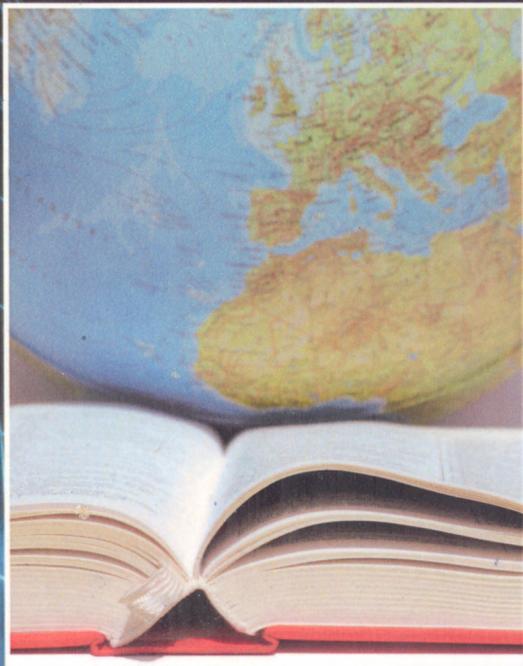


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G.I. Sydoruk

# *Translation Theory Foundations*

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**MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE**

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**TRANSLATION THEORY FOUNDATIONS**

**Course Book**



2009

УДК 81'25 (042.4)  
ББК Ш107я7  
С 347

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Course Book was approved by the editorial council of the Institute of the Humanities, NUBRaN, December 3, 2009.

**Sydoruk G.I.**

C 347 Translation Theory Foundations: Course Book. – K.: КОНДОР, 2009. – 284 p.

Course Book is compiled according to the course program. Specific problems of the translation theory are briefly covered in it.

It is intended for the second year students of speciality 6.030500 “Translation”.

**Сидорук Г.І.**

Основи перекладознавства: Методична розробка (англійською мовою). – К.: КОНДОР, 2009. – 284 с.

Методична розробка укладено відповідно до програми курсу. У ньому стисло викладено окремі питання теорії перекладу.

Для студентів I курсу спеціальності 6.030500 „Переклад”.

УДК 81'25 (042.4)  
ББК Ш107я7

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## INTRODUCTION

The course book “Translation Theory Foundations” is one of the fundamental disciplines, studied by the students of the department of translation at the department of social pedagogics of the National University of Bioresources and Nature. The main goal of this course book is to give students basic knowledge of the profession, its retrospective and perspective, professional and ethical qualities the interpreter/translator should possess, linguistic and translational theories aimed at doing correct interpretation/translation from English into Ukrainian and vice versa. The material compiled in succession assists in training highly qualified experts in the translation theory and practice, which is difficult to overestimate in our time of rapid development of international relations, growing necessity of language professionals to establish and maintain different contacts with partners all over the world.

The course book unfolds a versatile theoretical foundation of the profession, its methodological, psychological and ethical aspects, outline the main language units as the units of translation, transformational devices, basic lexical, grammatical and stylistic problems of translation, etc. Theoretical material is backed up by numerous examples from fiction, poetry, scientific prose, etc., provided with linguistic analysis and translation. After each topic a number of questions on checking the theoretical material, texts for translation from English into Ukrainian and vice versa, plus exercises of separate sentences for translation are given.

The course “Translation Theory Foundations” will help students distinguish linguistic phenomena, analyse them from the view-point of their translation, unmistakably identify necessary and sufficient ways of translation and make adequate translation of the stylistically dissimilar texts, correctly apply proper translational transformations. The topics proposed are diverse and promote interest, desire to investigate and excel; they develop linguistic conscience, scientific thinking, creativity and practical skills.

The course book helps to systematize and extend the knowledge gained at other practical and theoretical classes, assimilate special

linguistic and translational terminology, to coordinate theory with practice.

It is foreseen that the students take notes of fifteen basic scientific sources on the subject which add to the material presented in the course book. The notes are checked at the end of the semester and add grades to the final results.

## TOPIC 1. TRANSLATOR'S ACTIVITY

### 1.1. Profession of Translator

In the profession of translation two types of translators/interpreters – free-lance and in-house ones work. It is a very specific profession, and the people involved in it, both would-be translators and those who work with translators are often interested in how to survive, how to know the criteria of a good translator.

A translator converts written material, such as newspaper and magazine articles, books, manuals, documents, etc., from one language into another. This is not to be confused with an interpreter, who converts spoken material, such as speeches, presentations, depositions and the like, from one language into another. Although there is some vague connection between the two abilities: translators cannot necessarily interpret, nor can interpreters necessarily translate. Moreover, the best translators are not good interpreters and likewise, truly great interpreters are not much for translation. And while many professional training programs require interpreters to develop some skill in translation, professionally trained translators often have no exposure to the skills of interpretation. Four psychological groups of people – sanguines, melancholics, phlegmatics and choleric – perform in different way depending on their psychological type and knowing this they are more inclined either to translation or interpretation. The most neutral and reserved, balanced and moderately emotional is a sanguine person, able to work in both translation and interpretation. Melancholic and phlegmatic persons, being excessively tranquil and immovable, might make their oral presentation a bit dull and monotonous, though in translation they can show the best of their skills. Choleric, on the contrary, might undeliberately jesticulate too much, lose control of their voice and body language and make interpretation too noisy and emotional.

We'll also use the following words in this TOPIC. Source text or language will refer to the language which the material first appears in. Target text and language refer to the language that the material is translated into.

## **1.2. Bilingualism**

Translator speaks his native language(s) and some non-native languages. In our case English is the one which the translator can speak, read, and write virtually as a native speaker does. German is the one which the translator can read and understand like a native, but does not necessarily speak or write so well. For instance, Russian and Ukrainian are our native languages. English and German are our non-native languages.

A good translator is by definition a bilingual person. However, the opposite is not necessarily true. A born and bred bilingual will still need two things to become a translator. First, the skills and experience necessary for translation and second, the knowledge of the field in which he or she will translate.

The skills and experience for translation include the ability to write well in the target language, the ability to read and understand the source language material very well, and the ability to work with the latest word-processing and communications hardware and software.

This brings up the question: does a born and bred bilingual makes a better translator than someone who learned the non-native language later in life? There is no definite answer, but the following issues are important. First, a born and bred bilingual often suffers from not truly knowing any language well enough to translate. Second, born and bred bilinguals often don't know the culture of the target language well enough. And last, they often lack the analytical linguistic skills to work through a sticky text.

However, the acquired bilingual might not have the same in-depth knowledge of slang, colloquialisms, and dialect that the true bilingual has. As well, the acquired bilingual will not be able to translate as readily in both directions. Finally, true bilinguals often have a greater appreciation of the subtleties and nuances of both their languages than someone who learns their non-native language later in life can ever hope to have.

## **1.3. Professional Education**

Translators come from all backgrounds. Some have Masters Degrees in translation from prestigious institutions, some have certificates from courses, and others have degrees from schools in Europe or America and many have a degree in a general field such as

literature or history. While a specialized degree in translation is useful, it is far from necessary. What counts more than anything else is ability. Ability is both a nature and nurture and tutelage, which help immensely. Most translators are very well-read in their languages, and can write well. Some are writers who use translation as a way to write for a living. Others are fascinated by language and use translation as a way to be close to their favourite subject. Still others are experts in certain fields and use their language skills to work in that field.

Almost all professional translators in our country and abroad have at least a university degree. Some even have advanced degrees either in translation or in the field they specialize in.

Most translators have university-level language training in their non-native languages. Some started their languages earlier, others later, but very few translators have no language training at all.

Translators also generally have lived in the countries where their languages are spoken. Some translators spend about dozens of years abroad. Some translators spend more time in the country of their non-native language than in the country of their native one. Still good practice can be received here, in Ukraine, as foreigners are available in many cities, and some translators learn and then work in the language without ever leaving the country.

#### **1.4. Back-up Essentials of Translation**

Above all, translators must have a deep interest and dedication to the languages they work with. The only exception to this rule is people who translate very specialized material. In almost all cases, however, translators have to be committed to honing and polishing their language skills throughout their professional life.

The knowledge of the field the translator is working in is often overlooked by translators and those that hire them. Translators are by definition language professionals, but they also have to cultivate knowledge of the areas they work in. Few translators claim to be able to translate anything written in their languages, just as few people can claim to be experts in everything. Most translators have to specialize, working with one or a few related categories of material: legal, financial, medical, computers, engineering, etc. Each field has its own vocabulary, syntax, and style. The translator has to work hard to develop the knowledge necessary to deal with such material.

The knowledge also includes two other important factors. First, the translator should have the background knowledge to work in the field. This does not mean that a medical translator should have an M.D. or that a computer translator should be a programmer. But, some background experience or education (or both) is all but essential. My own background and experience are in computers and medicine, so I stick to those areas. I've interpreted in hospitals, studied medical textbooks and bilingual vocabularies, guide books on different programs and worked as a database user over the years. Some translators do have degrees in their specialization, but most do not. Therefore it is of utmost importance for future translators to esquire the second education on some other fields of science to feel comfortable within both of their faculties.

Second, the translator should have the necessary resources to deal with the material. This means dictionaries, glossaries and any other resources. Such resources can include the Foreign Language Dictionaries, translator's manuals, friends or colleagues who work in the industries, and magazines and journals. And, translators have to work tirelessly to improve their knowledge of the fields they work in by reading related material. They also have to invest the time and money in maintaining their reference library.

In other words, professional translators are always learning. You don't just put your hand on a rock and say, 'I am a translator.' Nor do you simply acquire a language in a few months by living somewhere and then begin translating. Heinrich Schliemann may have learned to read each of his languages in six weeks, but he couldn't write or speak them (nor did he need to). Moreover, at that time, languages had considerably more limited vocabularies than now. And of course, reading and translating are two separate things.

So, you ask, at what point are you ready to begin translation? Simple, when you feel that your abilities of expression and comprehension in both of your languages are strong enough that you can do the job properly by the client's deadline. The length of time to cultivate these abilities depends on the person and the language. Native speakers of English have an easier time with the Roman and Germanic languages because their grammars, syntax, and vocabulary are relatively familiar. A language like Chinese or Japanese takes a long time simply

because you have to learn to read and understand thousands of characters.

Finally, you have to be able to prove that you have the skills you claim to have. Experience living, working, and studying in the country of your foreign language is one form of proof. A degree in your language or in translation is another. Taking a test such as TOEFL is also a perfect option.

### **1.5. Pitfalls of Translation**

A turn-of-the-century Russian translator said, “Translation is like a woman, if she is beautiful, she is not faithful; if she is faithful, she is not beautiful.” Ignoring the blatant sexism in the statement, we find one of the kernels of truth in translation. Translators must strike a balance between fidelity to the source text and readability in the target language.

This is no easy trick. Imagine tightrope walking, blindfolded, during a wind storm, with people throwing heavy objects at you and shaking the rope. This represents the balancing act. Now, add to it the often unreasonable deadline which agencies require of translators by having someone behind you on the rope poking you in the seat of your pants with a pitchfork. Sound frustrating? It is. But, if you enjoy a challenge and know how to deal with your languages, it’s not too bad after you’ve been at it for a while.

The trick is to let your clients decide what they want. Since they have to live with the results of your work, let them choose. Patiently explain to them the options they have, how long each might take, and how much each possible version will cost. They’ll decide if they want a literal, if unreadable, translation or if they want a Pulitzer Prize-winning text.

If your client can’t decide, doesn’t know, or won’t tell you, then follow the advice of Buddha and take the middle path. This is easier with some languages and some subject areas than others. Although most people think that technical material is easiest for stylistic considerations, consider this. Academic style varies from nation to nation.

Another potential pitfall with technical translation is that sometimes the client cannot let you see or touch the object in question. If you are translating a computer system manual, then it’s very helpful to see and even work a little with the system. Sometimes that’s not possible, so you are effectively flying blind, trying to land yourself at a destination

you've never seen. You might have to create terminology for the system, only to find that the client wants something else. You then have to go back and change everything you did.

The most difficult problem is when you encounter something in one language that doesn't exist in the other. Financial instruments, legal procedures, government and business structures, and so on vary from nation to nation and culture to culture. Although standard glossaries exist for the most commonplace of these, translators are usually dealing with new material and information, so you might be stuck having to christen something on your own, or leave it in the A language and put in a translator's note, explaining what the term means.

### **1.6. Attitude to the Materials for Translation**

This is very important. Most of the material people want translated is not of high culture. I have translated materials ranging from articles in medical journals on deep vein thrombosis to bearer's bonds. The longest translation project I ever did was a 65,000-word book, the shortest, a 50-word diagram.

Basically, translation is seen as a slow and expensive process which most businesses and organizations would rather avoid. They prefer not to go through the hassle of calling some agency, sending them the material, waiting for a bid, bargaining and haggling over price, form and date of delivery and then waiting to see if they get something they can use. Very little of what businesses do is worth translating.

So what they do translate has to be important to someone somewhere. And therefore, it has to be important to you to do it right, especially if you want to get more work from that client.

What might seem stupid to you is worth a lot to someone. I've translated lost traveller's checks surveys, interoffice memos, and advertising copy for car care products. None of this is of high culture. But someone wanted it, so I did my absolute best. Remember, the only way to survive as a translator is to do a good job. You will be judged solely on your work.

Materials to be translated come in all sizes and shapes. Often you have to deal with hand written material. Someone scrawled out some message to someone else and this twenty-five-word chit of paper is now Exhibit A in an international patent infringement lawsuit. You probably won't know that, but it could happen.

When one person was working in-house as a translator in some office, his supervisor plopped a short letter on his desk and he translated it. He later found out that Prime Minister of his country took this letter to President Reagan during the Summit meeting in 1988. You never know.

When translating, no problem is too small, no term too minor to be ignored. The people who will read your translation don't know the source language. If they did, they wouldn't have hired you. It's easy to see why an article describing a surgical procedure must be done very accurately. Death and life of a patient might depend on your very translation, its accuracy and readability. If you confuse a scalpel with retractor something will happen with a patient for sure. You must be very careful while translating comments on the aircraft design, for the air crash might happen just because of your reluctance to look into vocabulary to find the precise meaning of a specific term. You have to take it all seriously if you want your clients to take you seriously.

### **Questions for discussion:**

1. What is the difference between free-lance and in-house translator?
2. What is the difference between translator and interpreter?
3. What does the term "bilingualism" mean?
4. In what ways do translators learn and master their languages?
5. What does it mean "to know the field of translation" and "to have necessary resources"?
6. What are the pitfalls of translation?

### **Translate the text into English:**

#### ***Багатомовні?***

Батьки нерідко побоюються, що якщо дитину змалечку навчати другій мові, то вона погано володітиме рідною. Та, як з'ясувала торонтська група спеціалістів під керівництвом нейробіолога Лорі-Енн Петітто, все якраз навпаки. «З самого народження наші нервові

тканини готові і в змозі справлятися з декількома мовами». Школярі-білінгви здебільшого більш розвинені, ніж ті, хто володіє лише однією мовою. Проте, як говориться в канадській газеті «Торонто стар», «ініціативу в тому, щоб навчати маленьких дітей другій мові, потрібно брати на себе батькам – якщо тільки вони хочуть дати своїм дітям перевагу володіння декількома мовами».

**Translate the following sentences into English paying attention to Passive Constructions in italics:**

1. Such trifles should be *put up with*.
2. The drowning man *was thrown* a rope.
3. This poor old blind man is never *read to*.
4. The ship *was lost sight of*.
5. Are we really *meant* to learn this by heart?
6. The room *could be entered* through a massive oak door.
7. This case of mental illness should *be dealt with* separately.
8. Edgar Poe *is felt to be* of insane mind in his later poems.
9. Such results *are not to be wondered at*.
10. His presence *was taken no notice of*.
11. This boy *is not spoken to*.
12. I don't understand why *I am asked* such a question.
13. John *is not to be relied upon*.
14. The bed *was not slept in*.
15. The house *was not lived in*.

## **TOPIC 2. THE ROLE OF THE TRANSLATOR**

### **2.1. Qualities of Translator/Interpreter**

Translators are language professionals. They are applied linguists, competent writers, diplomats, and educated amateurs. Like linguists, translators have to be capable of discerning subtleties and nuances in their languages, researching terminology and colloquialisms, and handling new developments in their languages. Like writers, translators have to be accustomed to working long hours alone on a subject which interests few people and with a language that few people around them know. Like diplomats, translators have to be sensitive to the cultural and social differences which exist in their languages and be capable of addressing these issues when translating. And like educated amateurs, translators have to know the basics and some of the details about the subjects they deal with.

The above is an idealization of the translator, an image which professional translators aspire to and achieve with varying degrees of success. Not all translators need to overflow with these qualities. They must, however, have them in sufficient measure to be able to translate their material in a manner acceptable to their clients.

Somewhere in the process of translating something, the translator will come across all these issues. When working with technical or medical documents, we have to deal with the intricacies of technical writing in Ukrainian and English and research new or obscure terms (and sometimes invent our own). We struggle with Ukrainian to polish and hone it so that the client sees the material as natural, without the tell-tale signs that it was translated from English. We deal with the differences between Ukrainian and American culture, especially when translating fiction or computer manuals. We give instructions and explanations in Ukraine very differently from how people give them in the U.S.

Like any professional, translators have to stay on top of their areas of expertise. I devote a lot of my time to browsing through specialized magazines and newspapers, as well as reading numerous books on developments in medicine and computer science.

The fundamental rule when you're not sure of a term or phrase is to ask. There is an old Japanese adage which goes: to question and ask is a

moment's shame, but to question and not ask is a lifetime's shame. When you have doubts or questions about a translation, call the client, ask your question, and then get the answer. If you're still not sure, make a note of it in the final translation. Clients are surprisingly tolerant of such notes and often expect them. Clients are sometimes suspicious when they don't see these notes. After all, how much can a translator know about new surgical procedures to clear a pulmonary embolism?

As future interpreters you will have much entrusted to you – there is power in being a voice for another, a very privileged position that you must treat with respect. Who ever said you would convey only words? You convey impressions with sounds and body language. Appropriate appearance should be observed – do not neglect dressing for the job. Some Americans don't like the smell of cigarette smoke – so if you are a smoker pay particular attention to the fact that this will be detected in your clothing. This alone may exclude you from being hired. You would dress differently for a medical convention versus a dog show competition or athletic event. It is important that you do not draw attention to yourself. You should be basically invisible – sight unseen.

You bring your limitations with you and you must know them. It's okay to have them, we all do. We all have limitations but don't say you can do something that you can not. If your language/interpretive skills are limited – say so and specify.

