interpretation and demands special vocation and training.

As it has been already mentioned all translation varieties use similar approaches and translation devices. Both in written translation and during the interpretation the translator (interpreter) may use either transformational or denotative approach. It is worth reminding here that according to transformational approach translation (interpretation) is performed by relatively small and regular syntactico-semantic fragments of the source sentences whereas the denotative approach is based on larger text fragments (at least, a sentence) with occasional equivalents (see more above).

Basically, the choice of one or another approach in written translation depends on the genre of the text being translated rather than on the translation variety. In interpretation practice, however, there are two instances when the choice of approach is determined by the working environment.

Consecutive interpreter generally prefers denotative approach since it is virtually impossible to memorize the entirety of the long text passages being translated and translate close to the source text.
Simultaneous interpreter is bound to keep to transformational approach interpreting the source text by small fragments

It should be added that in translation the decisions made by the translator are the results of thorough speculation and, ideally, are conscious, whereas in interpretation the interpreter's decisions are mainly subconscious and intuitive.

As concerns translation devices, they are basically the same for all translation varieties. Moreover, it is hardly possible and feasible to explain when to use which device – in many aspects translation is an art implying constant search for unprecedented decisions.

Chuchotage and at-sight interpretation are two specific alternatives of consecutive interpretation proper. During chuchotage the interpreter speaks in low voice, almost whispers so that only the interpretation user can hear. This interpretation alternative is rather hard for the interpreter who has to control the pitch of his or her voice. As concerns the approach it is similar to that used in standard consecutive interpretation.

At-sight interpretation is another variety of consecutive interpretation. The difference is that the interpreter reads a written text in a source language rather than listening to the speaker as in ordinary consecutive interpretation. However, there is a peculiarity of this interpretation variety which, unfortunately, is often overlooked.

It is stylistical discrepancy between the written document and its oral interpretation: the styles of written documents (literary, official, etc.) radically differ from the colloquial style any interpreter tends to use in interpretation (the expressions used in written language are different and the interpreter has to adapt to them which is not as easy as it might seem at first sight). Similar difficulty is experienced by the interpreters when the speaker reads his paper prepared in advance rather than speaking off-hand.

Completing this discussion of translation varieties it is worth discussing the translation accessorics and working environments of translation and interpretation. The difference is substantial. A translator has at hand dictionaries and reference materials and, as a rule, observes no specific time limits for the work; translation may be self-edited and redone if so required.

An interpreter is entirely self-dependent and cannot rely on any outside help: mistakes, slips of tongue are immediately noticeable and derate the translation. In other words, the interpretation and translation tasks are equally hard, but different as different are the required skills and training methods.

QUESTIONS

1. What are the basic factors that influence the choice of translation equivalents?
2. What is immediate context? How does it influence the choice of translation equivalents?
3. What is general context? How does it influence the choice of translation equivalents?
4. What are the factors that influence the choice of translation equivalents of individual words and word combinations?
5. What is the role of cultural background in finding proper translation equivalents?
6. What varieties are distinguished in translation?
7. Are translation approaches and devices similar in different translation varieties?
8. What are the principle differences between consecutive and simultaneous interpretation?
9. What are chuchotage and at-sight interpretation?
10. Describe differences in working environments of a translator and interpreter?

Lecture 7. LITERARY TRANSLATION AS AN ARTISTIC CREATION AND ITS ESSENTIAL FEATURES

Main points:

1. **Notion of hypertext and its role in translation.**
2. **Translation means and devices the most applicable for Ukrainian-English literary translation.**
3. **Denotative approach and transformational scheme in literary translation.**

I. As mentioned, written translation is divided into several subcategories depending on the genre of the texts being translated. Literary translation forms one of such subcategories being, perhaps, unique and the most sophisticated of all.

This translation variety requires special skills and talents and, unlike some other varieties (e.g., translation of official documents) it cannot be formalized or standardized. The explanation of the uniqueness and unprecedented nature of each literary translation piece lies in the following statement.