## **2.2. Don'ts of a Translator/Interpreter**

There are definite ways which none of the interpreters/translators is allowed to apply why performing:

- don't give your opinion, unless of course you are asked;
- don't put forth your ideas or agenda while performing;
- don't interrupt the speaker in case of misunderstanding, etc., at least try to do it as little as possible;
- do not draw attention to yourself either by unusually loud (low, trembling) voice, broken language or inappropriate clothing;
- don't stop speaking (interpreting) when arguments arise. Don't exclude the one you are assigned to, from the conversation (i.e., a debate brakes out between several

people and so you just wait until it is finished – excluding your client from involvement);

- don't stay in the profession if it brings disappointment and dissatisfaction. Sometimes we make mistakes, applying for the wrong job, when interpretation turns to be not our calling. The best way-out is to correct a mistake and leave the job;
- don't stop learning. Vocabulary is learned with practice opportunity and a desire to improve. But heart attitude is what undergirds it;
- don't take a job that compromises you or your beliefs. You and your reputation are on the line. For example, if the client is corruptible, sells illegal products, conducts dishonest business, etc., choose to have nothing in common with it;
- don't overcharge thinking you have a client in a desperate spot;
- don't overestimate or underestimate your worth.

The interpreter, especially simultaneous one, should know about his right to have a rest through regular intervals. He is good in interpretation only for 20 minutes, then his skills diminish as his attention decreases dramatically. He needs a break, because the symptoms of being tired are vivid: he begins to hesitate, makes simple mistakes, picks at his clothes, his eyes start to stare questioningly and he becomes blank, starts to stammer and apologize that he missed the point or thought. Don't make a big deal over it – he just needs someone to replace him by some other interpreter or have a rest. A responsible client will recognize the difficulty of the task of interpreting, and not require unreasonable expectations. Five hour meetings are unreasonable. It is analogous to asking a 100 meter sprinter who has just won the race to keep sprinting until someone tells him to stop. Interpreters need to rest and they need to speak up when this is not recognized.

### **2.3. Working with English-speaking Clients**

The person who hires an interpreter first and foremost requires:

- a voice for him – the one who speaks his words, his way with his meanings;

- honesty and faithfulness;
- being on time, accurate and diligent;
- confidentiality – which is a requirement in many fields, e.g., in the world of high fashion, competitive corporation mergers, etc.;
- preparation ahead of time. If the speaker has a manuscript with many technical terms ask for a copy to preview and begin getting comfortable with it. Don't be looking up words on the client's time – if at all possible;
- eagerness to learn and help;
- being dressed appropriately for the job without bright make-up or obscene very casual outfit,;
- being fresh and rested – tainted, smelling body, unbecoming appearance are absolutely inadmissible;
- speed, which implies high performance, a limited accent, expertise. A very intelligent individual to convey the message is wanted;
- fluidity – going with the flow, and fluency – large vocabulary with knowing jargon and nuances plus familiarity with words common to his profession and work;
- word of mouth recommendations (references) following a good performance often land the best of jobs.

The job of interpreter is highly competitive and highly sought after, so it is good for you to meet all of these requirements. You should have the heart to want to be the best, not in a competitive way, comparing yourself with another, but in a way of doing the best that you can do.

An interpreter is often like a surgeon's assistant in surgery. The patient pays the surgeon for services. The patient never meets the assistant. He is unseen – the one who makes the surgery possible by supporting the surgeon's needs. So is an interpreter – unseen and often relatively unthanked, but there to support the speaker in any way needed, in order to make the speaker's message clear to the audience. If the client walks as he speaks you should walk with him. If he gestures as he speaks you gesture, too. If he raises his voice, you raise yours. If the client is sitting – you sit beside him so you hear clearly, and if he needs to say something to you in private, he may easily turn and do so. You should speak at the correct volume, keeping your head up and

projecting your voice to your audience. You don't speak over client's voice, but after his voice if it is a step-by-step translation. If it is a synchronous interpretation – speak almost in parallel. But in both cases it is not a shouting match. When you go blank – and you will – just ask the client to please repeat for you. Interpreting is like an acting job: you do as you see your client do.

When you know you are in trouble:

- when the client says to you, “What are they saying?”
- when you and your client's personalities clash (he is angry and curses a lot);
- the job expectations are unrealistic. You are expected to interpret for eight hours without break or during your break they give you other assignments;
- when you go blank, and the audience looks rather strange at you and so does the client;
- client speaks much and the interpreter speaks little. The audience recognizes they are not being told very important information or that it is truncated. The audience will get frustrated and eventually angry.

Music is more than notes on a paper – it is the heart of the performer attached to the notes that makes it beautiful. Interpreting/translating is more than words spoken for another – it is words directed and spent as intended for one who can not do it himself, exactly the way he would do it if he had the language skills to do so. You have a gift to offer another who gives you a position of honour and trust, the power of his voice. Use your gifts wisely.

Translators are one other thing: business people. Never forget this. If you are a translator, then you are in business. This means you have to take care of invoicing, accounts, equipment decisions and purchases, taxes, negotiations, and marketing. Unfortunately, it seems that the very qualities which make a good translator are those that make a poor negotiator or marketer.

How to overcome this oxymoron (combination of incompatible, opposite notions: *religious freedom, to be alone together, doomed to life*, etc.)? One, force yourself to market, even when you don't want to. Say, I'm going to send 100 letters to agencies this week; I'm going to

call my top five clients and chew the cud with them; I'm going to do my taxes before eleven thirty on April 15. You are in business, and don't forget it. You should be facilitators, too. It means that you should be eager to do many other kinds of work, not only translation, such as find the best hotel or first-class apartment to settle your foreign clients, to book tickets, to accompany them to different restaurants or parties, to hold informative and interesting informal talks, arrange appointments with establishments and persons involved, make calls to resolve the issues, etc.

Also, it helps if you make sure to remind your clients that you are in business. Translators want to be treated as professionals, and therefore, they have to behave as professionals.

Above all, a translator is a bridge. You are standing between two people or organizations, one which created the material and the other which wants to see it. You are their solution to this most intractable problem. Remember, it's the information age, and there's lots of information out there in lots of languages and translators are the ones who bring this most precious commodity to the people who want it.

#### **2.4. Translation Industry**

Technology will have a huge impact on the translation profession. Practical and reliable desktop machine translation systems are being created, greatly impacting on translators and their profession.

Machine-assisted translation systems have the impact and prior significance for translators. Technology which keeps track of terminology, neologisms, and specialized vocabularies is just around the corner, at hand. Reliable dictation software is here, though still not reliable enough. Translation management software has arrived. All these products, plus others will make a translator more productive, but will also require translators to learn more and invest more.

The future of the translator is uncertain. Whether the profession is suddenly wiped into oblivion by computers in 20 years or becomes more and more automated over the coming decade remains to be seen. The translation profession is constantly changing in so many ways that dwelling on an uncertain future some 10 or 20 years away is not terribly productive.

The impact of computers on translators cannot be underestimated. Computers now or soon will allow us to send and receive jobs instantly, to do reference work and glossary and terminology research without leaving our keyboards, to provide desktop published documents ready for final printing, and to translate large projects more efficiently and accurately, using software which tracks our terminology and phraseology.

Regulation of translators and the translation industry seems almost inevitable at this point, though like machine translation, there is much debate concerning how and when it will occur. Regulation may benefit translators in their daily struggle to find work, secure fair contracts and agreements, get paid, and pay taxes.

The marketplace is also changing, both as a result of the on going changing in the world economy and political structure and the availability of inexpensive computer software and hardware. Gone are the days when a translator would produce raw text on a typewriter. Translators now have to produce polished text in a word processor or desktop publishing package, manage fonts and formatting, and then deliver the finished product via modem. Now more than ever, translators have to develop a host of ancillary skills in order to secure work. And, they have to invest heavily in hardware and software in order to remain competitive.

### **2.5. Comparison with other Professions**

Much time has been spent discussing what profession is most similar to translation. Some would liken translators to physicians, but given the rigid and structured nature of medical training, the historical reverence for doctors, and the nature of their daily practice, this seems inappropriate. Others would compare translators to lawyers, architects, engineers, or dentists, but for reasons which include the required academic background, historical precedent, and role in society, these comparisons also fail.

Therefore a new metaphor is proposed: translators are most similar to computer programmers. Both professions have no formalized body of knowledge and limited theoretical underpinnings, which mostly stem from other areas of knowledge and research. Programming finds some of its underpinnings in mathematics; translation in linguistics. Both

professions admit practitioners from all backgrounds, be they graduate-educated or self-taught. Both professions have freelancers and in-house people. Both professions are currently in a state of complete disarray, with practitioners arguing over qualifications, pay, benefits, long – term outlook, industry surveys, regulation, and a host of all too familiar issues.

Truly talented, dedicated programmers find homes with major prestigious companies. They usually have considerable academic training and work experience. Many program for a few years and then become project managers or leaders, software engineers, or systems analysts. Some even start their own software development firms. Sound familiar?

Anyone can claim to be a programmer. Employers look for experience and perhaps formal academic training, want programmers with well developed knowledge in certain area specialization (networking, client/server technology, etc.), aren't willing to pay what the programmer wants, and regularly decry the lack of good programmers. Conversely, programmers struggle to keep up with an ever-changing marketplace and constantly improving technology, fight for reasonable salaries, benefits, and working conditions, and complain about the lack of job security. Sound familiar?

Moreover, the average person in the street understands little about what programming is and how it's done. Some view it as an arcane art performed by strange but talented people. Others consider it a science or vocational skill that anyone can master. Still others claim that computer science is not a science, but an engineering discipline without much discipline. Sound familiar?

The government went through its phase of cracking down on independent computer consultants and small consulting firms a few years back. Software firms are now creating packages which let anyone do basic programming, using graphical elements and mouse-clicks to create simple software. Some people claim that in ten or twenty years, computers will program themselves, leaving all but the most highly trained and experienced programmers without jobs. Sound familiar?

This metaphor works, not only because the situation of the translator and programmer is so similar, but because each can learn a great deal from it.

We can learn about the value of respecting and cooperating with our colleagues. Translators should not consider their brethren as competition. If you are truly a competent, qualified, and responsible professional, then you have nothing to worry about. If you aren't, then another translator is the least of your problems. Cooperation among translators would bring not only a sense of order and coherency to the translation industry, but also a feeling of professionalism.

We can learn about the value of education and experience. Computer programmers, like translators are both born and bred. It takes a certain personality to program or translate, but it also takes a lot of education and training. But, we should be aware that there is no universal system for training programmers, just as there is none for translators.

The greatest lesson to be learned from this metaphor is the value of market forces. A computer programmer who creates unstable, buggy code is quickly eliminated just as a translator who creates inaccurate and sloppy work is (or should be). Just as a software firm which releases poor products is quickly shunned by the consumer, so is a translation agency which provides bad service or incorrect materials. The translator, the agency (or client) and the consumer all have a responsibility to choose the best available. Translators should choose the agencies they work with, staying close with those that give them lots of material and treat them well. Agencies and clients should cherish those translators who perform accurate, high-quality work on time and support them as much as possible. And consumers should praise the agencies or translators who provide good translations, and shun the others.

The translation profession is a very free market. But like any free market, it assumes that the participants take the time and responsibility to choose wisely, make the effort to reward those who do well and shun the others, and make informed, intelligent decisions about those they buy from and sell to. More openness and cooperation among translators, agencies, clients, and consumers would help us realize such a marketplace. And, it would require neither regulation nor standardization.

## **2.6. Profession Perspective**

Most of the translators do not plan to translate for the rest of their professional lives. It is surprising, of course: most translators leave the profession within five years of entering it. Many plan their departure ahead of time, developing the skills or receiving the education necessary to make their move. The rest just get out, for a host of reasons.

The departing translators head in generally the same directions. Some move on to start translation agencies or language consulting firms, some become technical writers or authors, some become interpreters, some enter academia as linguists or literature professors, and some few head off on other paths (naturally, there are many other paths, but the above careers were mentioned much more frequently than any others).

They also depart for basically the same reasons. Lack of long-term job security, frequently low pay for the value of the work they are doing, no benefits (which becomes more important as people grow older and have families), and little job satisfaction. Every industry benefits from having seasoned professionals, but the translation profession almost seems to prevent people from staying in for very long. Although I do know translators who have been in the industry for over twenty years, most of them have moved back and forth from in-house to freelance as well as back and forth among the countries where their languages are used.

This is not to say that every translator moves on or that someone contemplating this profession should not enter it. First, the relatively high turn-over rate is good for those trying to get in. Second, the industry needs as many competent and responsible professionals it can get, so the more the merrier. Third, there are few professional careers in the world in which you do the exact same thing for five years. In most corporations, you get regular promotions, moving up the ladder and working towards greater responsibility, income and security. Translators don't have that in their profession, so perhaps they are just creating it for themselves by moving on to a related field within five years or so.

The translator in modern society is something of an anti-hero. The translator spends years or more developing and honing an eclectic set of skills which he knows society neither understands nor values enough. He then struggles valiantly to use those skills to earn a living, taking test after test, filling out form after form, dealing with agencies, clients and

others to make enough money. He wins clients and then loses them. He is hired by a company and then fired during the next round of restructuring or outsourcing. He is expendable and he knows it. Yet, he fights on, convinced that his skills have value. Ultimately, he leaves the profession and takes his skills forward to better things. He quixotically raised his lance and charged the windmills, only to find they were all too real. He is a dying breed which society does not recognize or acknowledge but cannot afford to lose.

### **Questions for discussion:**

1. What are four qualities of translator?
2. What are the don't's of translator?
3. What does the Client expect of his interpreter?
4. What kind of troubles emerges while interpreting?
5. What is common between the professions of translator and programmer?
6. Why do the translators leave the profession?
7. For what reasons do the translators leave their profession within five years?

### **Translate the text into Ukrainian:**

#### **Gestures**

Some gestures are used by all British and American people. Many are appropriate only in informal situations; others are considered rude. Some people make many gestures when they speak, so they are sometimes said to talk with their hands. A facial expression, such as a smile or a frown, often makes it clear whether a gesture shows approval or disapproval, pleasure or impatience. Some gestures have several different meanings, depending on the context.

#### **Head**

People nod to indicate 'yes'. Sometimes people nod repeatedly during a conversation to show that they agree with the speaker. Nodding at somebody can indicate that it is their turn to do something. You can also nod towards somebody or something instead of pointing with your

finger. Nodding to somebody while you are talking to someone else shows that you have noticed them.

Shaking the head from side to side means 'no'. When somebody makes this gesture with their eyes wide open it indicates disbelief. If there is a slight smile then the person is also amused. If somebody shakes their head and keeps their mouth closed it suggests that they are annoyed.

### **Fingers and thumbs**

**Thumbs up** is a gesture showing approval or success. It is usually made with the thumb of only one hand. The thumb points straight up while the fingers are curled into the palm. The gesture is used to tell somebody that they can go ahead and do something; or to indicate that the person making the gesture has succeeded in something. **To give somebody the thumbs up** is to give them permission to do something. **Thumbs down** is a similar gesture but the thumb points down towards the ground. It is used by somebody to indicate they have failed to do or get something.

People **thumb a lift** (= try to get a ride in a passing vehicle) by holding their arm out with the thumb up and slightly forward. **Twiddling your thumbs** (= holding the hands loosely and letting the thumbs rub gently against each other) suggests boredom or impatience. The phrase is often used metaphorically to mean 'having nothing to do'.

Pointing with the forefinger (= first finger) at somebody or something shows which person or thing you want or are talking about. But in both Britain and the US it is considered rude to point.

People can indicate that they think somebody is 'mad by pointing one finger at the side of their forehead and turning it. If you hold two fingers at the side of your forehead like a gun you are pretending to shoot yourself for doing something silly. A finger held to the lips indicates 'Sh!' (= Be quiet!). If you pinch your nose you are indicating that there is a bad smell. If you stick your fingers in your ears you cannot stand the noise of something. If a child holds its thumb to its nose, with the fingers spread out and waving, they are making an insulting gesture called **cocking a snook**. American children move one forefinger down at right angles to the other to indicate somebody has done something bad.

**Fingers crossed** is a wish for good luck. The middle finger is crossed over the forefinger of the same hand. In Britain people give a **V-sign** by holding the middle finger and forefinger apart like a V and curling the other fingers and the thumb into the palm. If the palm is held outwards the sign means 'victory'; if the palm is turned inwards the gesture is rude and offensive. In the US people use the V-sign with the palm outwards to mean 'peace' but the rude version is not used. **Giving somebody the finger** (= holding the middle finger straight up and curling the other fingers into the palm) is used instead.

**Drumming your fingers**, i.e. tapping them repeatedly on a desk or table, suggests impatience. Scratching your head suggests you are not sure what to do. These gestures may also be a sign that a person is nervous.

### **Hands and arms**

People often **shake hands** when they are introduced to each other. Business people may shake hands when they make an agreement.

We wave when saying goodbye to somebody. Waving is also used as a greeting, especially by somebody famous. In Britain children wave to trains, hoping that the driver will wave back. In the US children hold up their fist and move it down when a truck approaches, hoping the driver will sound the horn.

Lifting the arm is used to attract attention. In schools teachers say '**Hands up**' when they ask a question, so that all the children get a chance to answer. Sometimes a vote can be taken by a **show of hands**, i.e. asking people who agree to raise their hands, and then, after they have lowered them, asking those who disagree to do the same. Adults also lift their arm to attract the attention of a waiter or a taxi driver. In Britain people stop a bus by holding one arm out at right angles while facing towards the bus.

If you stand with your hands on your hips it can suggest anger or defiance. If you **clench your fist** you are angry.

People **clap their hands** to show they are pleased about something. After a concert, play, etc. they clap repeatedly to show they enjoyed it. The phrase **give somebody a (big) hand** means to clap to show pleasure at what they have done.

## Shoulders

**Shrugging your shoulders** shows impatience or lack of interest. It can also be used to indicate that you do not mind which of several things is chosen. A person who stands with their elbows close to the body and forearms spread, with the palms of their hands upwards and their shoulders raised, does not know what is going to happen. Often, the head is held slightly to one side.

*From "A Guide to British & American Culture"*

**Translate the following sentences into English paying attention to polisemantic words and "false friends of interpreter":**

1. The faculty of the New Orleans University consists of the best *scholars*, especially in *Arts*. I asked the chemist whether they had these *preparations* at the dispensary, I also asked him for *dressng material*.
2. The salesman showed me a number of *patterns* for various fabrics.
3. The *officers* of that company consist of the president, the treasurer, the counsel, the auditor, etc.
4. "Look here, *officer*," said the old woman — "stop the traffic for a moment, so that I might walk over the square to the pavement on the other side."
5. Little Oliver Twist was very much afraid of the *master* in the working house.
6. "It is so hot in the stokehold" — said Jackson — "we ought to have better *fans*."
7. Michael Jackson has lost many of his *fans* after the scandal.
8. Five *papers* by excellent scholars were read at the Fuel Conference.
9. The film has been *edited* by A. Peterson. He is a very good specialist.
10. There are many creepers in the *conservatory*.

## TOPIC 3. BASIC PRINCIPLES OF THE TRANSLATION THEORY

### 3.1. Theory of Transformations

The process of translation is a set of interlanguage transformations; it is transforming the text written in one language into the text – in another.

Linguistic theory of translation aims at constructing a definite translation process model, a scientific scheme, which more or less exactly reflects the existing issues of the given process.

Translation theory does not aim at analysing every single correlation between the texts of source language (SL) and target language (TL), but just routine, typical correlations, repeated on a regular basis. But apart from these phenomena in comparative analysis of both texts, usually a great many correlations emerge – single and irregular, peculiar for a specific case.

These “irregular” correlations represent the most embarrassing complications in the translation practice. In the ability to find individual variants, single and “not foreseen” by the theory, there is a creative character of interpretation activity. On the other hand, in the development of the TT many phenomena of the kind that first are considered as individual and irregular, gradually “blend” into a general picture, obtain explanation and are included into the objective consideration of the TT. In other words, the same way as in any other science, the translation process consists, specifically, of the fact, that behind the multitudes of the imaginary, fictitious exceptions and irregularities some regularity, pattern, rule, general conformity to natural laws, which controls them and determines their character are gradually revealed. Therefore the translation process may be regarded as an art and not just mechanical arts or occupation.

In TT we have to define the basic point: on what grounds do we think that a target text is an equivalent to the original text? For example, what gives us ground to say, that the sentence „*Мій брат живе в Полтаві*” is a translation of the English sentence “*My brother lives in Poltava*”, but at the same time, the sentence “*I study at the University*” is not a translation of the English sentence mentioned above, – in other words, it is not equivalent to it? Still, by analogy, we dare say that the sentence „*Між молотом та ковадлом*” is the same as “*Between the*

*rock and hard place*” or „*Великому кораблю велике плавання*” is the same as “*A big dog is a big dog*”. Probably, not every replacement of the text in one language by the text in another will be a translation. The same idea can be expressed in another way: a translation process or inter- language transformation takes place not at will, it is not arbitrary, but proceeds by certain rules, within strictly definite frames, and if we exceed them, we have no right to say about translation.

Apart from the word “*adequate*” other synonyms as “*correct, exact, right, equivalent*”, etc., are used in scientific literature. Translation is the process of transformation of any spoken or written text in one language into the text in another preserving invariable, unchanged meaning of the text. Still, we may talk about the invariable or unchanged meaning or content, its safety and maintenance only in a relative, not absolute sense. During language transformation (as well as during any other transformation) inevitable losses take place, i.e. the full translation of meanings, expressed in original text is impossible. Hence, sometimes a translated text can not be totally and absolutely equivalent to the original one. The task of a translator is to try and do the best to make this equivalence more precise and allow minimal losses.

We should keep in mind that the most essential thing in translation is rather equivalence of meanings, than of isolated words or even isolated sentences, the equivalence of the entire text translated.

To support the idea let us take two examples. In the story of the well-known English writer Somerset M. “*A Casual Affair*” there is such a sentence:

*He'd always been so spruce and smart; he was shabby and unwashed and wild-eyed.*

Ukrainian translation of this passage is as follows:

*Раніше він був таким чепуруном, таким ошатним. А тепер блукав по вулицях Сінгапура брудний, жалюгідний, з диким поглядом. (пер. М. Литвинової)*

At the first sight the Ukrainian text seems not quite equivalent to the English one: here we encounter such words as „*раніше, тепер, блукав по вулицях Сінгапура*”, which have no direct equivalents in the original text.

But in fact the *semantic equivalence* is precisely preserved and well-kept here, though the *vocabulary equivalence*, i.e. the *word equivalence* is absent.

The issue is that the Ukrainian words „*раніше*” and „*менеп*” convey here the meanings, which in the English text are not expressed by words, but grammatical forms: opposition of verb forms *to be – had been* and *was* expressing antecedenence of the first event or action to the second one, which in Ukrainian are expressed by lexical means, with the help of the adverbs of time. Hence, some grammatical forms in one language are expressed by lexical means in another.

In the story of the American writer Harper Lee “To Kill a Mockingbird” there is such a sentence:

“*Mr. Raymond sat up against the tree-trunk*”.

In Ukrainian it sounds as follows:

„*Містер Реймонд сів і притулився до дуба*”.

In the translation there is a word „*притулився*”, which is absent in the original text, the English adverb “*up*” in the phrasal verb *sat up* indicates the fact, that the subject of the verb, assumed a sitting position after lying (compare: *sat down*) when in the Ukrainian sentence this information is absent. The English word “*tree-trunk*” does not mean “*oak*” but „*стовбур дерева*”. From the previous sentence it is clear, that he had been in a lying position under the oak.

Semantic equivalence may not exist between separate elements of these texts, but it exists between the whole texts. Besides, in the text itself multiple regroupings, transpositions and redistribution of separate meaningful elements are not only admissible, but frequently inevitable.

### 3.2. Problem of Non-translation

The possibility to impart meanings by means of another language was questioned for long and impeached by some theorists in the 60s. There had been a prejudice, that there were languages which are “*highly developed and civilized*” and languages “*undeveloped, primitive, backward*”, which due to their primitiveness are incapable of expressing all the meanings. This theory is absolutely wrong. Even the exotic languages of the aborigines of Africa and Australia are typically

characterized by sufficiently developed grammatical system and the rich vocabulary. Under this theory the English language is also primitive, as some grammatical categories here are absent.

Vocabulary fixes the data of human experience, reality, which is reflected in consciousness. Indisputably, in the languages of nations, which are found on different stages of social and cultural development, such layers or vocabulary notions, as political, technical, scientific terms or abstract philosophical notions are absent or extraordinarily poor represented, because the corresponding objects and notions are absent at all in their practical experience. Every vocabulary is an open system, which is capable to continuously replenish and enrich itself versus grammar, which is comparatively closed system and develops slowly.

Long ago words *telephone, TV, cosmonaut, computer*, etc., were absent in Ukrainian, however nobody would dare say, that the Shevchenko's language was less developed and civilized, than the contemporary Ukrainian. However bad we treat Karl Marx now, but his expression "*Reality determines consciousness*" is still valid and holds good. Our environment, vital surrounding influences our consciousness, and, consequently, our vocabulary. Reality, in the first turn, influences our every day vocabulary – the most developed and homogeneous, similar layer of vocabulary in all nations. Nations of the North have more than forty words to designate states and shadows of snow, for it is their permanent environment, and nations of the South do not use this notion at all, as it is absent in their everyday vocabulary.

Two language systems resemble each other and differ from each other phonographically, in vocabulary and in grammatical constructions. The translation theory is based on the theory of language units, but not all the translational phenomena can be explained by it. The comparative grammar of any two languages will not help us to translate because it limits itself by studying similarities and distinctions of temporal verbal forms, remaining within the framework of morphological level in Ukrainian and English. But the point is that in one of the languages compared, the meaning can be expressed not morphologically and even not grammatically, but through lexical-semantic means. The translation theory is quite a different thing. Here it is impossible to limit oneself within establishing correlation only in the system of morphological forms. It is necessary to exceed, overstep them and to understand, that

certain meanings, expressed in one of the languages by grammatical means, in another can be expressed through lexical ones, as in the example mentioned above, where meanings in the source text are expressed by temporal verb forms, and in the target text – by lexical means – by the words „*панише*” and „*menep*”.

In other words, the theory of translation, in general, is indifferent to the status of language units, which are compared, it is indifferent to whether they belong to grammatical, lexical or other means; their semantic identity is of the utmost importance for it.

### 3.3. Extralinguistic Factor

Sometimes we have to resort to so called extra-linguistic factor (auxiliary information or background knowledge) to make a correct translation. In other words, in order to translate, we should know not only SL and TL and the translation rules, but also the subject, situation, circumstances, in which the given text functions:

*...that Rob had anything to do with his feeling as lonely as Robinson Crusoe (Dombey & Son).*

*“Rome wasn’t built in and day, ma’am... In and similar manner, ma’am” said Bounderby, “And can wait, you know. If Romulus and Remus could wait, Josiah Bounderby can wait” (Hard Times).*

*“And do not wonder that you... are incredulous of the existence of such and man. But he who sold his birthright for and mess of pottage existed, and Judas Iscariot existed and Castlereagh existed, and this man exists” (Hard Times).*

Neither of these sentences can be fully understood, if a reader has no specific information about subjects, persons and phenomena mentioned here. To comprehend the first sentence, one should know why the name Robinson Crusoe is identified with the idea of solitude in D. Defoe’s well-known book. To understand the second example one should know, who Romulus and Remus were, one should know the history and ancient mythology of Rome. In the third sentence we should know the Biblical myths about Isahav, who sold his birth right for the mess of pottage, as well as about Judas Iscariot, who betrayed Jesus

Christ for thirty silver coins; to understand this sentence, one should also know, who Castlereagh was and what mean things and actions his name is associated with, as it is associated with the ideas of venality and betrayal, so we need to know certain facts of the English history.

*“Open the door”, replied a man outside; “it’s the officer from Bow Street, as was sent to, today!”*

A translator should take into account the fact that a reader is unaware of specific realities of another country he lacks knowledge to understand this passage. He does not know that in Bow Street there is a central police board of London. The volume of knowledge of native speakers and readers of the material translated is different and it is a normal situation. The passage sounds strange and is not understandable. The task of translator is to remove this misunderstanding in some way:

*„Відчиніть двері! – відповів чоловік за дверима. – Це представник головного поліцейського управління Лондона, за котрим ви сьогодні послали!”*

*My nose’s running. Have you got Kleenex or something?*

Without any difficulty an American will understand that *Kleenex* is a well-known brand firm producing napkins, tissue paper, disposable diapers, absorbent paper, table paper cloths, articles of hygiene, etc. The best variant of the translation is as follows:

*У мене страшний нежить, не знайдеться в тебе чогось на кшталт носовичка?*

The same approach should be preserved when we translate for foreigners having no idea about our important events:

*Він пішов в армію 22 червня 1941 року.*

The best translated option is as follows:

*On the day when Germany attacked Russia he joined the army.*

The date unforgettable for every citizen on the territory of the former Soviet Union, might mean nothing for the English speaking reader and needs deciphering in translation, because it is important to emphasize, that the person left for the war on the very first day it started.

*The British people are still profoundly divided on the issue of joining Europe.*

For the Ukrainian reader it is unclear in what meaning the word *Europe* is used here. Citizens of the UK are aware of the political atmosphere in the country in 1973; the meaning of expression *joining Europe* is clear without any explanations:

*Серед англійців ще досі існує глибоке непорозуміння щодо вступу Англії в європейський спільний ринок.*

In the translation we should resort to some kind of explanation of the word combination “*to join Europe*” by means of developing (розширення) the meaning by way of adding the words which will make this expression clearer.

### **3.4. Types of Background Knowledge**

In order to translate from foreign language it is not enough to learn it. One must thoroughly learn ethnography of the community speaking this language. Without knowing culture of the language carriers, translator will put his understanding, accumulated in sphere of another language experience, into language forms, in such a way distorting source language as well. Without knowing international, regional and national cultures the translator’s information taken only from the text translated, would appear distorted or even invented, fictitious.

Difficulties emerge in the text where *national notions* and *historical facts* which might be unknown to reader, appear, but without those ones the plot of the work will not be rendered accurately. Let us consider the main types of these difficulties.

In the first turn the difficulties are related to the translation of *terms* and *measurement units*; even in translation they may not be comprehended by the reader:

*Thirty yards of board fence nine feet high.*  
*Тридцять ярдів дерев'яної огорожі заввишки дев'ять футів.*  
(Ярд – англійська міра довжини, що дорівнює 0,91 м; у футі 0,3 м.)

In this case measurement units are translated word-for-word, therefore a reader unaware of this measurement system, hardly understands what the author was focusing his attention at. Therefore to specify the information translator should resort to either giving translation with the units known to the reader (*Двадцять сім метрів огорожі заввишки три метри*), or giving the proportion of the units in a commentary.

*Come – out with your spring-line – what're you about there!*  
*Чого стоїш? Носовий швартов!*  
(Канат, яким корабель причалюють до стовнів пристані.)

To translate this passage the translator had to know *navigable terms* and a special *sublanguage*, used in marine.

*...they had to take soundings before they could navigate it.*  
*...їм довелось міряти глибину лотом, а потім вже*  
*плисти.*

(Лот – прилад для вимірювання глибини; найпростіший вид лота – гиря на довгій мотузці.)

In this case the translator replaced an abstract word “*soundings*” (measuring depth) by a more concrete and clear word “*лот*”.

Interpretation of *Biblical stories* takes a special place in translating fiction in general and English literature in particular. Specific character of English nation is reflected in the fact, that in each even unimportant and minor episode the author strives to draw a parallel with one of the Biblical topics to strengthen emotive influence on his reader:

*Then Tom girded up his loins...*  
*Потім Том перепоясав свої чересла...*

The matter is that in ancient times the warriors attached their swords to their belts on the hips; therefore the expression “*перепоясати чересла*” is used in the Biblical text. Now it is used in idiomatic sense: to “*gird up one's loins*” means to get prepared to a trial.

Sometimes the Biblical symbols carry highly important semantic load:

*“The names of the first two disciples were – **“DAVID and GOLIAH!”** [Goliath]*

*Перших двох учнів Христа звали: **Давид і Голіаф.***

Here inconsistency of Biblical personages is used for strengthening the funny side of the situation. Actually the first two disciples of Christ were Andrew and Peter. David and Goliath are personages of an absolutely different Biblical episode. Confusing the names the main hero demonstrates his absolute ignorance of the matter, representing himself in unfavourable, comic way.

*I hain't heard 'bout none in um, skasely, but old **King Sollermun**, onless you counts dem kings dat's in a pack er k'yards.*

*Я навіть і не чув ніколи про жодного з них, окрім про **Царя Соломона**, і це, може, бачив королів в колоді карт, якщо вони щось важать.*

Here the translator certainly had to know this Biblical hero (King Solomon), as the dialogue following this passage turns around discussing king's wisdom and his just decisions.

It should be noted that the Holy Scripture, its main personages and events are often met in fiction, therefore knowing the Bible belongs to that sphere of background knowledge of cultural nature of the source language. Without it rigorous translation is just unfeasible, unrealizable.

*Historical figures and events possess a special place in translation:*

*The mayor of the village... made a warm speech in which he said that it was by far the most “eloquent” thing he had ever*

listened to, and that **Daniel Webster** himself might well be proud of it.

*Мер міста виголосив гарячу промову. З його слів, він „ніколи не чув нічого більш красномовного і промовистого“, і „сам Деніел Уебстер міг би пишатися подібним шедевром ораторського мистецтва“.*

In this case the translator needed information about Daniel Webster's activity to fully render the abstract. That man was an outstanding political figure and wonderful public speaker. The latter is used by the author to underline the virtues of the work, heard by the mayor.

*...the Judge said that it was a noble, a generous, a magnanimous lie – a lie that was worthy to hold up its head and march down through history breast to breast with **George Washington's lauded Truth about the hatchet!***

*Суддя наголосив, що то була благородна, щиросерда й великодушна брехня, брехня, яка варта того, щоб високо підняти голову й крокувати пліч-о-пліч з уславленою **правдою Джорджа Вашингтона – тією правдою, яку він сказав про сокиру.***

It's difficult to grasp the point of the passage, if one does not know the legend relating the hatchet and George Washington. George Washington (1732-1799), the first President of the USA, was famous for his honesty and integrity. The legend says that when a six year child he chipped a cherry-tree by the hatchet in his father's garden and knowing that his father would get angry with his misconduct, honestly confessed to everything.

*The **Iron Mask** always done that, and it's a blame' good way, too.*

***Залізна маска** завжди так робив, і це теж дуже гарний спосіб.*

Tragedy and hopelessness of the Bastille captive in XVII century, whose face was hidden behind the iron mask, is meant here. His miserable condition made him keep in secret his communication with outside world, which was used by the author to emphasize the hero's sufferings.

*That drop was falling when the Pyramids were new, when Troy fell; when the foundations of Rome were laid, when Christ was crucified; when the Conqueror created the British Empire; when Columbus sailed; when the massacre at Lexington was "news."*

*Ця крапля падала, коли піраміди були ще новими спорудами; коли нищили Трою; коли було закладено підвалини Риму; коли розпинали Христа; коли Вільгельм-завойовник створював Британську імперію; коли Колумб вирушив у море; коли була ще свіжою новиною Лексингтонська битва.*

Here the author places his emphasis on the remoteness of events. It is known that Troy fell in XII B.C.; Rome was founded in VIII B.C.; Columbus discovered America in 1492; and Lexington massacre which became the first confrontation and clash between Americans and Englishmen in the war for Independence, took place in 1775.

The analysis surely won't be full if the problems emerging in translation of *folklore, customs and traditions* of another culture are not taken into account:

*...and it was whispered through the shuddering crowd that the wound bled a little!*

*...серед збудженого натовпу прокотився шепіт, що з рани просочилася кров!*

It's necessary to explain that there is a popular belief or superstition that if a murderer comes close to his victim, the wounds on the victim's body start bleeding. In this episode the hero is accused of murder and

superstitious people are waiting when the dead body starts bleeding at the murderer's appearance.

*No! by the great **Sachem**, no!*

*Hi! Клянусь великим **Сахемом**, ні!*

The chiefs of some Indian tribes were called Sachems. This remark is pronounced by an Indian. The use of this name is called to draw attention to pride and age-old traditions of Indians.

Speaking about general culture of a translator we usually imply that he should have universal knowledge, particularly, when translating fiction. Moreover, this knowledge should be certainly of two kinds: knowledge of both languages which he works with. If background knowledge is absent then translation becomes incorrect: the translator understands details of original incorrectly and thereby misleads a reader.

Problems arise when the original text contains cultural and historical facts, having no analogues in national culture and social culture which the translator belongs to. These difficulties springing up in translation should be resolved by all means.

It is important for the translator to know values common to all mankind, first of all religious ones. This includes not only knowledge of the Bible, but at least possession of general notions, inherent in other world religions. This assumes knowledge of principal doctrines of both Christianity in its various manifestations, and Islam, Judaism, Buddhism, etc. In English literature we often find references to the Holy Scripture as well as the parallels drawn with its text:

*... he looked that grand and good and pious that you'd say he had walked right out of the ark, and maybe was **old Leviticus** himself.*

*... на вигляд він був такий поважний, благочестивий добродій – ну, начебто сам **старий Ной**, який щойно вийшов зі свого ковчега.*

This episode places emphasis on the resemblance of hero's qualities with those of Noah – one of the most famous Biblical personages. In order to fully understand the meaning of this comparison the translator should know about all Noah's virtues and righteousness. Otherwise this comparison makes no sense.

*I lay you'll be the **Methusalem-numskull** of creation before ever I ask you – or the likes of you”.*

*Та хоч би ви дожили до **Мафусайлових років**, не бути цьому ніколи! Дуже потрібні мені такі бовдури.*

This is one more example to confirm the statement mentioned above. The Bible says that Methusalem reached a great age. In this episode he appears as an example of longevity. The author makes use of this fact to strengthen the effect of comparison.