In literary translation the translator is to render the images of the source text rather than only facts like in other translation and interpretation varieties.

The most striking examples, however, of this unique feature of literary translation gives us poetry:

The Testament
by Taras Shevchenko

Dig my grave and raise my barrow
By the Dnieper-side
In Ukraina, my own land,
A fair land and wide.
I will lie and watch the cornfields,
Listen through the years
To the river voices roaring,
Roaring in my ears.

When I hear the call
Of the racing flood,
Loud with hated blood,
I will leave them all,
Fields and hills; and force my way
Right up to the Throne
Where God sits alone;
Clasp His feet and pray...
But till that day
What is God to me?

Bury me, be done with me,
Rise and break your chain,
Water your new liberty
With blood for rain.
Then, in the mighty family
Of all men that are free,
May be sometimes, very softly
You will speak of me?

Translated by E.L.Voynich
London, 1911

Заповіт
Тарас Шевченко

Як умру, то поховайте
Мене на могилі,
Серед степу широкого
На Вкраїні милій,
Щоб лани широкополі,
І Дніпро, і кручі
Було видно, було чути
Як реве ревучий.
Як понесе з України
У синєє море
Кров ворожу... отоді я
І лани, і гори -
Все покину і полину
До самого бога

Молитися... а до того
Я не знаю бога.
Поховайте та вставайте
Кайдани порвіте
І вражою злою кров'ю
Волю окропіте.
І мене в сім'ї великій
В сім'ї вольній, новій,
Не забудьте пом'янути
Незлим тихим словом.

It is easy to note that in the above translation example of the well-known Shevchenko's «Testament» individual information items (facts) are sometimes radically different or missing but the images forming in the translation readers' minds are virtually similar to those triggered in the minds of the source text readers. The same applies to the translation of prose pieces, though, maybe, to a lesser degree.

To fully understand the task of the literary translator it is worthwhile to recall the communicational scheme of translation. As you might remember, the author of the source text sends a message to the source language speakers and the translator's task is to render this message for the speakers of the target language. For the translated message to be understood properly by the target language audience it is necessary that the knowledge bases (thesauruses) of the author, translator and translation users were similar.

This task is rather easy when the translator deals with facts as in translation of technical or official documents - one is only to match grammar patterns (perform regular transformations) and properly choose the equivalents. Sometimes this is not that easy, but still easier than create a unique image.

Should the translator manage to achieve these goals, the translation will be a success, because facts are objective and understood in the same way by all people with similar educational background.

The situation with literary translation, however, is radically different. In literary translation

- the translator is to render mental images and trigger emotions similar to those initiated by the source text in its readers;
- the images and emotions are known to be extremely subjective;
- the words causing similar images and emotions may be different in different languages.

That is why literary translation is an artistic creation and to be successful it must be accepted by the language speakers' community of the target language as a piece of literary prose in their native language, unlike other translation varieties which may be tolerated by the users even in poor quality (factual information sometimes is more important for the users than grammatical and stylistic correctness).

Besides, there is another factor that makes literary texts so difficult for translation – it is so called ***hypertext.***

Hypertext is the collective meaning of a literary text comprising all associations and allusions acquired by the words and word combinations of this text in their previous usage.

These associations and allusions may be acquired when words and word combinations were used in other texts: books, popular songs, sayings, films, etc. For instance, word combination *реве та стогне* is closely connected in the minds of Ukrainian speakers with the popular song and when used in a different context still preserve this connection. The same applies to words *бузина* and *дядько*. Used together in any context they still remain associated with the saying *На городі бузина, в Києві дядько* and this association rings a bell in the native speakers' minds, though often subconsciously.

Of course, these examples are the simplest - generally the hypertext allusions are extremely subtle and often not even recognized at the conscious level. Yet, they are very important for the adequate perception of a literary text which makes translator's task especially hard.