*He's plumb crazy, s'I; it's what I says in the fust place, it's what I says in the middle, 'n' it's what I says last 'n' all the time – the nigger's crazy – crazy's **Nebokoodneezer**, s'I.”*

*Зовсім з глузду з'їхав, кáжу; так із самого початку і казала, й потому говорила й зара кáжу, і завше буду говорити: цьой негр зовсім здурів, геть тобі **Навуходоносор**, кáжу...(the hero makes mistakes in English reflected in translation).*

Nebokoodneezer was a Babilonian king and according to the Bible he was stricken with madness. Without knowing this fact it is hard to translate this episode adequately.

Quite often the fiction (not to mention scientific-technical literature) contains various specific terms from different spheres of human vital activity. Usually the use of those *terms* is dictated by the author's desire

to stress the colour of a specific profession or just to point out the hero's profession:

*... and by-and-by I found him roosting on the **bitts**, forward, with his head down between his knees.*

*... вреши́ті-реши́т я знайшов його на **бітенз**; він спав, звісивши голову на коліна.*

Translation of the word “*bitt*” seems difficult as it is borrowed from the vocabulary characteristic of sea work, and gives the episode a necessary colour. Its equivalent is “*бітенз*” – “*подвійна металічна тумба або дерев'яна стійка, за яку чіпляють причальні канати*”.

*People would call me a **low down Abolitionist** and despise me for keeping tum – but that don't make no difference.*

*Нехай всі мене кличуть **підлим аболіціоністом**, нехай з презирством ставляться до мене, я такий як є, і мені начхати!*

In XIX century in the USA supporters of the movement for liberating Negroes from slavery were called abolitionists. This term is an absolutely “foreign” for our ear, as there wasn't any problem of slavery in our country, and there isn't any equivalent of this word in our language.

*...while rolling **ten-pins** or climbing **Mont Blanc** is only amusement.*

*...збивати кеглі й сходити на Монблан – одне задоволення.*

In this episode the hero's pleasure is associated with a pleasure of climbing Mont Blanc (mountain in Switzerland). Not all the readers have had the possibility to appreciate fascination of this climbing; therefore it would be more expedient to pick up the equivalent typical for our reality.

Allusions (mentioning) and references to *local customs, superstitions, popular beliefs*, etc., contained in foreign texts, present

special difficulty in translation. This type of notions is transformed with difficulty into corresponding notions of culture of a different language community. E.g.:

*"I saved it from the picnic for us to dream on, Tom, the way grown-up people do with wedding cake.*

*Я сховала шматочок весільного пирога на пікніку, хотіла покласти під подушку, щоб ми побачили один одного вві сні. Так завжди роблять дорослі.*

In England superstitious girls put a piece of wedding pie under the pillow to have a dream about their promised husband. The translator should know about such customs to inform the reader about the sense of this tradition. It is not desirable to replace this kind of ceremonies by analogous ones, as the whole meaning and national colouring of the work only lose from it. In this case it's necessary to give corresponding explanations.

*...but when he straightened himself up like a liberty-pole, and the lightning begun to flicker out from under his eyebrows you wanted to climb a tree first, and find out what the matter was afterwards.*

*...але коли випростається, а це він уміє, як травневий кілок, і почне шпурляти блискавки з-під густих брів, то спочатку хочеться швидко залізти на дерево, а потім уже дізнаватися, у чому справа.*

*Liberty-pole* is a necessary thing of people's festivals in America. But the details like this may muddle and bewilder the translator entirely. The translator should pay attention to such pieces of subtlety and in difficulty to refer to corresponding literary sources.

Mentioning the historical events and figures, having certain importance for country – original language carrier may become another source of difficulties in translation of foreign literature:

*“Well, **Capet**, we’ll want to make this a first-class show, you know, so I guess we’ll add a little more to it.*

*„Ну ж бо, **Капет**, вистава, щоб ти знав, у нас має вийти супер, тому, мені здається, треба щось до неї додати“.*

Capet is a nickname of Lyudovick XVI. Without knowing this fact one might make an inexcusable mistake:

*“Yes, my friend, it is too true – your eyes is lookin’ at this very moment on the pore disappeared **Dauphin Looy the Seventeen**, son of **Looy the Sixteen** and **Marry Antonette**.”*

*Так, мій друже, це істинна правда – ви бачите перед собою нещасного, без вісти зниклого **Дофіна Людовика XVII**, сина **Людовика XVI** і **Марії Антуанетти**.*

Maria Antoinette is a French queen, who during the bourgeois revolution of the XVIII century was executed by revolted people.

*They had pictures hung on the walls – mainly **Washingtons** and **Lafayettes**, and **Battles**, and **Highland Marys**, and one called “**Signing the Declaration**”.*

*На стінах у них висіли картини – переважно **Вашингтони**, та **Лафайєти**, та всілякі битви, та шотландська королева **Марія Стюарт**, одна картина називалася „**Підписання Декларації**“.*

Lafayette is a French officer who took part in the American Revolution (the war for independence) as a volunteer of the American Army. The Declaration of Independence was signed in July 4, 1776, which initiated separation of 13 American colonies from England and foundation of the USA.

To avoid mistakes in translating the texts, containing the records of historical events, the translator should at least generally know the history of the country which the text says about, and also the most significant historical and political figures, people’s heroes, etc.

Translator must be a mediator between a foreign author and readers trying hard to impart the sense of the work without distortions by all means accessible. Where it is possible and appropriate - to adapt the notions unclear to the reader, selecting the corresponding equivalents from native literature, and in the rest of cases to find possibility of explaining the notion difficult for understanding.

As it is seen from the examples, translator should not only have deep knowledge of languages, theory and practice of translation, but sufficiently broad knowledge of history, sociology, culture and mankind in general as well, not to mention technical translation, where substantial knowledge of a subject or technical discipline is just necessary. Hence, both bilingual dictionaries, which is self-understood, and various encyclopedias and specialized sources should be the main tool of any translator.

### **Questions for discussion:**

1. What is the aim of translation theory?
2. How is lexical-grammatical transformation realized in the example from "A Casual Affair"?
3. Why can we say that in the sentence translated from "To Kill a Mockingbird" the equivalence of meaning is preserved?
4. Why is the problem of non-translation invalid?
5. Why should we have a profound background knowledge?
6. Give the examples in which our knowing history, culture, traditions, specific terms, etc., are essential for correct translation. Explain them.
7. What types of background knowledge do you know?

### **Translate the text:**

#### **Помилки перекладачів повертають до життя мертвих**

Студенти економічного факультету Університету Аляски зібрали колекцію найбільш парадоксальних помилок, зроблених американськими компаніями внаслідок помилок в перекладах і нерозуміння реалій, що існують в інших країнах.

Відома компанія **General Motors** зазнала фіаско, намагаючись вивести на ринки Латинської Америки свій новий автомобіль **Chevrolet Nova**. Як незабаром з'ясувалося, *No va* іспанською означає "не може рухатися".

У США під час реклами пива **Coors** використовувався слоган *Turn It Loose!* (приблизне значення "Стань Вільним!"). Буквальний переклад слогану іспанською призвів до появи шедевра "Страждай від Проносу!".

Парфюмерна компанія **Clairol** представила в Німеччині свої сухі дезодоранти, використовуючи слоган *Mist Stick* (приблизне значення "Туманний Дезодорант"). У Німеччині з'ясувалося, що слово *Mist* ("туман") на німецькому сленгу означає "гний".

Компанія **Colgate-Palmolive** вивела на французький ринок свою нову зубну пасту *Cue*. Трохи пізніше американці дізналися, що саме таку назву має популярний французький порножурнал.

Компанія **Pepsi** дослівно переклала китайською мовою свій головний рекламний девіз "Живи з Поколінням *Penci*" (*Come Alive With the Pepsi Generation*). Китайці були шоковані: слоган отримав неочікуване звучання "Пенци Змусить Ваших Предків Піднятися з Могил".

Компанія **Coca-Cola** довгий час не могла підібрати собі назву для продажу в Китаї. Річ у тому, що китайці вимовляють назву цього напою як "Кекукела", що означає "Кусає Воскового Пуголовка". Компанія змушена була перебрати 40 тис. варіантів написання своєї торгівельної марки, перш ніж було обрано "Коку Коле", що означає "Щастя в роті".

Компанія **Frank Purdue**, що виробляє курятину, в США використовує слоган *It takes a strong man to make a tender chicken* (приблизний переклад: "Щоб приготувати ніжне курча потрібен сильний чоловік"). У перекладі іспанською ця фраза отримала дещо інший сенс: "Потрібен сексуально збуджений чоловік, щоб курка стала ніжною".

Виробник канцелярського приладдя компанія **Parker** також спробувала перекласти свій слоган іспанською. Її реклама ручки англійською мовою звучить: *It won't leak in your pocket and embarrass you* (приблизний переклад: "Вона ніколи не протече у Вашій кишені і не заподіє Вам незручностей"). Перекладач

помилися і сплутав два іспанських слова. В результаті, рекламна кампанія *Parker* в Мексиці проходила під слоганом "Вона ніколи не протече у Вашій кишені і не зробить Вас вагітним".

Авіакомпанія *American Airlines* встановила в своїх літаках шкіряні крісла і вирішила повідомити про це мексиканських клієнтів. Англійською слоган звучав прекрасно: *Fly in Leather* ("Літай в Шкірі!"). У буквальному перекладі цей вираз знайшов інший сенс: "Літай Голім!".

Виробник товарів для дітей *Gerber* почав продавати дитяче харчування в Африці. На коробці було зображене всмінене немовля. Пізніше маркетологи *Gerber* із здивуванням взнали, що через те, що в Африці дуже багато неписьменних, на упаковках місцевих товарів прийнято зображувати їх вміст. Наприклад, зображення каші поміщається на упаковці вівсяних пластівців. Неписьменні африканці були дезорієнтовані.

Іноземні фірми також не уникають помилок. Скандинавський виробник побутової техніки *Electrolux* вивів свої пылососи на американський ринок, використовуючи слоган *Nothing Sucks Like an Electrolux* - "Ніхто не смочке так, як *Electrolux*".

**Translate the following sentences into Ukrainian paying attention to polisemantic words and "false friends of interpreter":**

1. The crew of the boat consisted of her husband, his two *mates*, three *engineers*, twelve *firemen* and ten *able-bodied seamen*.
2. *The undersecretary* was in evening dress.
3. "Take the chair" — shouted the comrades to comrade Johnson — "and don't give the floor to anybody for more than ten minutes; we want to hear your *paper* at full length."
4. *A physician* working with X-rays must be something of a *physicist*.
5. The work of a *compositor* is rather difficult.
6. *The speaker* of the House of Commons stops a *speaker* if he puts things too bluntly.
7. *The tramp* took up some kind of shipment at every port.
8. The book was edited by a famous *scholar*.
9. Mendelejev was a great *student* of chemistry.
10. A librarian must know both *Sciences* and *Arts*.

## TOPIC 4. GRAMMATICAL, LEXICAL AND STYLISTIC PROBLEMS OF SCIENTIFIC-TECHNICAL TRANSLATION

### 4.1. The Subject Matter

Translator is supposed to know languages plus the topic discussed, i.e. the subject matter. Translator of fiction should know author's outlook, his aesthetic view and tastes, literary trends, creative methods, epochs, circumstances, social life, material, spiritual culture, etc.

When translating social and political materials, it is necessary to know politics, political atmosphere and other factors, characteristic to the country, where the material to be translated is created, the epoch, it was written.

Translator of scientific and technical texts should have certain knowledge about this subject: biology, physics, astronomy and engineering.

Once again we would love to underline, that sometimes neither vocabulary, nor grammatical constructions will help us to understand the text, but our background knowledge alone. Only one example: in a scientific text the translator came across the following expression:

*... investigation of microdocument storage system using fractional wavelength optical reading methods.*

This sentence has two translations:

1. *Дослідження системи зберігання мікродокументів, в якому використовуються оптичні методи зчитування фракційної довжини хвилі.*

2. *Дослідження системи зберігання мікродокументів, що використовує оптичних методів зчитування фракційної довжини хвилі.*

This expression is a bright example of the so called syntactical or structural ambiguity. The adverbial participle *using* can either be attributed here to the word *investigation*, or the word *system*. Only in case we know well the subject we'll translate correctly, because none of the formal grammatical indicators are helpful here. The expert can figure out, which of two possible interpretations is admissible. The

translation given below removes the necessity to choose between two options, but the uncertainty remains and may emerge again in some other texts:

*Дослідження системи зберігання мікродокументів з використанням оптичних методів зчитування фракційної довжини хвилі.*

The following model is also ambiguous:

*...the man in armchair reading a newspaper...*

We know, that *reading* refers to *the man*, and not to *armchair* and not due to some grammatical indicators, but because we know that only a human being can read.

#### **4.2. Grammatical difficulties of scientific-technical translation**

Language of scientific-technical literature differs from colloquial language or that of fiction by certain lexical, grammatical and stylistic peculiarities. Lexical differences are noticed even by non-specialists (considerable number of special terms). Grammatical differences are less significant, still are not less diverse. A great number of *extended complex* (first of all – subordinated) *sentences*, used for rendering logical relations among objects, actions, events and facts, which is typical for scientific presentation is one of the greatest grammatical peculiarities of scientific-technical texts.

Among scientific-technical texts, written in different languages, there are considerable grammatical differences, caused by particularities of language grammatical construction, norms and traditions of written scientific speech. Thus, in English professional texts forms of *Passive Voice* and *impersonal forms of verbs, participial constructions and specific syntactical constructions, personal pronouns of the first person singular and monomial (одночленний) Infinitival and Nominative sentences*, etc., are more frequently used than in Ukrainian ones.

Grammatical differences between English and Ukrainian texts are mostly caused by inventory disparity. For example, *Definite and Indefinite articles*, existing in English and specify distribution of

information in English sentence, are absent in Ukrainian. There is no *Gerund*, verb tenses like *Continuous* and *Perfect*, *Complex Subject* and *Object Infinitival constructions* either. In English there are no *noun cases*, *gender*, etc. English sentence word order is fixed and differs from that of Ukrainian, where subject group is often placed after predicate group, which requires syntactical transformations in translation.

The second group of grammatical difficulties is connected with different content volume of forms and constructions similar in both languages. Thus, *Present tense* of verb-predicate in Ukrainian corresponds in its meaning the forms *Present Indefinite*, *Present Continuous* and partially *Present Perfect*.

Grammatical phenomena of original texts, having functional characteristics different from corresponding ones of the translation language make the third group of grammatical differences. For example, forms of singular and plural are present in both languages, but the forms of specific nouns do not always coincide (English word "evidence" is used only in singular, but in translation has singular and plural (*одне свідчення, багато свідчень*)).

Certain grammatical phenomena have different frequency characteristics in English and Ukrainian scientific-technical literature. In English the frequency of *Passive Voice* forms of the verb-predicate is much higher, than in Ukrainian, therefore in translation these forms are frequently replaced by the forms of A number of English expressions are translated into Ukrainian using grammatical transformations. Otherwise this type of translation will be a *word-for-word* or *literal translation*, which violates the grammatical norms of Ukrainian and stylistic norms of scientific-technical literature in particular:

*A new element will be discovered sooner or later.*

*Новий елемент буде відкрито раніше чи пізніше.*

In Ukrainian translation the violation of comparative forms of adverbs is observed. In similar cases the form of positive degree and not comparative one is used:

*Рано чи пізно новий елемент буде відкрито.*

The following word-for-word translation distorts the meaning of original and violates some grammatical norms of Ukrainian when Participial construction can not be introduced by conjunction, and possessive pronoun should have the form “свій”, not “його”:

*While taking part in the discussion he advanced his famous theory.*

*Коли, беручи участь у дискусії, він висунув його відому теорію.*

The correct translation is:

*Саме під час цієї дискусії він висунув свою знану тепер теорію.*

Translation is often accompanied by removal or omission of articles and by certain lexical transformations, if as a result of their application the structure and word order is not changed in the sentence translated:

*This is the phenomenon of diffraction.*

*Це – явище дифракції.*

*It is one of the basic questions of any science.*

*Це є одним з головних питань будь-якої науки.*

#### **4.3. Grammatical Transformations in Scientific-technical Translation**

To avoid inadequate word-for-word translation (grammatical over-literal rendering – граматичний буквалізм) grammatical transformations should be used. Their use is essential for adapting the translation to the norms of the language of translation and making it adequate. Grammatical transformations are caused by various factors:

1. Difference in the ways of rendering information by English and Ukrainian sentences: lexical means in one language are expressed by grammatical ones in another.

2. Absence of grammatical elements, forms and constructions in Ukrainian: articles, gerundial constructions, formal object “it”. In English gender of nouns and adjectives, cases, etc., are absent.

3. Voluntary (unnecessary) expression of grammatical information in one of the languages: in Ukrainian information about the action in Present taking place in the moment of speech (English verb form Present Continuous) is not grammatically expressed.

4. Peculiarities of word compatibility (сполучуваність) and their functioning in word combinations and sentences: adjective *administrative* in word combination *administrative efficiency* is not translated “адміністративна ефективність” but “ефективне управління”.

Grammatical transformation means changing grammatical characteristics of a word, word combination or a sentence in translation. We distinguish *five* main types of grammatical transformations:

1. permutation (transposition or inversion - *перестановка*);
2. substitution (replacement – *заміна*);
3. addition (development – *додавання*);
4. omission (removal – *вилучення*);
5. complex transformation – *комплексна трансформація*.

1. Theoretically Ukrainian sentence has a free word order and the sentence consisting of four words *Завтра ми подивимось новий фільм* permits 36 variants with varying word order. Requirements of English grammar stipulate a strict word order and can not be changed.

**Inversion** (from Latin *inversio* – turning, overturn, replacement) or *permutation* is changing a strict word order in a sentence. Usually inversion is used for highlighting an element replaced in a sentence or for conferring a special meaning to the whole sentence.

Translator should distinguish the following three types of inversion: grammatical, semantic and stylistic.

a). *Grammatical inversion* is not used for expressing any additional semantic or stylistic nuances or shades, but first of all because inverted word order is the only way possible for the given grammatical construction. For example, interrogative form of English sentence without interrogative word requires putting auxiliary verb in the first place in a sentence: Did you read this book? Isn't it a fine day?