In order to explain possible ways to render the hypertext in translation let's recall again the communication theory. The author's text must comply with the hypertext thesaurus of the source text readers and in a similar way the hypertext of translation must 'ring a bell' in the minds of the target text readers.

Since means and devices of hypertext may be different in source and target languages, the translator is to find appropriate target language substitutes for the source hypertext elements.

It is hardly possible and desirable to give a universal prescription for hypertext substitutions in translation – the grounds of the choice are unique in each case.

Moreover, because of the unique cultural background of each nation a large share of the source hypertext is lost in translation. See also the lecture on translation into English in this Manual.

Thus, in literary translation an important role is played by literary images and hypertext, however, speaking about this translation variety one should also keep in mind the following.

The target text of literary translation is a piece of fiction belonging to the target language literature. That is why the knowledge of the target language is so critical for this translation type.

Literary translation should be recognized by the target language speakers as a literary text in their native language.

- In literary translation of dialogues the translator should take exact account of the speakers' character and situation of the dialogue. This information determines the style of translation.

- Stylistic devices and expression means as well as connotations and shades of meaning of individual words are critical elements of 'image-making' in literary translation.

II. When translating into any language one is expected to treat with due regard the peculiarities of its grammatical and lexico-semantic systems. Of numerous peculiarities of the system of English the following three are, perhaps, the most important for translation into this language.

1. Definite (pre-determined) order of words in a sentence.
2. Predominantly verbal style of expression.
3. Analytical way of expressing semantic and syntactic relations between words (by positioning rather than by prepositions and case forms).

If one compares the above features of English with

- free word order,
- predominantly nominative style of expression and
- expression of semantic and syntactic relations by prepositions and/or case forms typical for Ukrainian.

The principle objectives of Ukrainian-English translation may be phrased as follows.

When translating from Ukrainian into English the translator is: - to change the word order in the source sentences in accord with the English syntax; - to change the source text style into predominantly verbal and - to express the syntactic and semantic relations between nouns by their proper positioning.

Speaking of translation means and devices the most applicable ones for Ukrainian-English translation are restructuring (rewording) of the source sentences, replacement of noun combinations by verbal structures and substitution of target noun clusters for source prepositional combinations.

It should be noted, however, that all said above is valid only for the general case – each particular translation case demands individual consideration.

As concerns the approaches used in Ukrainian-English translation one is to remember that the denotative approach and transformations are used in combination.

To explain the necessity of denotative approach when translating into English one is to apply the communicational scheme of translation.

The matter is that the target audience of Ukrainian-English translation is foreigners having cultural and educational background which sometimes radically differs from Ukrainian culture and ways of life. Hence, in order to convey the source text content in an optimal way one should translate it using the phrasing common to and easily understood by the target audience. The best way to do this provides a combination of denotative approach (interpretation of the content) and transformational scheme (transforming Ukrainian phrases into standard English expressions).

In English-Ukrainian translation the translator is expected to interpret the content of the source text using standard phrasing of the target language speakers.

Let's take an example of Ukrainian - English translation to illustrate the above recommendation.

Міцне, повите спокійною усмішкою обличчя. Вилитий Іван! Чистісінько батькова крутобровість. Наче той ожив, наче воскрес...

...Вже викликають інших. З числа цивільних одержує грамоту і той модерняга, що приїздив мотоциклом до кіношників, пропонував зіграти роль анонімника. Одержавши нагороду й відходячи від столу, підморгнув Колосовському: а ви, мовляв, не хотіли брати... Не знаєте, братці, людей...

(Oles Honchar)

The strong face, the smile.... The arched brows. He was the image of Ivan! Ivan himself may have come to life again, risen from the dead.

...Others were called. One of the civilians was the dashing young fellow who had come on his motorcycle asking to be given the role of anonymous letter- writer. He took his certificate and as he left the table winked at Kolosovsky, as though to say: And you didn't want to take me. You're a poor judge of people...

As one can see a non-native speaking translator can achieve good results in Ukrainian-English translation only through using standard (clicheed) English phrasing. The reason of this requirement becomes clear if you recall the information on hypertext discussed earlier.

A non-native speaking translator simply may not know the hypertext underlying the equivalents and only standard language cliches (to a certain extent!) guarantee proper choice of equivalents with relevant connotations.

The use of standard (clicheed) phrases in translation into English is desirable since they are repeatedly tested by native speakers and carry with them correct associations and allusions.

Of course, in literary translation this aspect is more important than in translation of technical or official documents. Generally speaking, the effectiveness of translation into English by a foreigner depends on the type of the source text. The lowest level of connotations is observed in legal texts where no ambiguity is tolerated, besides, legal texts are highly clicheed. In a way the same is true for technical texts and official documents. This is where one may expect good results translating into English by standard 'well-worn' expressions.

All said above about translation into English applies both to written translation and interpretation, although some peculiarities of interpretation proper are discussed in the lecture that follows.

QUESTIONS

What are the distinctive features of literary translation?

What is hypertext? Define it. Give examples of hypertext allusions and associations.

Can a translator render the whole of the source hypertext? If not, then what part of the hypertext is lost?

What is the attitude of the target language audience to a piece of literary translation?

What are the peculiarities of the English language system which are to be taken into account in Ukrainian-English translation?

What are the most important changes of the source text in Ukrainian-English translation?

What is the optimal approach in Ukrainian-English translation?

Why is it desirable to use standard (clicheed) expressions when translating into a foreign language.

Lecture 8. BASIC TRANSLATION DEVICES OF TRANSLATION AND INTERPRETERS

Main points:

1. **Working environment of written translators and interpreters, consecutive and simultaneous interpreters.**
2. **Denotative and connotative approaches and tools they use: text compression and text development, note-taking and its sequence.**

To tell the difference between translation and interpretation let us compare working environments of a translator and interpreter.

- Translator has all time necessary to do and check the translation.

- Interpreter is limited in time and cannot check and redo the interpretation.
- Translator has free access to dictionaries and reference material.
- Interpreter has no access to any outside information.
- Translator has no immediate contact with translation users and often is unaware of their reaction.
- Interpreter is in immediate and close contact with the audience reacting to interpretation mistakes

Translator is dependent on supporting environment; interpreter is entirely self-dependent.

There are two main varieties of interpretation: consecutive and simultaneous. Though they have much in common and possess all mentioned characteristics that distinguish them from translation there are substantial differences in the working environments as well.

1. In simultaneous interpretation the interpreter is much more limited in time.
2. In simultaneous interpretation the length of the text translated as one 'batch' is much shorter than in consecutive. Although simultaneous interpretation seems continuous the flow of interpreter's speech may be divided into individual fragments.
3. Unlike consecutive interpretation where the interpreter may correct mistakes and slips of the tongue, simultaneous interpreter has no time for corrections and redoing.

Differences in the working environment of interpreters compared with that of translators as well as differences between working environments of simultaneous and consecutive interpreters determine the peculiarities of interpretation approaches and methods.

First of all, as you already know from our previous discussions, the consecutive interpreter adheres to predominantly denotative approach in interpretation whereas the basic approach of simultaneous interpretation is transformational.

Long stretches of speech to be translated do not allow the consecutive interpreter to keep close to the source text, whereas the simultaneous interpreter is forced by time limitation to translate by small fragments of the source text transforming them according to the target language grammar.

However, both during consecutive and simultaneous interpretation interpreters use *text compression* and *text development* as basic translation devices.

Text compression aimed at saving interpretation time and removing source text redundancy is one of the main instruments of simultaneous interpretation which allows the interpreter to keep in pace with the source text not sacrificing the content.

In consecutive interpretation text compression is used as well – it allows to get rid of the source text redundancy, but the main instrument of consecutive interpretation is text development.

Ability to compress the source text and develop the target one from the core structure are the basic skills of an interpreter.