*Semantic inversion* may be used to single out something “new”, i.e. a semantic center of expression. This happens when there is no direct object in a sentence and the adverbial modifier is placed first:

*In the corner stood a long low table.  
Thus began their friendship.  
Up in that lake country were many, many lakes.*

In these sentences the group of words expressing “new” information is put in the end of the sentence the same way as in Ukrainian. Translation of semantic inversion is of no difficulty and is usually made word-for-word:

*В кутку стояв довгий низький стіл.  
Так почалась їхня дружба.  
Там, в тім краю, дуже багато озер.*

*Stylistic inversion* includes all cases of changing the word order for emphatic outlining this or that sentence member. It is often used in poetry. In O.S.Pushkin’s poem we read:

*«Минутных жизни впечатлений. Не сохранит душа моя...»,  
or «Под вечер, осенью ненастной В далеких дева шла местах...».*

Below there are typical examples of English stylistic inversion and its translation:

a). *Inversion of adverbial modifier* which is put in the first place, which is followed by an auxiliary part of predicate, its meaningful part follows the subject:

*Gladly would we now consent to the terms we once rejected.*

None of inversion in Ukrainina would express that which is achieved by *lexical intensification* (лексичне підсилення):

*З якою радістю (як охоче) ми б погодились тепер на ті умови, які ми попередньо відкинули.*

b). *Inversion of direct object* not always creates sharp emphasis , but in English it is a powerful stylistic device.

**Courage George II certainly had. (Th. Thackeray)**  
**В хоробрості Георгу II не можна було відмовити.**

**Money he had none. (E. Gaskell)**  
**Грошей в нього не було ні копійки.**

c). *Inversion of possessive pronoun*, which in its stressed predicative form is put into the first place in a sentence, and subject (noun) is taken into the very end. Extremely emphatic construction is obtained:

**Mine is a long and a sad tale.**  
**Розповідь моя довга й сумна.**  
**Ours is a totally different purpose.**  
**Мета наша абсолютно інша.**

d). *Inversion of prepositional adverb* (прийменниковий прислівник) is a powerful stylistic device, when prepositional adverb is put into the first place:

**Open flew the gate and in came the coach.**

The best way to render inversion is to use lexical-phasal intensification devices:

**Ворота розчинились навстіж і карета вже була у дворі.**

2. *Substitution* is often accompanied by another grammatical transformation – *replacement*, which is resulted in changing grammatical indications of word forms (e.g., instead of the form of singular the form of plural is used in translation), parts of speech (e.g., Infinitive in translation is transformed into Noun), members of sentence (e.g., Object is transformed into Subject in translation) and sentences (e.g., simple sentence is transformed into a complex one and vice versa):

**Much work has been done on the problem.**  
**З цієї проблеми написано багато праць.**

**Brakes must be applied to stop a car.**

**Щоб зупинити автомобіль, необхідно застосувати гальма.**

***This year has seen many great discoveries.***

***У цьому році відбулось багато великих відкриттів.***

Besides replacements of a word by a word combination, word combination – by a sentence, a number of sentences – by one complex sentence and vice versa are used in translation:

***I shall discuss those points in greater detail.*** Я розгляну ці положення докладніше.

***This is true also for the language used in the scientific area of culture.*** Це вірно також і для мови, яка використовується в науковому дослідженні культури.

***This is what makes them meaningful.*** Саме це й робить їх значущими.

***Einstein, too, confessed the same admiration for ancient geometry.*** Ейнштейн також зізнався, що й він теж був захоплений геометрією древніх.

***The conference was a veritable summit meeting. Only Bohr was conspicuously absent.*** Ця конференція була справжньою зустріччю у верхах, і лише Бора там явно бракувало.

3. **Addition** is a grammatical transformation resulted in increasing the number of words, word forms or members of sentence in translation. In the following examples word forms *applications* and *introduces* are translated by combination of two words.

***There are many different applications of this material.*** Цей матеріал застосовується у багатьох різних галузях.

***The mutual effect introduces a complex change.*** Перехресний вплив призводить до появи комплексних поправок.

Addition is used in translating Nouns (*intricacies* – “складні проблеми та заплутані питання”), Adjectives (*recurrent* “що періодично повторюється”), Verbs (*to solve* – “знаходити вирішення”), Adverbs (*theoretically* – “у теоретичному плані”), substantivized adjectives (*the intracellular* – “внутрішньоклітинне середовище”), words of other parts of speech and word combinations (*data rates* – “швидкість передачі даних”).

4. **Omission** is such grammatical transformation which is resulted in removing a certain speech element (not rarely this is a *pleonastic word*, word form, member of a sentence or a part of a sentence):

*The explosion was terrible while it lasted.* Вибух був жахливий.

*This is a very difficult problem to tackle.* Це дуже складна проблема.

5. **Complex grammatical transformation** is closely connected with vocabulary, with a considerable number of translational transformations having mixed character, i.e. in translation lexical and grammatical changes occur in parallel (*simultaneously* – *одночасно*). Such lexicogrammatical transformations are called *mixed* ones and consist of grammatical transformations mentioned above and different types of lexical transformations (*generalization, specification, contextual replacement*, etc.). In the following example grammatical transformation of replacing gerund by noun and a singular form of noun *research* by the plural form “*дослідження*” and lexical transformations of contextual replacement of the adverb *heavily* by “*широко*”, preposition *in* by preposition “*при*” and pronoun *I* by the pronoun “*ми*”:

*In identifying these features I relied heavily on previous research.* При визначенні цих ознак ми широко використовували попередні дослідження.

#### 4.4. Machine Translation

Automatic (machine, computer) translation is complicated through the ignorance of extra-linguistic factors by computer programs. This is a very serious impediment on the way to a high quality translation.

Computer translates *Clinton's rule* as „правило Клінтона” in analogy with „правило де Сосюра”, and not *правління*, though “rule” means both *правило* and *правління*. Computer does not know, that Clinton is a statesman of the U.S., its president. If it had known, then the translation could have been correct.

Similarly: “*hands of child*” and “*hands of clock*” in both cases will be translated as „руки”, when in the second case it should be translated as „стрілки”. Homonymy is currently being unsettled issue for the automatic translators.

Lexical meanings in one language (expressed by vocabulary units), in another language can be grammatical (expressed “by non-vocabulary means”). Even within the framework of one and the same language identical meanings in some cases can be expressed both by grammatical and lexical means:

*Having entered the room she found out a stranger.*  
and:

*After entering the room she found out a stranger.*

Absence of these or those grammatical (as well as lexical) means in one of languages does not create any insuperable hindrances in the process of translation.

The role of translator is very significant, and much is required of him in every way. He should be a highly educated person, have extensive and versatile knowledge. The interpreter of scientific and technical literature, naturally, should know well a given specialty; the interpreter, engaged in translation of newspaper and publicistic materials, should keep abreast of modern international events, to know political system, economy, geography of different countries, etc. Every interpreter should study literature, history, culture of other nations and especially the country, which language he translates from. He should know life, customs of this nation, i.e. he should be familiar with the so-called realities. Realities are understood as features of life, domestic economy, state system of every country, its customs, traditions, beliefs even prejudices – everything which creates its original, national image. This ignorance results in translation mistakes, discolours it, deprives it

of national colouring. It might also result in gross blunders creating false and sometimes repulsive impression of the country and its people.

It's clear that Leo Winner – the American translator of the novel by L. Tolstoy “War and Peace”, absolutely unfamiliar with Russian customs and traditions of the epoch, described by L. Tolstoy, makes a gross blunder when translating the following passage from the novel:

*Графиня, повертаючись у вітальню, подивилась на нігті та й **поплювала** з веселим обличчям. (Після того, як лікар сказав, що Наташа почувається краще і починає одужувати.)*

*The countess looked at her nails and **spat out**, and returned to the drawing-room with a happy face.*

L. Tolstoy implies a very peculiar “sign” (as if saving from putting the evil eye – „наврочити“), the interpreter transfers the word „поплювала“ as *spat out* – „сплюнула“. This mistake creates a wrong picture of culture, life and customs of Russian aristocracy of that epoch.

An interpreter should have general philological knowledge, as many problems of translation can be resolved only on a wide philological basis. Such training can protect the interpreter from mistakes. Interpreter should deeply know both languages. This statement is not a banality. In translation practice, unfortunately, the word-for-word or literal translation frequently occurs, and it still remains very undesirable phenomenon. In the deep knowledge of language the knowledge of its every aspect is implied: phonetics, grammar, lexicology, stylistics. Without them practically none of grammatical, lexical or stylistic problems can be resolved.

### **Questions for discussion:**

1. How to cope with lexical and grammatical ambiguity in translation?
2. What are the grammatical problems of scientific-technical translation?
3. What are the grammatical differences between English and Ukrainian?

4. What types of grammatical transformations are used in scientific-technical translation?
5. What is permutation?
6. What is substitution?
7. What is addition?
8. What is omission?
9. What is complex transformation?
10. What are lexical and grammatical problems of machine translation?

**Translate the following definitions into English:**

*Комп'ютерна лінгвістика* займається питаннями комплексного рішення таких науково-технічних проблем, як автоматичний інформаційний пошук, анотування та реферування ділових, науково-технічних та суспільно-політичних текстів та їх машинний переклад, створення автоматизованих навчальних систем і навчальних лінгвістичних автоматів. Наука ця порівняно молода. Зародилася вона в середині 40-х р.р. ХХ століття разом із першими ідеями про машинний переклад і сформувалася як наука в середині 50-х р.р. разом із першими результатами експериментів з машинного перекладу (1954-1955 р.р.). На теперішній момент вона накопичила вже достатній арсенал знань, взаємодіючи з такими науками як кібернетика, теорія перекладу, психологія, педагогіка, методика тощо. За своєю функціонально-комунікативною направленістю вона об'єднує три основних тісно взаємопов'язаних та інтегруючих напрямки: статистичну (обчислювальну) лінгвістику, інженерну лінгвістику та алгоритмічну (програмуючу) лінгвістику (комп'ютерну лінгводидактику).

*Плеоназм* – 1. Надлишковість виразу як постійна властивість мовної одиниці. 2. Багатослів'я, вираз, який містить однозначні а отже надлишкові слова (якщо тільки це не пов'язано зі стилістичним завданням, наприклад, в градації, побудованій на синонімії).

**Translate the following sentences into Ukrainian paying attention to polisemantic auxiliary words: *as, but, but for, either, neither, which*:**

*NB: as* може означати: *оскільки; так як; по мірі того, як; що стосується (as to); як; в тому виді, як; іноді може перекладатися дієприкметниковим зворотом (... as they took their seats — займаючи свої місця):*

- a) *As* we go further and further to the South it grows warmer and warmer.  
По мірі того як ми наближаємося до півдня...
- b) *As to* my mother's health it is much better. *Що стосується* здоров'я моєї матері...

1. Members were solemn *as* they took their seats: The Prime Minister gave a measured account of interests at stake and events of the past. *Neither* pace *nor* tone altered *as* he passed on to "what our next step should be." ("The New York Times")
2. The Premier's speech followed a weekend of warnings by the Chinese leaders in Peking *as* celebrations for New China's National Day got underway. ("Daily Worker")
3. The resolution considered it unnecessary — and so that part disappeared from the resolution *as* adopted. ("Economic Issues")
4. *As* stated in the program of the Communist Party of Great Britain, the aims of the working class are expressed both clearly and pointedly.
5. *As* released to the press, the communiqué was as softly toned as just only possible, *but* rumour has it that, there had been another communiqué which was withheld at the very last moment. ("DW")

*NB: but*— означає: *лише; but for* — *якби не*

6. He is *but* a child, do not be angry with him!
7. *But for* your help I shouldn't be able to understand this.
8. He is anything *but* a good poet.
9. Woods grew on *either* side of the river.
10. *However* tired you are, you must finish your work.

11. Yesterday my little son went out of the house to play without his overcoat. Now he recovered from pneumonia only a short time ago which will easily make you understand how anxious I was *for* him.
12. Who will come with me, your brother or your sister? — *Neither*. They are both busy.
13. The weather is very bad today, *which* prevents us from taking a long walk.
14. *Where* a young bibliographer may make a mistake, a more experienced one will find the *matter* easy.
15. *Every* student *whether* of the junior or senior courses must attend the lectures regularly.

## TOPIC 5. UNITS OF TRANSLATION

### 5.1. Classification of Translation Units

The major task of the translator is to find a minimum language unit in the original text (this does not mean the simplest one), which must be translated. In translation theory this unit is called *the unit of translation* and corresponds to *language levels* in linguistics. It is a unit in original language (source language, SL), which has an adequate equivalent in target language (TL). Such unit may have a complicated form, i.e. it may be composed of simpler language units in the original text. But its parts, if taken separately, are not translated. It means that in TL one can not find equivalents to them, even if in the SL they have their own, relatively independent meanings. Each word, taken separately in word-combinations, given below, does not mean what the entire expression does. Here a word-for-word translation is inadmissible. It means we must not descend here to the word level, but consider the expression on the level of word-combinations; otherwise we will get nonsense, unreadable literal translation:

**On cloud nine** – very happy: *When he got his promotion, he was on cloud nine.*

**At loose ends** – restless, unsettled, unemployed: *Jane has been at loose ends ever since she lost her job.*

**To be at sea (about smth.)** – confused, lost and bewildered (as if one were lost at sea): *Mary is all at sea about getting married.*

**To be at sixes and sevens** – disorderly, lost and bewildered: Mrs. Smith is at sixes and sevens since the death of her husband.

**Begin to see the daylight** – to begin to see the end of a long task: *I've been so busy. Only in the last week have I begun to see daylight.*

Every level of language hierarchy assumes a certain (ascending) position in the language hierarchy and includes the previous levels. Each language level has its own translation units.

In linguistics we used to think, that a morpheme is a minimum meaningful unit. Even phoneme as a minimum meaningful unit, counts for nothing, though we dare prove the contrary. In translation theory the level of intonation (interpretation) is also a unit of translation. The following units of translation are distinguished by scholars:

1. level of intonation in oral translation (interpretation);
2. level of phonemes (for written language – graphemes);
3. level of morphemes;
4. level of words;
5. level of word-combinations;
6. level of sentences;
7. level of text.

Accordingly, we are interested in the translation on the level of intonation, phonemes (graphemes), morphemes, words, word-combinations, sentences and a text.

## **5.2. Level of Intonation**

The level of intonation is not considered by linguists as a constituent part of the language hierarchy, but in the translation theory it should be paid attention to and analyzed. The level of intonation does exist and has a specific, if not great, influence on our speech. Intonation can impart more information, than our words. Vibration of vocal cords – membranes, says sometimes more, than words. Intonation is capable of

exacerbating or exaggerating things said, to neutralize or even distort them, disfigure words said – to change their meaning into something absolutely contrary. Intonation reflects our sub-consciousness. It is the very thing, which unites us with the fauna – world of animals. Animals do not understand meanings of words; they identify intonation and react to it. Different groups of animals produce monotonous sounds, their set being limited. Cocks crow, cows – moo, pigs – grunt. Can anyone say much by means of these sounds? But the set, pallet of intonation is infinite in them. The main thing is not *what* pigs “pronounce” while grunting, but *how*? In the newspaper “Komsomolskaya Pravda” there was an article “*Who Killed Kennedy?*” Its main idea is following: it does not matter what a man tells his dog, but how he says it, with what intonation. One man had a dog, which did not react to any of his commands, though it was of a high pedigree. Just because nobody trained it. Still it reacted to the only command and hearing it approached its master and sat down beside him. This happened every time when its master in tone, which did not stand any arguing or negations, asked his dog, “*Who killed Kennedy?*” It sounds funny, but the article proves the fact that animals understand intonation and not the words said.

The sound “O” can be pronounced with at least forty different intonations, and each of them will have a definite meaning, sometimes much information, which is impossible to compress into one sentence. Intonation and music have much in common. Musical composition can be small, but explanation to it, a critical analysis, may cover dozens of pages. Music and intonation are difficult to explain by words, when we just listen to them we feel how they pronounce to our mind and our heart.

Intonation says much more, than words. We have the expression “to read behind the text” or “between the lines”. A person says something, but his intonation, the way he says it, says something different, it unveils the true meaning of words. It is intonation, and not words, which discloses character of a person, his attitudes, true emotions, etc. So, what is said and how it is said are two big differences, as they say in Odessa. Regarding Odessa and its humour, which is in general is based on a specific Odessa intonation, which might say soooo much. We remember in one of Kartsev’s monologues there is an old a bit naughty joke:

*Two very old men are passing by a very old house, in which before the revolution there had been a brothel. One of the elderly sighs heavily (specific intonation). Another old man interrupts him impatiently, "Oh, the hell, stop reminding me, as if I do not remember!!!"*

Intonation would unveil absolutely opposite to what is said, fully turning round the entire meaning. There are many anecdotes, where the major humour is based on intonation.

Intonation is music of language. We, translators, must have ear to it, to perceive correctly and reproduce it in translation. We are learning to give ear to language music, its intonation diversity, feel this music by heart, in case we have a desire, inspiration, love to language and the people, who listen to us.

The translator should not overact with intonation. He should imitate intonation, and not distort it or put different stresses or accents.

### **5.3. Translation on the Level of Phonemes/Graphemes**

*Phoneme* is a sound of spoken language, which in the written language refers to a *grapheme*, or a letter symbol. Phoneme or grapheme is not a carrier of independent meaning. In language it plays only a meaning distinguishing role. But, nevertheless, in translation practice there are cases, when phonemes (or graphemes) become the translation units. Phonemes of SL are replaced by phonemes which are the closest to them in articulation and acoustic properties in the TL (or graphemes in the SL are replaced by the graphemes in the TL, which convey the identical sounds). For example, in the English name *Ruth* it is possible to pick up to each phoneme the ones closest in articulation and sounding in Ukrainian. In Ukrainian it will sound like *Рут*, in Russian – *Руть*. Greek letter *beta* [β], read differently depending on the place in a word, therefore different spelling and pronunciation are observed in languages: Basil – Василь, Benjamin – Вен'ямін, Martha – Марта and Марфа.

To each phoneme of the outgoing word we find an equivalent in phonemic storage of Ukrainian, in other words, here a phoneme comes forward as a translation unit.

The type of translation, where the correlation between units of SL and TL is established on the level of phonemes, is called *transcription*.

In case, when the correlation is established on the level of graphemes, i.e. of the graphic form or spelling of an outgoing word, and not of its pronunciation, then we speak about *transliteration*.

For example, a proper name *Lincoln* is transliterated in Ukrainian as [Лінкольн]. We just substitute the English graphemes by the Ukrainian ones; we transliterate its graphic form, (because if we use transcription, then this word will look like [Линкен], because it sounds in English just like this).

It should be noted, that the pure use of only the transcription or transliteration is rare in language practice. As a rule, combination or mixed variants of both devices occur. Consequently, the English surname “*Newton*”, which sounds and is written as „*Ньютон*”, combines in itself both transcription and transliteration. Because the transcription of the word is [Ньютен], and transliteration in its pure form is „*Невтон*” and this is how this word had been pronounced in the Old Russian state (in his ode Lomonosov calls the talented Russian youth as „*быстры разумом Невтоны*”).