Basic compression devices used in Ukrainian-English translation comprise:

a. transformation of the nominative structures into verbal ones;
b. converting prepositional constructions into noun clusters;
c. omission or transformation of words and word combinations typical for Ukrainian style and considered redundant according to English speech standards.

When interpreting into Ukrainian an interpreter is using compression to a lesser degree because:

- limited (even with good interpreters) knowledge of the foreign language does not permit free interpretation of the source text and
- English way of expression is more concise and often English text contains no redundant words, which is explained by the analytical structure of this language.

The second basic tool of interpretation – text development – is typical both for English-Ukrainian and Ukrainian-English interpretation. It should be mentioned, however, that text development is more usable in consecutive than in simultaneous interpretation, though simultaneous interpreters also use it

Text development in the course of interpretation is the restoration of the full composition of a source sentence starting from its syntactic and semantic core accompanied by restructuring of the source sentence in compliance with syntactic and semantic standards of the target language.

Text development is performed either with note-taking or without t. It usually starts from the Subject-Predicate pair and then other sentence elements are organized around this core.

Text development is the optimal method of interpretation because it allows to organize the translation in accordance with the target language style and grammar standards rather than copy the source sentence structure.

The best way to explain text development is an example. Let the source text be:

A few of us American correspondents got together tonight for a traditional New Year's Eve party at our favorite bistro.

Then the interpretation scheme with text development may be as follows:

There are also certain recommendations for the best way to take notes. Some of them are as follows:

- *кореспонденти зібралися (разом)*
- *декілька (деякі, дехто) з нас, американських кореспондентів*
- *зібралися (разом) сьогодні ввечері*
- *зібралися (щоб за традицією зустріти Новий рік)*
- *зібрались у бістро*
- *бістро (наше, улюблене)*

The final target text will appear then as an optimal rearrangement of the above parts of the text development scheme, e. g., as the one below:

Сьогодні ввечері деякі з нас, американських кореспондентів, за традицією зібрались у нашому улюбленому бістро, щоб зустріти Новий рік.

Text development is reflected in note-taking procedure, which usually includes the following information items.

- main ideas (skeleton outline) - subject, verb, object;
- links and separations;
- viewpoints of the speaker;
- tenses and modalities;
- proper and geographical names.

Thus, compression and development are the basic interpretation tools.

QUESTIONS

1. What are the differences in the working environments of a translator and interpreter?
2. What are the differences in the working environments of a consecutive and simultaneous interpreter?
3. What are the basic interpretation approaches used by consecutive and simultaneous interpreters? Explain why they keep to a particular approach?
4. What is text compression? How is it used in interpretation?
5. What is text development? How is it used in interpretation?

Lecture 9. MACHINE AND COMPUTER-AIDED TRANSLATION

Main points:

1. **Basic machine translation platforms and methods.**
2. **Transfer-based system.**
3. **Statistical method of machine-translation modeling.**

The idea of computer use in translation (hereinafter referred to as ***machine translation)*** appeared almost simultaneously with computers. Already in 1949 only five years after the first powerful computer had been put in operation in the USA mathematician and philosopher W. Weaver suggested the use of computers to model the process of translation.

The pioneers of the new research area were mathematicians and programmers and the first stage of computer translation development was characteristic of the so-called «encoding-decoding» approach.

This approach, which still remains one of the basic methods of translation automation is usually called the ***direct or icon method.***

Direct or icon method of machine translation is based on establishing a direct relationship between the source and target dictionary entries.

The target entries are regarded as regular counterparts (icon copies) of the source ones. According to the direct translation method the source and target texts are presumed to be similar both in their form and conceptual content (Кулагина О.С. Исследования по машинному переводу. - М., 1979.).

You may validate this assumption yourself having done such word-for-word translation. You will see that rather more often than not such a non-grammatical translation makes no sense at all for the end user and, therefore, it is to be somehow rearranged and smoothed.