On the level of phonemes/graphemes we translate personal names, geographical names, names of celestial bodies, organizations, hotels, restaurants, newspapers, magazines, steamers, aircraft, as well as special terms of different scientific domains – lately these are Computer Sciences: трафік, хост, інтерфейс, сервер, сканер, картридж, опція, бут, кеш, в’юер, провайдер, мультимедія, etc. The translator lacking the ready made equivalents is forced to create “occasional” equivalents, and to resort to transcription/transliteration (non-experts propose the words like „делете“, „ескапе“ having their cut prototypes on a keyboard “Esc.” and “Del.”, etc.), where phoneme becomes the unit of translation.

Regarding geographical names, one should be careful here: „*Hook Head*” is translated as „*Хук Хеђ*” (not „*Гачкоподібна голова*”), but “*Cape of Good Hope*” is translated as „*Мис Доброї Надії*”. Similarly, the names of organizations are translated by means of transcription/transliteration fully or partially, but in both cases consulting the related reference books to find the precedent is required:

*British Petroleum – Брітіум Петролеум,  
United States Steel Corporation – ЮССК,*

*Kamsley Newspaper Limited – Газетний концерн (трест)  
Кемзлі.*

Celestial bodies are transcribed, but constellation names, signs of the zodiac are translated:

*Діва – Virgin, Лев – Lion, Терези – Libra.*

In geographical names hyphens are commonly used in translation:

*Stratford on Avon – Стретфорд-он-Ейвон.*

German poet Heine is rendered as *Гейне*, instead of *Хайне*, Heinrich – *Генріх*, instead of *Хайнріш*.

Ships and spaceships *Apollo, Endeavor, Discoverer* are translated as *Аполло, Індевор, Дискаверер* (not „Дослідник”), because nomination, and not interpretation of the meaning are significant in the given case.

There are also exceptions in translating English personal names. Names *George, Charles, William, James* in Ukrainian refer to *Джордж, Чарльз, Вільям (Уільям), Джеймс*. But when these names mean the English and other kings, then they are interpreted as *Георг, Карл, Вільгельм* and *Яков (William the Conqueror – Вільгельм Завойовник, James Stuart – Яков Стюарт, etc.)*. English names *Abraham, Isaac, Moses* are interpreted as *Абрахам, Айзек, Мозес*, but when they mean biblical characters, and then they must be translated as *Аврам, Ісак, Моїсей*.

Sometimes phoneme is used as carrier of specific semantic information. In this case a phoneme or grapheme is transformed into the word with a certain meaning:

*Veni, vidi, vici – прийшов, побачив, переміг.*

*My husband lives under the law of three T: Телевізор, Тахта, Тапочки.*

*Students live under the law of three 3: Зазубрив, Здав, Забув.*

Americans very well know the law of three R 's:

*A recent study has shown that 15% of high school graduates in America today are functionally illiterate; they lack the basic reading, writing and arithmetic skills to perform the simple tasks... It is now felt that the new teaching methods and curriculum changes that were introduced at that time have failed miserably. Now, they say, is the time for reform and a return to the basics of three R's.*

In spoken variant the first two words are pronounced with initial sound [r] and the word "arithmetic" has colloquial variant "rithmetic".

One more very important observation: phonetic structure of words plays an extremely important role in poetry and really remains a very complicated problem for translators. All the poets and writers pay extraordinary attention to the phonetic organization of their works. Repetitions and combinations of certain vowels or consonants create a specific atmosphere of a poetic work – mystic fear (e.g.: vowels O, U), horror, nostalgia, gladness, cheerfulness, etc. Let us recall a tongue-twister or rapid speech: *Карл у Клары вкрав корали*. In Edgar Po's mystic poem "Black raven" („Чорний ворон“) where there are many hissing consonants **h**, **sh** as well as **ch** and **r** – which say for themselves which are correctly preserved in the Russian translation).

Russian poet Vysotsky V. was successful in playing upon sounds in his poems, their rhythmic repetitions being impressive:

*„Небосвод, кол-лло-кол-лла-ми раскол-лло-тый...“.*

In Edgar Po's "Chime" everything is constructed on onomatopoeia. Poem charms with richness of assonance, alliterations or initial rhymes e, vocabulary and phrasal repetitions, rhythmic combinations:

*Hear the sledges with the bells, –  
Silver bells!  
What a world of merriment their melody foretells.  
How they tinkle, tinkle, tinkle,  
In the icy air of night!  
While the stars that over-sprinkle*

*All the heavens, seem to twinkle  
With a crystalline delight.  
Keeping time, time, time,  
In a sort of Runic rhyme,  
To the tintinnabulation that so musically wells  
From the bells, bells, bells, bells,  
Bells, bells, bells, –  
From the jingling and the tinkling of the bells.*

This chime, imitation of sounds, constantly accompanies every translator, who dares translate it. In 1905 Bryusov transferred the phonetic sounding of the Po's poem as well as its basic images: motion of sledges, frosty air, star sky, allegory of time:

*Внемлешь санок тонким звонам,  
Звонам серебра?  
Что за мир веселий предвещает их игра?  
Внемлешь звонам, звонам, звонам  
В льдистом воздухе ночном,  
Под звездистым небосклоном,  
В свете тысяч искр, зажженном  
Кристаллическим огнем, –  
С ритмом верным, верным, верным,  
Словно строфы саг размерным,  
С перезвякиваньем мягким, с сонным отзывом времен,  
Звон, звон, звон, звон, звон, звон, звон,  
Звон, звон, звон,  
Бубенцов скользящих санок многозвучный перезвон.*

For comparison there is one more translation of V. V. Koptilov is proposed:

*Слухай санок передзвін –  
Срібний дзвін!  
Скільки сміху, скільки світла нам віщує він!  
Тільки днів, днів, днів  
У ясну морозну ніч!  
Зорі сяють у глибіню,  
Промінь лине в темну тінь*

*І летить до наших віч.  
Відгомони лун,  
Наче строфи давніх рун,  
У музичнім передзвоні стрівся з тоном  
Тон без змін.  
Слухай дзвін і знову дзвін,  
Дзвін, дзвін, дзвін –  
Мелодійний і веселий передзвін.*

„Осіньня пісня“ by the French poet Verlen is very melodious, refined, ideal, with the sound “o” repeated many times to create the atmosphere of grief and sorrow:

<i>Les sanglots longs</i>	Tout suffocant
<i>Des violons</i>	Et blême, quand
<i>De l'automne</i>	Sonne l'heure,
<i>Blessent mon cœur</i>	Je me souviens
<i>D'une langueur</i>	Des jours anciens
<i>Monotone...</i>	Et je pleure.

Et je m'en vais  
Au vent mauvais  
Qui m'emporte  
Deçà, delà  
Pareil à la  
Feuille morte.

Sounds impart melancholy, nostalgia, and feeling of untimely death.

The following is P. Grabovsky's interpretation of the poem with much invention, shift in stylistics and meaning and still beautiful:

<i>Хмура осінь, голосіння</i>	<i>Проминуло життя втішне;</i>
<i>Безвідрадне світлове</i>	<i>Ледве дишу, весь поблід;</i>
<i>Зворушає знов</i>	<i>Спогадавши про колишнє,</i>
<i>боління,</i>	<i>Гірко плачу йому вслід.</i>
<i>Моє бідне серце рве.</i>	

*Що ж? До краю треба плутать;  
Вітер лютий дме в кістки,  
Мов те листя мене крутить  
Та швиря на всі боки.*

Below there is M. Tereshchenko's translation with much shifting though but in many instances much better than previous one:

<i>Скорбне ридання</i>	<i>Весь я холону,</i>
<i>Скрипок до рання,</i>	<i>Стигну від дзвону,</i>
<i>Пісня осіння –</i>	<i>Блідну з одчаю,</i>
<i>Серце вражає,</i>	<i>Згадки ж юрбою</i>
<i>Втомно гойдає,</i>	<i>Мчать наді мною –</i>
<i>Мов голосіння.</i>	<i>Тяжко ридаю.</i>

*Вийду я з хати.  
Вітер проклятий  
Серце опалє  
Кидає, крає,  
Наче змітає  
Листя опалє.*

Poem is constructed on sounds of repetition, which create a unique atmosphere of dying nature versus death of a human. The poet was grieving over his own departure.

Here is the N. Minsky's translation (1903), a real masterpiece with preserving almost all the nuances of the original text, stylistical, semantic, phonetical and rythmical:

<i>Осенний стон –</i>	<i>Томлюсь в бреду,</i>
<i>Протяжный звон,</i>	<i>Бледнея, жду</i>
<i>Звон похоронный –</i>	<i>Ударов ночи.</i>
<i>В душе больной</i>	<i>Твержу привет</i>
<i>Звучит струной</i>	<i>Сны и прежних лет,</i>
<i>Неугомонной.</i>	<i>И плачут очи.</i>

*Под бурей злой  
Мчусь в мир былой  
Невозвратимый,  
В путь без следа –  
Туда, сюда,  
Как лист гонимый.*

F. Sologub (1923) has found exactly the same words, the same method of their linking, and the same unsurpassed melodiousness:

<i>О, струнный звон, Осенний стон, Томный, скучный. В душе больной Напев ночной Однозвучный.</i>	<i>Туманный сон Былых времен Ночь хоронит. Томлюсь в слезах, О ясных днях Память стонет.</i>
--	--

*Душой с тобой,  
О ветер злой,  
Я, усталый.  
Мои мечты  
Уносишь ты,  
Лист увялый.*

V. Bryusov (1873-1924) proposed two variants of translation, one of them being more widened, extended if compared with original and with constant rhythm and meter. In the second translation lexical imprecision is based on principle as the poet belongs to the clan of symbolists:

1.

<i>Долгие пени, Скрипки осенней, Зов неотвязный Сплю, холодею, Вздрыгнув, бледнею С боем полночи. Вспомнится что-то.</i>	<i>Сердце мне ранят, Думы туманят, Однообразно. Выйду я в поле. Ветер на воле Мечется, смелый. Схватит он, бросит,</i>
--	--

*Все без отчета  
Выплачут очи.*

*Словно уносит  
Лист пожелтый.*

2.

*Осени стон,  
Как похорон  
Звон монотонный,  
Там, за окном,  
Все об одном  
Плачется сонно.*

*С боем часов  
Вздвогну. То зов  
Воспоминаний.  
Много теней  
Прожитых дней  
Жаждет рыданий!*

*Выйду, брожу,  
В сумрак гляжу,  
Плачет он, просит...  
Я – одинок!  
Словно листок  
Ветер уносит.*

Children love the so called desemantized words, words without any meaning, just a set of sounds, and this phenomenon is observed in all the nations. They make up just brilliant games starting from meaningless hand-count, which has its specific and important purpose – to develop their articulation apparatus, improve memory through learning, stir up imagination, creativity, etc.:

*Эныки, бэныки, ели вареники...*

От:

*Гоп, цоп, сайды, брайды, рита,  
У малайды, брайды, рита  
У мальчишки бришки, рита  
У малайды, гоп-цоп.*

Or the English children's rhymes:

*Hoddley, poddley, puddle and fogs,  
Cats are to marry the poodle dogs...*

**Eeny, weeny, winey, wo,**  
*Where do all the Frenchmen go?*

**Hickory, dickory, dock!**  
*The mouse ran up the clock,  
The clock struck one,  
The mouse ran down.  
Hickory, dickory, dock!*

These rhymes are quite translatable as in translation you may arbitrarily combine any rhymed words not necessarily the ones present in original:

**Hey diddle, diddle,**  
*The cat and the fiddle,  
The cow jumped over the moon  
The little dog laughed  
To see such sport,  
And the dish ran away with the spoon.*

**Чудеса в решете**

*Играет кот на скрипке,  
На блюде пляшут рыбки,  
Корова взобралась на небеса.  
Сбежали чашки, блюда,  
А лошади смеются.  
– Вот, говорят, какие чудеса!*

*(Пер. С.Маршака)*

**Ченуха**

*Эй, о люли – люли,  
Котята на стуле,  
Баран к луне подскочил!  
Хочет щенок:  
Какой прыжок!  
А стакан побежал что есть сил!*

*(Пер. Ю.Хазанова)*

Tongue-twisters, sputters are very popular among children and their number is countless:

**Never trouble trouble**  
**Till trouble troubles you.**

*It only doubles trouble,  
And troubles others too.*

Two translations of the rhyme are proposed and you are invited to choose the better variant of translation:

**Морока**

*Не варті клопоту турботи,  
Поки тобі не припечуть:  
Турбота лиш подвоїть клопіт,  
Від нього й інші не втечуть.*

**Мало клопоту**

*Хто клопочеться про клопіт,  
Коли клопіт спочиває,  
Має той подвійний клопіт,  
Інші також клопіт мають.*

The level of phonemes should not be underestimated, otherwise something very marvellous and charming will be lacking in the translations of poetry.

**Questions for discussion:**

1. What is the main peculiarity of translation units?
2. How many units of translation are differentiated? Enumerate them.
3. Why is the level of intonation important in interpretation?
4. What is transcription and transliteration?
5. What are the problems of translating proper names?
6. What role does the level of phonemes/graphemes play in translating poetry?

**Translate the portion from the famous S. Coleridge's (1772-1834) poem "The Rhyme of the Ancient Mariner" preserving stylistics, meanings and rhyme:**

*The ship was cheered, the harbor cleared,  
Merrily did we drop  
Below the kirk\*, below the hill.  
Below the lighthouse top.*

*The Sun came up upon the left,  
Out of the sea came he!  
And he shone bright, and on the right,  
Went down into the sea.*

*And now there came both mist and snow,  
And it grew wondrous cold:  
And ice, mast-high, came floating by,  
As green as emerald.*

*And a good south wind sprung up behind;  
The Albatross did follow,  
And every day, for food and play,  
Came to the mariners' hollo.*

*The Sun now rose upon the right:  
Out of the sea came he,  
Still hid in mist, and on the left  
Went down into the sea.*

kirk\* (Scottish) – church

**Choose one the following nursery rhymes for literary translation:**

***Jerry Hall***

*Jerry Hall,  
He is so small,  
A rat could eat him,  
Hat and all.*

***Jumping Joan***

*Here am I,  
Little jumping Joan;  
When nobody's with me  
I'm all alone.*

***Marching***

*March, march, head  
erect,  
Left, right, that's  
correct.*

***Molly, My sister,  
and I Fell Out***

*Molly, my sister,  
and I fell out,*

***Little Clotilda***

*Little Clotilda,  
Well and hearty,*

***Punch and Judy***

*Punch and Judy  
Fought for a pie;  
Punch and Judy  
A knock in the eye,*

*And what do you think it was about?  
She loved coffee, and I loved tea,  
And that was the reason we couldn't agree.*

*Thought she'd like To give a party.  
But as her friends Were shy and wary  
Nobody came But her own canary.*

*Says Punch to Judy,  
Will you have any more?  
Says Judy to Punch,  
My eye is too sore.*

*Cocks crow in the morn  
To tell us to rise,  
And he who lies late  
Will never be wise;  
For early to bed  
And early to rise  
Is the way to be healthy,  
And wealthy, and wise.*

*I'll eat when I'm hungry  
And drink when I'm dry;  
If trees don't fall on me,  
I'll live till I die.*

***Oats and Beans and Barley***  
*Oats and beans and barley grow!  
Oats and beans and barley grow!  
Do you or I or anyone know  
How oats and beans and barley grow?*

First the farmer sows his seed,  
Then he stands and takes his ease  
Stamps his foot and claps his hands,  
And turns around to view the land.

**Translate the following sentences paying attention to conversion which means changing the syntactical function of a word (e.g.: book (книжка) *n* → to book (заговляти) *v*):**

1. *I papered* my room yesterday.
2. I have *watered* my flowers.
3. The hospital *houses* 500 patients.

4. The goods have been *tabled*.
5. Don't *gas* so much.
6. I have *a cut* on my cheek.
7. *He has a burn* on his leg.
8. *The test run* of the locomotive was very successful.
9. There is *a give* in the beam.
10. He went through *the cold* and through *the damp*, never afraid of catching *cold*.
11. *The then* President of the United States was Lincoln.
12. Don't *syrup* water!
13. Don't *water* syrup!
14. *The dog spotted* the hare.
15. Jones was one of the best engine-drivers of that line. And Peter who *fired for* him was considered a first-rate worker too.
16. The train *steamed out* of the station.
17. He *thundered out* a command.
18. I prefer to *pencil* that note, because, otherwise, I'll *ink* my fingers with your bad penholder.
19. I don't like his *looks*. That *red* in his cheeks speaks of T.B. (tuberculosis).
20. The cow has been *milked*.
21. He *clerked* at a small factory.
22. Your hat wants a *brush*.
23. *It's a mere nothing*.
24. *It's a good buy*.
25. I don't like the *feel* of flannel of my skin.
26. Give your horse *a feed* (give a read, give a thought).

## TOPIC 6. TRANSLATION ON THE LEVEL OF MORPHEMES

### 6.1. Morpheme as a Unit of Translation

In some cases morpheme becomes the unit of translation. It means that for every morpheme of the word to be translated a certain morpheme in the word of the target language should be found. For example, the following correlation of morphemes is easy to set for the pair of words: *ball* – *м'яч*, *balls* – *м'ячі*, where the root of the word *ball* corresponds the root *м'яч-*, and the morpheme of plural *-s* corresponds the morpheme of plural *-і*. The same accordance can be observed and applied when translating the English word *backbencher* – *задньоскам'єчник*: *back-bench-er* – *задньо-скам'єч-ник*.

This type of translation is still more seldom, than the translation on the level of phonemes: morphological structure of semantically equivalent words in different languages usually does not coincide, especially in the domain of grammatical (word-changing and word-forming) morphemes, their set being different in different languages.

The terminological systems make exception, especially medical sciences (MS) and chemistry. In general, any vocabulary, in which the international (of Latin and Greek origin) morphemes are present, is translated with preserving these morphemes. For example morpheme *-ома* in MS in the words: *аденома*, *саркома*, *глаукома*, *фіброміома*, *карцинома* indicates that these are tumours, either malignant or innocent tumours. Medicines like *пеніцилін*, *ампіцилін*, *цефазолін*, *стрептоміцин*, *фурацилін*, *гентаміцин*, *олететрин*, *еритроміцин*, etc., belong to antibiotics, and medicines *нітрогліцерин*, *нітронг*, *нітросорбід*, *нітромак*, *тринітролонг*, which include nitrogen are vascular dilators and spasmodic.

Though, there is an enormous amount of exceptions and lack of logic: names *Julius* and *Juvenalius* are translated as *Юлій* and *Ювеналій*, and such names as *Матезіус* and *Авенаріус* remained with Latin morphemes.