To improve the quality of direct translation the two following methods are usually applied:

- **syntactic filters** and
- **statistical ranking of translation equivalents** to select the most probable ones for the subject matter discussed in a particular document being translated.

Syntactic filters take the form of logical frames in which the slots are filled with syntactic patterns specifying the function of an ambiguous syntactic term in the representation of the source text. Usually in machine translation systems based on the direct method quite a few filters are used to «smooth down» the raw translation (Machine Translation: An Introductory Guide / D.Arnold et al. - Oxford, 1994.).

According to the classification we suggest, the second basic method of machine translation is the ***transfer-based method.***

According to the transfer-based method of translation grammars of the source and target languages are matched in the process of translation by a set of rules called ***transfer.***

In a transfer-based system the process of translation comprises the following processing steps:

Morphological analysis. Word-forms of the source text are analysed using paradigm sets and identified with the dictionary entries

Syntactic analysis. At this stage using the information from the dictionary and paradigmatic data syntactic representation of the source text is formed by the syntactic analyser (called ***parser).*** A string of syntactic classes or a syntactic tree of the source sentence is passed over to the transfer module.

Transfer. The transfer module receives the syntactic representation of the source text and, using relevant transfer rules, converts it into an intermediate representation.

Syntactic synthesis. At this stage a final syntactic representation of the target text is formed by combining and matching the transferred structures of the source syntactic representation.

Morphological synthesis. Using the information from the target dictionary and paradigmatic data the target text (translation) is obtained.

The way the syntactic representation is formed, analysed and transferred greatly depends on the grammar used. The most common ways are so-called «templates», applied to the linear string of syntactic classes, dependency grammar (DG) or immediate constituents (1C) grammar.

Transfer-based systems rather often comprise a semantic component. A network of semantic descriptions and relationships is superimposed on syntactic structures of the source and target texts. The purpose of the semantic component is to improve the accuracy of translation.

Pivot language-based machine translation is the third basic method. In a way it is similar to the transfer-based; however, there are several critical differences.

As opposed to transfer procedures which are applied mosdy at the syntactic level with some corrective semantics, ***pivot language representation involves all available linguistic information.***

Besides, transfer-based translation is intended for a concrete language pair, whereas ***pivot language-based systems claim to be universal, i.e. applicable to any language.***

A pivot language is a formal description of morphological, syntactic and semantic characteristics of a language unit in the form of one-to-one relationship. Each language unit is related to a specific invariable atom in the pivot language structure and vice versa, each atom of the pivot language structure is invariably connected with the units of various languages.

Ideally a pivot language-based machine translation will comprise the following processing steps:

Morphological, syntactic, and semantic analysis of the source text using information of the source language dictionary and paradigms.

Formation of the pivot language representation of a source text by the pivot language module.

Conversion of the source pivot language representation by the pivot language module into the target text using relevant semantic, syntactic, lexical, and morphological data from the target language dictionary and paradigms.

Usually pivot language formalism has the form of a graphic network or its analytical equivalent. It is, indeed, an extremely complicated system of morphological, syntactic and semantic entities and relations. We can hardly show even a part of it in this Manual because of space limitations, and even more because such a detailed presentation is well beyond the scope of this introductory course.

As a rule, linguistic science accepts only the three basic methods of machine translation mentioned above. Some scholars, however, maintain that the **artificial intelligence (AJ)-based method** should also be included in the classification despite the fact that it relies on encyclopedic rather than linguistic findings. (You may find more about this translation modeling method, e.g., in: Schank R.C. Conceptual Dependency: A Theory of Natural Language Understanding // Cognitive Psychology. – 1972. - V. 3, 4; Wilks Y. Machine Translation and Artificial Intelligence Paradigm of Language Processing // Computers in Language Research. – 1983. – V.2; Neue Ansatze in maschineller Sprachbearbeitung. – Tuebungen, 1986; Попов Э.В. Общение с ЭВМ на естественном языке. – М., 1982.)