In the scientific technical literature roots and prefixes are the most informative. A great number of roots and prefixes are of Greek and Latin origin, even if terms are adopted from English, German, French, Russian or other European languages. Clear understanding of original roots and prefixes helps and redounds to present information in a mono-semantic way (without additional meanings) and perceive it adequately:

**ambi** (lat.), **amphi** (Gr.) – [on both or all sides] – ambiguity, ambience;

**Quasi** (Lat.), **pseudo** (Gr.) – [conventionally “as if”] – quasi-instruction, quasi-language, pseudonym, pseudocode;

**para** (Gr.) – [near, beside, in parallel] – paragraph, paradox, paradise, parameter;

**ortho** (Gr.) – [strait] – orthogonal – прямокутний, ортогональний, orthodox – ортодоксальний, православний, orthographic, orthopedist – ортопед;

**de, di** (Lat.), **apo** (Gr.) – [deviation, deflection from the direction] – apocryphal – апокрифічний, неканонічний, сумнівний;

**dis, des** (Lat.), **-ana** (Gr.) – [divergence (розходження „роз“)] – anabranch – протока ріки, що вертається в своє ж русло, anachronism, anaplasty – пластична хірургія, anathema – анафема, відлучення від церкви, прокляття, anatoxin – анатоксин;

**co** (Lat.), **si, sy** (Gr.) – [convergence of directions] – syllogism;

**demi** (Lat.), **semi** (Gr.) – [half, by halves] – demi-circle, semicircle – нівоколо.

The number of *diminutive suffixes* in the English language is not numerous and some of them are unproductive. The following suffixes are looked upon as the diminutives: *-erel, -ette, -kin, -ling, -y(-ie)*:

**-erel** – is unproductive and is met in a few words: *cockerel, pickerel*;

**-ette** – is comparatively rare and mainly in the USA: *kitchenette, essayette, leaderette, cigarette, chemisette, wagonette*;

**-kin** – is unproductive and rare: *lambkin, pankin*;

**-let** – the most widespread and productive suffix: *wavelet, booklet, flatlet, streamlet, kinglet*;

**-ling** – forms nouns with diminutive and sometimes disdainful meaning: *sapling, youngling, starveling, princeling, nurseling, foundling, nestling, suckling* (especially in the word combination “babes and sucklings”, *kingling*;

**-y(-ie)** – forms the nouns with diminutive and hypocoristic/endearment meanings: *grannie, girlie, lassie, dearie, sweetie, shorty, mummy, hubby, mousie, nanny, daddie, laddie, birdie, piggy, doggy (doggie), sonny, auntie, fatty, mannie*. This suffix may be added to the proper names: *Annie, Betty, Billy, Davy, Fanny, Jacky, Jenny, Jimmy, Johnny, Tommy, Willie, etc.*

Some adjectives adopt the diminutive suffix **-ish**, mainly the ones denoting colors: *whitish, yellowish, reddish, grayish, etc.*, though there are other adjectives denoting the lower degree of some quality, which adopt the same suffix: *biggish, largish, baldish, prettyish, oldish, fattish, coldish, etc.* The adjectives with a negative meaning may have the same suffix as well: *thievish, rudish*.

## **6.2. Some Insights into How to Become Word-conscious**

Wilfred Funk said, “The more words you know, the more clearly and powerfully you will think and the more ideas you will invite into your mind.” Problem number one in training would-be interpreters is to help trainees memorize as many words as possible in order to be effective communicators and interpreters. There isn’t any universal recipe how to cultivate this ability. There are many ways of doing it. To my mind one of those methods to impart, implant that word sensitivity and language intuition is to analyze the etymology of words, the meaning of their constituent parts, Latin and Greek words and morphemes in particular. We know very well that Latin is not taught in sufficient volume and Greek is neglected totally in our Schools and we are those who have to fill up that gap somehow.

Latin and Greek have contributed thousands of words into English Vocabulary, and their basic importance can hardly be exaggerated. Practically any term we use connected with knowledge or arts, with religion or education, is of Latin or Greek origin. The everyday words in English that refer to home, family, or domestic economy are mostly from the Anglo-Saxon, but even here there is an important Latin influence.

Some of the words in English can be traced to a remote past, some have histories that began yesterday or are even beginning today. The borrowing from the endless treasure of those languages has never

stopped and it is not going to stop because new ideas, meanings, objects and situations are being born non-stop. It doesn't matter whether those are slow changes, swift new coinages of science or slang, ancient or recent borrowing – together they give flexibility, power and beauty to English, the richest and most widespread language of all time.

More than 50% of the words we use today are derived from these two classical languages. Learning some basic root words, prefixes and suffixes can repair this serious weakness in students' command of English. Knowing them will help to increase their "word power" in English, gain a keen awareness and understanding of thousands of English words, both common and not so common, derived from Latin and Greek. As usual those words, at first sight, seem too much sophisticated, abstract, uncoordinated, dissimilar and, as a result, hard to memorize. As soon as students find out common roots or affixes, similarities, familiar forms and meanings, they start feeling the words; they become word conscious and will never forget those words.

We are the ones who should stir up that curiosity about words, not only about their meanings but especially about their origins to help build a larger.

We distinguish two basic types of morphemes, which are minimal units of meaning: roots and affixes. We know pretty well the properties of the latter:

- Subordinate part of word
- Not necessarily present in words
- Multiple affixes can occur in a word (e.g.: *in-divis-abil-ity*)
- Dependent (bound) elements
- Can either precede or follow their roots (prefixes and affixes, respectively)
- Have more "schematic" (non-specific content).
- 

### 6.3. Latin and Greek Prefixes

The number of prefixes is comparatively limited and countable. The meanings of their synonymous pairs are quite clear anyway:

<i>Latin</i>	<i>Greek</i>	<i>Interpretation</i>
Ambi	Amphi	On two or all sides – 3 обоx (ycix) бoкix

Super, ultra	Hyper, epi	Over, above – понад
Contra	Anti	Against, in opposition to – проти
Extra	Exo	From inside – із середини
Trans	Dia	Through, beyond – крізь
Inter	Meta	Between – між
Quasi	Pseudo	As if – начебто, як би
Intro	Endo	To inside – в середину
Infra, sub	Cata, hypo	Under, below, beneath – під
Ex, ab	Apo	Deviate, diverge, move away from – відходження
Re	Ana	Repeated rotation – переобертання
De, dis	A	Diverge, “away from” – розходження
Co	Sy	Convergence сходження

There are some other Latin prefixes:

*Ad, in (L.) = en (Gr.)* – “towards”, “in the direction of”

*con* – “together”, “with”

*e(x)* – “out of”

*iuxta* – “near”, “close to”

*ob* – “towards”

*prae* – “before”

*pro* – “onward”, “forward”, “in favour of”

*se* – “away from”

Students should be acquainted with the main suffixes:

*-ar, -er, -or* – active doer,

*-ant, -ent, -ance, -ence* – the one influenced by the action  
(passive)

*-age* – result of forced action

*-tion, -sion* – action (process)

*-able, -ability* – ability, power, capacity to act actively.

The most interesting morphemes are roots which possess the following properties:

- Main part of word
- Must be at least one in a word
- In English limited to two in a word
- Can occur independently (free roots)
- Position is relatively free with respect to other roots (cf.: *photograph* vs. *telephoto*)
- Tend to have richer, more specific semantic content.

#### 6.4. Latin Roots

Root is the core of a word – stable and unchangeable in terms of meaning, and affixes add some shadow of meaning but do not influence the meaning of a root or change radically the meaning of the whole word, therefore the meaning of the whole word is highly predictable and can be deduced in a descriptive way, if the exact translation is unknown.

English words are coined of morphemes, combined in a variety of ways. Sometimes they are borrowed ready-made, sometimes created for specific purposes as in scientific-technical terminology. The most important task for any interpreter/translator is to be able to understand and explain the meanings of the most frequently used roots in combination with affixes. Understanding the meaning of a root as a main informative part of a word (lexical core of a word) is extremely helpful for understanding the whole word in general. Both in classical languages and English each root is normally assigned one interpretation, which is strictly reserved for it. Once the root has merged with morpheme and formed a word, its interpretation shifts due to the meaning of a morpheme. The words which seem absolutely unrelated, meaningless or heterogeneous appear related by common morphemes, meaningful and uniform. They do not require meaningless and useless cramming. Students start feeling the words and apprehend them as familiar to them. The language as a whole gets closer as its words make more sense.

As soon as the students learn main affixes and roots it proves expedient to give them certain tasks on constructing the words giving them definitions Ukrainian first then in English and they were giving ready-made words:

**Акт, ект – діяти**

Дез-**акт**-ив-ація – дія з відхилення дієвості

Транз-**акція** – опосередкована дія

Контр-**акт** – протидія

Де-ф-**ект** – відхилення від потрібної дії

**Вен – іти**

**Вен**-тил-яція – забезпечене проходження (повітря)

А-**ван**-с – до проходження

Ад-**вен**-тист – той, хто чекає прищестя

Кон-**вен**-ція – спільна хода до чогось

Students should be paid attention to the fact roots may have different vowels. In old languages as a rule consonants were fixed in writing not vowels – this we find now in the Arabic and Hebrew languages – vowels are not indicated in a written form, because they are unstable and changeable: молоко – малако – млеко- milk, but the combination of consonants *mlk* is stable.

**Вар, вер – міняти**

**Вер**-сія – видозміна

**Вар**-іант – результат видозміни

Ди-**вер**-сія – відхилення від потрібної дії

Кон-**вер**-сія – спільна (супутня) версія

Кон-**вер**-т – предмет супутньої версії

Ре-**вер**-с – перезміна напрямку

**Ви – бачити**

**Ви**-део – те, що бачать

**Ви**-за-**ви** – двоє, які дивляться один на одного

А-**ви**-зо – зроблене очевидним

Де-**ви**-з – виділене для огляду

Ди-**ви**-зія – окремо видне (виділене)

Ди-*vi*-дент – результат виділення  
Про-*vi*-зія – передбачене  
Ре-*vi*-зія – переоглядання  
Теле-*vi*-зор – пристрій для телекобачення

*Scrip (L.), graph (Gr.) – write*

De-*scrip*-tor – from written  
Manu-*script* – written by hand  
Trans-*cript*-ion – rewriting  
**Graph** – element of symbolic description  
**Graph**-ite – substance for writing  
**Graphics** – writing about functional dependence  
Auto-**graph** – self writing  
Bio **graphy** – writing about life  
Mono-**graph** – writing about one topic  
Ortho-**graphy** – correct, right writing  
Oscillo-**graph** – the device to write in the deviations  
Para-**graph** – written alongside, nearby  
Para-llelo-**gram** – outlined by parallel lines  
Poly-**graphy** – polywriting (press)  
Photo-**graphy** – lightwriting  
Epi-**graph** – above the written

*Grad – to walk step by step, pace, крокувати*

**Grad**-ation – дія покрокового розміщення  
A-**gres**-sion – наступ  
Des-inte-**gra**-tion – покрокове розчленування  
In-**gred**-ient – елемент, що входить до складу  
Inte-**gral** – між кроками (заповнення проміжків)  
Con-**gress** – спільне крокування  
Pro-**gress** – крокування до цілі (поступ)  
Re-**gress** – зворотне крокування

*Gno, on – to know, denote, designate (знати, означувати)*

A-*gno*-sticism – заперечення можливості пізнання  
Dia-*gno*-sis – через знання  
I-*gno*-re – наче не знати  
Pro-*gno*-sis – передбачення на основі знань  
Si-*gna*-l – співзнак  
a-ssi-*gn*-ation – до означення  
Agro-*no*-mist – полезнавець  
A-*no*-maly – відхилення від знаного  
Нур-*no*-sis – підсвідомість (підзнання)  
Есо-*nom*-ics – домознавство  
Ergo-*nom*-ics – знання, як треба робити  
An-*on*-ym – безіменний (неозначений)  
Ant-*on*-ym – протизначний  
Pseudo-*nym* – означений замість

*Gen* – *beget, give life, give birth*

*Gen*-esis – породження  
*Gen*-eral – родоначальник  
*Gen*-ius – вроджений  
*Gen*-itals – породжувальні (статеві) органи  
Hetero-*gen*-ic – різнорідний  
De-*gen*-erate – виродок  
*Gen*-tleman – добре вроджений  
En-*gin*-eer – той, хто породжує  
Conver-*gen*-ce – породження спільного варіанту  
Ехо(endo)-*gen*-ous – зовнішнього (внутрішнього) породження

*Duc, duct* – *вести*

Aque-*duct* – водовід  
Via-*duct* – шляховід  
De-*duc*-tion – відведення від (виведення)  
In-*duc*-tion – здатність наводити  
Con *duc*-tor – супровідник  
Pro *duc*-tion – проведення (робіт)  
Pro *duc* er – провідник роботи  
Re pro *duc* er – перепровідник (повторювач)

### *Jec* – кидати

Pro-*jec*-tor – прокидач кризь

In-*jec*-tion – вкидання

Ob-*jec*-tive – пристрій відкинутої дії

Sub-*ject* – той, на кого відкидає об'єкт (підоб'єкт)

### *Clam* – зукати

De-*cla*-ration – виголошення

Pro-*clam*-ation – проголошення

Re-*clam*-ation – переоголошення

### *Cred* – вірити

*Cred*-it – довіра

*Cred*-o – вірю

A-*ccred*-itation – дія з вираження довіри

Dis-*cred*-it – дія з викликання недовіри

*Cred*-itor – той, хто довіряє

## 6.5. Latin and Greek Borrowings in English

In such a way all Latin and Greek borrowings in English can be described.

Students might enjoy using their knowledge of morphemes by playing lots of word games. In one of them players may combine roots and affixes and try to come up with the correct word.

	<b>fero</b>	<b>mitto</b>	<b>pono</b>	<b>premo</b>	<b>scribo</b>	<b>volvo</b>
<b>a(b)-</b>	---	---	---	---	ascribe	---
<b>ad-</b>	---	admit admission	---	---	---	---
<b>con-</b>	confer conference	commit commission	compose composition	compress compression	conscribe conscription	convoluted
<b>de-</b>	defer deference	---	depose deposition	depress depression	describe description	devolve devolution
<b>e(x)-</b>	---	emit emission	expose exposition	express expression	---	evolve evolution

<b>in-</b>	infer inference	---	impose	impress impression	inscribe inscription	involve involvement
<b>inter-</b>	interfere interference	intermittent	---	---	---	---
<b>iuxta-</b>	---	---	juxtapose juxtaposition	---	---	---
<b>ob-</b>	offer	omit omission	oppose opposition	oppress oppression	---	---
<b>prae-</b>	prefer preference	---	---	---	prescribe prescription	---
<b>pro-</b>	---	---	propose proposal	---	proscription	---
<b>re-</b>	refer relate	remit remission	repose	repress repression	---	revolve revolver, revolution
<b>se-</b>	---	---	---	---	---	---
<b>sub-</b>	suffer	submit submission	suppose supposition	suppress suppression	subscribe subscription	---
<b>trans-</b>	transfer translate	transmit transmission	transpose transposition	---	transcribe transcription	---

### *Conclusions:*

1. The more Latin and Greek elements students learn the greater will be their proficiency with English words.
2. Any analytical and synthetic analysis of morphemes and coinages add to better remembering the words and their correct use and interpretation. Thereupon special theoretical and practical sources should be available.
3. Special tasks are considered expedient for every area of science and engineering.
4. Word-consciousness is the most effective and productive way to excel and enrich vocabulary.

## **6.6. Dictionary of Greek and Latin Roots**

ad to, toward admit  
 amo love amiable  
 anthro man anthropology  
 anti against antimatter  
 aqua water aquarium

card heart cardiac  
 carn meat, flesh carnival  
 chron time chronic  
 cide, ciss cut, kill genocide  
 circu around circumference

aud hear audience  
auto self automatic  
astro star astronaut  
bi two bisexual  
biblio book bibliophile  
bio life antibiotics  
cyber direct, guide cyberspace  
dent,dont teeth dentist  
derm skin epidermis  
deus God divine  
dextra right dexterity  
di two disect  
dict speak dictionary  
dyn power dynamic  
ecos, oikos house ecology  
g I egomaniac  
epi on top epitaph  
eu happy, good euthanasia  
ex, exo out exorcist  
extra over, above extrahepatic  
fid faith confident  
fin end infinite  
gamy wife polygamy  
en begin, race generation  
gig giant gigabyte  
glot,gloss tongue glossary  
no, gni know agnostic  
graph,gram write paragraph  
gyny woman gynecology  
hemi half hemisphere  
hep liver hepatitis  
hetero different heterosexual  
hex six hexadecimal  
homo same homogenized  
homo man homicide  
hydr water hydrogen  
hyper over hyperactive

claus, clud, clos closed exclude  
cogn know recognize  
contra against contradict  
corp body corpse  
counter against counterrevolutionary  
cred believe credit  
man hand manufacture  
mar sea marine  
mega great, large megabyte  
meter measure thermometer  
metro city state metropolitan  
micro very small microbe  
mil 1,000 million, mile  
mini small minimum  
mis bad misunderstand  
mit,miss send mission  
mono one monogamy  
mot, mov move promote  
mort death immortal  
multi many multitude  
nano dwarf, very small  
nat birth natural  
naut, nav sail navy  
neo new neolithic  
nov nine November  
nova new Nova Scotia  
nul nothing annulment  
oct eight octave  
-ology, log study of..., words logical  
omnia all omnipotent  
pan (latin) bread companion  
pan (greek) all pancreas  
pax,pac peace pacify  
ped,pod feet pedestrian  
ped, paed child pediatrics  
pent five pentagon  
pen tail independent

hypo under hypotension	phil love angloophile
inter between international	phobia fear claustrophobia
intra within intravenous	phon sound phonograph
kil thousand kilowatt	photo light photography
lingua tongue linguistics	phyte little plant neophyte
logo word, study logic (see ology)	poli city, state politics
lux,luc light lucid	poly many polygon
mal bad malpractice	port carry portfolio
mania crazy pyromaniac	poss, pon put, place impose
post after postpone	tab, taph table tablet
pre before prenatal	theo God theology
pro for, forward promote	tele far away telescope
pyr fire pyromaniac	tetra four tetrarch
rupt break rupture	thana death euthanasia
scio know omniscient	theo god theology
scope see telescope	trans across transfusion
scrib,script write inscribe	twe,twi two twice
seme seed inseminate	tort twist, turn torture
semi half semester	tox poison toxic
sinestra left sinister	trans across translate
somn sleep insomnia	tri three triple
soph wisdom philosophy	vis,vid see video
spect look at inspection	vita,viva life vital
sta,sti,stu stand standard	volu wish volunteer
stella star constellation	xeno strange xenophobic
sub under submarine	zoa animal protozoa
super over superior	

## 6.7. Latin Roots in English

<i>Latin Root</i>	<i>Meaning</i>	<i>English Words</i>
ann-us	ring, year	annular; annual, annuity
aqua	water	aquatic, aquarium, aqua
audi-o	(I) hear	audition, auditory, audio
bell-um	war	belligerent, ante bellum
bene	well	benefit, benevolent
cent-um	hundred	century, percent, cent

dic-o	(I) say	dictate, diction, edict
fer-o	(I) carry	ferry, transfer, refer
fin-is	end, limit	finish, finite, define
ign-is	fire	ignite, igneous, ignition
liber	free	liberate, liberal, liberty
loc-us	place	local, locate, locale
magn-us	big	magnitude, magnify
major	bigger	major, majority
maxim-us	biggest	maximal, maximize, Maxim

### Questions for discussion:

1. What English diminutive suffixes do you know?
2. How did Latin influence English vocabulary?
3. What synonymous Latin and Greek prefixes do you know?
4. What properties do roots and affixes possess?
5. What do the given Latin roots mean etymologically?