Hence, to complete the picture it is worthwhile to give a short description of this method as well.

The main component of the AI translation model is its so-called «knowledge base». According to an AI-based translation model the results of linguistic analyses at all language levels are verified against extralinguistic information contained in the knowledge base.

As you may remember, we discussed three factors that help us clarify natural language ambiguities and make translation possible. These are context, situation, and background information.

In all three translation modelling methods that we have just discussed, disambiguation is performed only with the help of context. It is rather simple lexical and syntactic context in direct translation model, and much more complicated syntactic and semantic context representations in transfer-based and pivot language models. None of those models, however, makes use of the other two disambiguation tools, i.e. situation and background information.

In AI-based translation models disambiguation procedures are radically different and based first and most of all on the analysis of situation and background information (knowledge base), whereas purely linguistic context analysis methods serve only as secondary back-up tools.

The concept of a knowledge base is very similar to that of the subject thesaurus suggested by the communicational theory of translation. Both the knowledge base and subject thesaurus are presumed to contain a specifically arranged hierarchy of the facts of real world with the verbal information playing a subordinate role as labels for the facts and situations.

Another important component of AI-based translation simulation is a decision-making module, comprising a structural hierarchy of logical productions with probability estimations.

The present level of sophistication of AI-based translation modelling is rather ambiguous - on the one hand, results of the development of AI-models intended for translation as such are rather limited, on the other, however, the development of AI models intended for natural language interface, especially for expert systems, is very efficient (See, e.g.: Попов Э.В. Экспертные системы. - М., 1988; Инструментарий для проектирования систем планирования решений. - К., 1989; Козловский С.В. Лингвистический процессор для персональных экспертных систем // Проблемы автоматического и экспериментально-фонетического анализа текстов. - Минск, 1986.).

This discussion of computer-based translation would be incomplete without mention of **statistical methods.**

In purely statistical methods of translation modelling it is presumed that *with certain probability* each word of the target text may be a translation of each word of the source text

The various statistical models are different as to further probability estimations. For instance, a model suggested by P. Brown and coworkers estimates the probabilities of the word order matching in the source and target texts (A Statistical Approach to Machine Translation / P.Brown et al. // Computational Linguistics. - 1990. - V.16, 2; The Mathematics of Statistical Machine Translation: Parameter Estimation / P.Brown et al. // Computational Linguistics - 1994. - V.19, 2.). Other models estimate the probabilities of word collocations in source and target texts, and so on.

At present statistical method of machine translation modelling is gaining new popularity because of two factors:

1. Virtually unlimited storage capacity and processing capabilities of new generation computers.
2. Availability of large bilingual text corpora in computer-accessible formats.

Besides, since we still know very little about how a translation is performed, ***statistical modelling is another attempt to learn more about translation.***

It should be noted, however, that none of the machine translation methods appear in real systems in pure form. Very often it is rather difficult to classify unambiguously whether one or another system is a typical representative of a particular basic translation simulation method. For this reason it is hardly worthwhile to analyse here any particular commercial machine translation package.

To the best of our knowledge all available commercial packages use that or another alternative of transfer model and the quality level of their products leaves much to desire.

Thus, completing our discussion of machine translation we must conclude that unfortunately available machine translation packages are not capable of providing adequate translation. However, it should be noted that such powerful tool as computer can still be used for translation and this variety of translation is called ***computer-aided translation***

Unlike machine translation, which by definition is wholly automatic, computer-aided translation is a tool to assist human translation

In the process of computer-aided translation a translator is using a machine translation system (usually a direct translation variety) for the search of equivalents both for individual words and small text fragments. At the present stage of machine translation development computer-aided translation seems the most appropriate practical alternative.

QUESTIONS

1. What is direct or icon machine translation method?
2. What is transfer-based machine translation method?
3. What is pivot-language based machine translation method?
4. What are artificial intelligence and statistical machine translation methods?
5. What is computer-aided translation? How is it used in human translation?

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ЗМІСТ

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