### Translate the text into Ukrainian:

#### Archaisms

The vocabulary of a language changes over the centuries. English has acquired new words throughout the ages. It has also of course lost words. And sometimes words are half-lost, or nearly lost. They disappear from popular general use, but turn up from time to time either in special circles with strong traditionalist leanings, or in the utterance of knowledgeable people who find them useful and, perhaps, irreplaceable. Where words stand for things once part of the environment but which have now disappeared from daily life, it is natural that they should get lost. We come across such words, say in reading Shakespeare, and when we discover that they refer to items of dress or armour long since discarded, we find the loss quite understandable. But words are also lost, not because the things they stood for have gone from the modern scene, but because they have been replaced by other words. We read Hamlet's question, 'Woo't drink up eisel?' and learn from the glossary that 'eisel' is vinegar, so the question is 'Would you drink up vinegar?' However, quite apart from nouns, which may stand for things no

longer used, or for things for which we now have other names, there are words which we class as 'archaisms' for another reason. They have ceased to be used altogether, or ceased to be used much in general parlance. They sound quaint. Such is the adverb 'eke', meaning 'also' or 'moreover'.

There are words which have not entirely disappeared from current usage yet which carry an archaic flavour. This archaic flavour is not strong enough to prevent our use of the words, but it is strong enough for us to hesitate before using them for fear of sounding affected and pretentious. Thus we may hesitate before using 'albeit' instead of 'although'. We should think twice before using the verb 'abide'. Similarly we may hesitate before using the impersonal word 'behave'. Perhaps that is a pity. 'It behoves me to give you a grave warning' lays emphasis on the duty and responsibility of the speaker, depersonalizing the rebuke.

A few archaisms survive in common usage because they are found in memorable quotations. We still hear the expression 'hoist with his own petard', deriving from Shakespeare. Hamlet speaks of the irony of seeing an 'enginer Hoist with his own petar', that is struck by his own machine which is meant to blow a hole in a wall with gunpowder. This quotation has only recently been rendered disposable by the equally useful phrase about 'scoring an own goal'. Another interesting survival is the use of the word 'cudgel' when we say 'I must cudgel my brains', meaning struggle to remember. A cudgel was a stick that could be used for beating people. The noun has gone but the verb lingers on in this one expression.

There is possible cause for regret over the loss of a word from general parlance only where it is not replaceable. Here we may cite the gradual disappearance of the words 'whence' and 'whither'. 'Whence' is the equivalent of 'from where' and 'whither' is the equivalent of 'to where'. We have replaced 'Whence have you come?' by 'Where have you come from?' (the change adding a word). We have replaced 'Whither are you going?' firstly by 'Where are you going to?' and then by 'Where are you going?'

The word 'where' was once used in various compounds which have mostly ceased to be used. They include 'wherewithal', 'whereby', 'wherefore', 'wherefrom', 'whereof', 'whereto' and 'wherewithal'. We still use the words 'whereas', 'whereupon' and 'whereabouts'. We use the word 'wherewithal' in a semi-ironic tone of voice when we are short of cash ('I haven't got the wherewithal'). But otherwise it is chiefly in legal

documents that the words survive. The usefulness of some of these words is made evident by the way lawyers fall back on them when seeking the maximum clarity of definition. It is also made evident when we ask ourselves what has replaced them. The means whereby I live' has to become The means by which I live.'

The discerning writer may be able to use an archaism from time to time, but clearly it is desirable to exercise restraint in that respect. People may get away with a lavish use of archaisms in the world of ceremonial officialdom. Anywhere else it will seem comic.

From "The English Vocabulary"

**Translate the following sentences paying attention to converted words and word combinations in italics:**

1. Through London streets yesterday the king's funeral procession took two-and-half hours to *slow-march* from Westminster to Paddington station. ("DW")
2. We should not *porch-porch* the idea that this country should annex Egypt in order to safeguard the communications with India ... so say the Tories now and so they went on saying for years *on end*. ("DW")
3. The *die-hards* are in fact nothing but *have-beens*. ("DW")
4. The *whys* and *wherefores* of a war in which children must die have never been made clear. ("DW")
5. We must live in *the now* and pursue a constructive policy. ("The Times")
6. Hiroshima was *atombombed* without the slightest mercy.
7. This is a *robber budget* that the Tories want to introduce. ("DW")
8. Weigh the *fors* and the *against* and the decision will be clear as daylight. ("DW")
9. She watched her son *wolfing* his meal. (J. Hanley)
10. We are *inching* forward to our target yet progressing we are. ("DW")
11. It was a novel experience to find *himself head-lined*. (J. London)
12. Don't be *yanked* into war. ("DW")
13. Within the offices *were* newly *plastered*, newly *painted*, newly *papered*, newly *floorclothed*, newly *tabled*, newly *chaired*, newly

- fitted up* in every way with goods that were substantial and expensive. (*Ch. Dickens*)
14. How many a time have we mourned over the dead body of Julius Caesar and *to be'd and not to be'd* in this very room. (*J. Austen*)
  15. The number of signatures to the Appeal will *snowball* rapidly: (“DW”)
  16. The short-time working which began in Lancashire has *snowballed* into a large-scale slump in the cotton industry. (“Daily Mirror”)
  17. Both sides *Ink Treaty*.

## TOPIC 7. TRANSLATION ON THE LEVEL OF WORDS

### 7.1. Examples of Translating on the Level of Words

Much more often we translate on the level of words, when each word in the English sentence has its equivalent in Ukrainian:

<i>He came home.</i>	<i>Він прийшов додому.</i>
<i>My brother lives in Moscow.</i>	<i>Мій брат живе в Москві.</i>
<i>I looked at her.</i>	<i>Я подивився на неї.</i>
<i>Who told you this?</i>	<i>Хто вам це сказав?</i>

Equivalent units are found on the word level, as words here are the only units of translation, as it is impossible to set morpheme correlation (and more over – phoneme) in general (*came – при-йшо-в, home – до-дом-у*).

You should keep in mind, that when saying about translation unit, we keep in mind the units of the SL. Therefore we say about translation on level of words also in those cases, when the word in the SL corresponds not to one, but a few words (or the whole word-combination) in the TL:

*Tributaries of Thames snake their way under central London.*  
*Притоки Темзи, звиваючись, прокладають шлях під центром Лондона.*

In order to adequately translate the verb “*to snake*” we should ascend to the level of word combinations, as one verb „*прокладати*“ is not enough to convey the broader meaning of the English verb, implying the currents of these rivers are meandering.

... *Jane and her mother were sort of snubbing her (J. Salinger "The Catcher in the Rye").*

... Джейн ті її мати дивляться на неї з погордою.

The English word *snub* complies with the word-combination „дивитися з погордою“; however, we consider this case as the translation on the word level, because the unit of the SL, for which the equivalent has been found, is a word. In such cases (which occur very often) one can say about poly-level correspondence, having in mind, that the translation unit in the SL is rendered in the TL by the unit, which belongs to another level (as a rule, higher, though reverse cases are also possible). In the cases, when translation unit in SL and its equivalent in TL are on the same level of the language hierarchy, one can say about mono-level correspondence (for example, morpheme in SL complies with the morpheme in TL, word – with word).

Translation on the word level is limited in the sphere of application, though. Usually in a sentence only a few words receive word equivalents, and others do not have them, and translation of the rest of a sentence is fulfilled on higher level: level of word-combinations. Only in a few cases the whole sentence is translated on the word level. As usual, these are very simple sentences with elementary structure. A rare example of word-for-word translation of the sentence with rather complicated structure is given in the book of Levitskaya, Fiterman:

*The Soviet proposal is an endeavor to create an atmosphere which will lead to further negotiations between the former allies and between two German Governments (Newspaper).*

*Радянська пропозиція є намаганням створити таку атмосферу, яка приведе до подальших переговорів між колишніми союзниками та між обома германськими урядами.*

However, even here in the Ukrainian sentence, in accordance with grammatical structure of the Ukrainian, there are no equivalents to English articles. The infinitival particle *to* and auxiliary verb *will* are rendered in Ukrainian not by words, but morphemes (forms of *Infinitive* and *Future Tense*).

## 7.2. Category of Gender in English and Ukrainian

When we want to indicate the gender (*male – female*) of a certain human or animal we add some words to a noun that help to identify its gender:

<i>Male</i>	<i>Female</i>
<i>boy-friend</i>	<i>girl-friend</i>
<i>he-cousin</i>	<i>she-cousin</i>
<i>(he)-wolf = dog-wolf</i>	<i>she-wolf</i>
<i>(dog)-fox</i>	<i>vixen, bitchfox</i>
<i>(he)-goat = (billy)-goat</i>	<i>she-goat = nanny-goat</i>
<i>(bull) elephant</i>	<i>she- (cow-) elephant</i>
<i>(bull) whale</i>	<i>she- (cow-) whale</i>
<i>seal</i>	<i>she- (cow-) seal</i>
<i>pea</i>	<i>pea-hen (нава)</i>
<i>sparrow</i>	<i>hen-sparrow (зоробчиха)</i>
<i>partridge</i>	<i>hen-partridge (курінка)</i>
<i>lobster (омар)</i>	<i>hen-lobster</i>
<i>(buck) hare</i>	<i>doe-hare (зайчиха)</i>
<i>(buck) rabbit</i>	<i>doe-rabbit</i>
<i>(cock) crane (журавель)</i>	<i>crane-hen</i>

There is another group of words in English that have absolutely different words for males and females:

<i>Male</i>	<i>Female</i>
<i>bull</i>	<i>cow</i>
<i>boy</i>	<i>girl</i>
<i>rooster, cock</i>	<i>hen</i>
<i>man</i>	<i>woman</i>
<i>deer</i>	<i>doe – самиця (олень, зайця, кролика, щура, миші чи тхора), hind</i>
<i>hog, boar (самець домашньої свині)</i>	<i>pig (свиня)</i>
<i>uncle</i>	<i>aunt</i>

<i>bridegroom</i>	<i>bride</i>
<i>alligator</i>	<i>shegator (she-alligator)</i>
<i>sheep</i>	<i>ewe</i>
<i>pigeon</i>	<i>dove</i>
<i>wild boar (дикий кабан)</i>	<i>wild sow (саміця кабана)</i>
<i>nephew</i>	<i>niece</i>
<i>elephant</i>	<i>cow-elephant, elephant cow, she-elephant</i>

Some nouns of the female gender are formed from the corresponding nouns of male gender by adding suffixes *-ess, -er and some others*:

*actor – actress, host – hostess, poet – poetess, lion – lioness, tiger – tigress, leopard – leopardess, widow – widower.*

The name of the country when it is considered as a political unit, often belongs to female gender and is replaced by the pronoun *she*:

*England has an unfavourable balance of trade. The value of her imports is much greater than the value of her exports.*

*Англія має пасивний торговий баланс: вартість її імпорту значно перевищує вартість її експорту.*

The word *ship - судно, корабель* usually belongs to female gender and is replaced by the pronoun *she*:

*The ship left the port in the morning. She has a cargo of coal on board.*

*Корабель вийшов з порту вранці. Він має на борту вантаж вугілля.*

In the following example the category of gender in both Ukrainian and English and their reflection in translation are considered. The category of gender in Ukrainian is expressed much clearer, more exactly and vividly than in English: in Ukrainian indicators of gender are included into nouns (*flexions or endings*), other words correlated with them like *adjectives, participles*, forms of *Past Tense* of verbs and pronouns. In English distinctive gender differences are possessed only

## 7.2. Category of Gender in English and Ukrainian

When we want to indicate the gender (*male – female*) of a certain human or animal we add some words to a noun that help to identify its gender:

<i>Male</i>	<i>Female</i>
<b>boy-friend</b>	<b>girl-friend</b>
<b>he-cousin</b>	<b>she-cousin</b>
<b>(he)-wolf = dog-wolf</b>	<b>she-wolf</b>
<b>(dog)-fox</b>	<b>vixen, bitchfox</b>
<b>(he)-goat = (billy)-goat</b>	<b>she-goat = nanny-goat</b>
<b>(bull) elephant</b>	<b>she- (cow-) elephant</b>
<b>(bull) whale</b>	<b>she- (cow-) whale</b>
<b>seal</b>	<b>she- (cow-) seal</b>
<b>pea</b>	<b>pea-hen (наса)</b>
<b>sparrow</b>	<b>hen-sparrow (зоробчиха)</b>
<b>partridge</b>	<b>hen-partridge (курінка)</b>
<b>lobster (омар)</b>	<b>hen-lobster</b>
<b>(buck) hare</b>	<b>doe-hare (зайчиха)</b>
<b>(buck) rabbit</b>	<b>doe-rabbit</b>
<b>(cock) crane (журавель)</b>	<b>crane-hen</b>

There is another group of words in English that have absolutely different words for males and females:

<i>Male</i>	<i>Female</i>
<b>bull</b>	<b>cow</b>
<b>boy</b>	<b>girl</b>
<b>rooster, cock</b>	<b>hen</b>
<b>man</b>	<b>woman</b>
<b>deer</b>	<b>doe – самиця (олень, зайця, кролика, щура, миші чи тхора), hind</b>
<b>hog, boar (самець домашньої свині)</b>	<b>pig (свиня)</b>
<b>uncle</b>	<b>aunt</b>

<i>bridegroom</i>	<i>bride</i>
<i>alligator</i>	<i>shegator (she-alligator)</i>
<i>sheep</i>	<i>ewe</i>
<i>pigeon</i>	<i>dove</i>
<i>wild boar (дикий кабан)</i>	<i>wild sow (самця кабана)</i>
<i>nephew</i>	<i>niece</i>
<i>elephant</i>	<i>cow-elephant, elephant cow, she-elephant</i>

Some nouns of the female gender are formed from the corresponding nouns of male gender by adding suffixes *-ess, -er and some others*:

*actor – actress, host – hostess, poet – poetess, lion – lioness, tiger – tigress, leopard – leopardess, widow – widower.*

The name of the country when it is considered as a political unit, often belongs to female gender and is replaced by the pronoun *she*:

*England has an unfavourable balance of trade. The value of her imports is much greater than the value of her exports.*

*Англія має пасивний торговий баланс: вартість її імпорту значно перевищує вартість її експорту.*

The word *ship - судно, корабель* usually belongs to female gender and is replaced by the pronoun *she*:

*The ship left the port in the morning. She has a cargo of coal on board.*

*Корабель вийшов з порту вранці. Він має на борту вантаж вугілля.*

In the following example the category of gender in both Ukrainian and English and their reflection in translation are considered. The category of gender in Ukrainian is expressed much clearer, more exactly and vividly than in English: in Ukrainian indicators of gender are included into nouns (*flexions or endings*), other words correlated with them like *adjectives, participles*, forms of *Past Tense* of verbs and pronouns. In English distinctive gender differences are possessed only

by personal and reflexive pronouns of the third person singular (*he, she, it, his, hers, himself, herself*):

*I once met a Bulgarian artist. She was tall, stout and already middle-aged.*

*Якось я познайомився з однією болгарською художницею. Вона була високою, повною і вже немолодою.*

Here, the gender of the person is expressed by the pronoun *she*, in Ukrainian gender is expressed by the inflexional indicators in the forms of eight words. The gender of the person, marked by the pronoun “*I*” in English is not expressed in any way, and in Ukrainian – *познайомився*.

There are cases, when gender meanings in English text remain unexpressed, but they require clarification and precision in the corresponding Ukrainian equivalents:

*A friend of mine has told me about it.*

can be translated in two ways:

- 1) *Про це мені розповів один мій знайомий*
- 2) *Про це мені розповіла одна моя знайома.*

If the gender of a person (the word *friend*), can not be clarified from the broad context or a situation, then the choice of the Ukrainian equivalent will be to a considerable extent an arbitrary, and determined exclusively by translator’s intuition: *teacher* – *вчитель(ка)*, *student* – *студент(ка)*, *writer* – *письменник (письменниця)*, *cook* – *кухар(ка)*.

In Harper Lee’s book “*To kill a mockingbird*” the narration goes on behalf of a girl. But the whole text is written in the first person singular, and this becomes clear for the reader of the original only on the twelfth page of the text, in the end of the first chapter (where the word *sister* appears for the first time). For the reader of the Russian translation this becomes clear already on the first page as soon as the verb form „*я говорила*“ appears (in the first sentence of the text).

Even more serious difficulties emerge when the context, even the most extended one, does not contain at all any indicators of gender. As

an example, such kind of texts can be found in the sonnets of Shakespeare, which cause much “trouble” to both literature experts and translators. It is known that the majority of these sonnets are built in such a way, that it is unclear from the plot, whether the author appeals to a man or a woman. (Different versions about Shakespeare’s personality exist: as if it was a woman redressed into woman’s cloth or it was a man, who had lovers among men, etc.)

Let us take three sonnets of Shakespeare – 66, 40 and 58:

### *Sonnet 66*

*Tir'd with all these, for restful death I cry;  
As to behold desert a beggarborn;  
And needy nothing trimm'd in jollity,  
And purest faith unhappily forsworn,  
And gilded honour shamefully misplac'd  
And maiden virtue rudely strumpeted,  
And right perfection wrongfully disgraced,  
And strength by limping sway disabled,  
And art made tongue-tied by authority,  
And folly (doctor-like) controlling skill,  
And simple truth miscall'd simplicity,  
And captive good attending captain ill.*

*Tir'd with all these, from these would I be gone,  
Save that, to die, I leave my love alone.*

Translation of Borys Pasternak:

*Измучась всем, я умереть хочу,  
Тоска смотреть, как мается бедняк  
И как шутя живетя богачу,  
И доверять, и попадать впросак  
И наблюдать, как наглость лезет в свет  
И честь девичья катится ко дну,  
И знать, что ходу совершенствам нет,  
И видеть мощь у немощи в плену,  
И вспоминать, что мысли заткнут рот,*

*И разум сносит глупости хулу,  
И прямодушие простотой слывет,  
И доброта прислуживает злу.*

*Измучась всем, не стал бы жить и дня,  
Да другу трудно будет без меня.*

Translation of Dmytro Pavlychko:

*Я кличу смерть – дивитися набридло  
На жєбри і принижєння чеснот,  
На безтурботне і вельможне бидло,  
На правоту, що їй затисли рот,  
На честь фальшиву, на дівочу вроду  
Поганьблену, на зраду в пишноті,  
На правду, що підлоті навдогону  
В грязь обертає почуття святі,  
І на мистецтво під п'ятою влади,  
І на талант під наглядом шпика,  
І на порядність, що безбожно краде,  
І на добро, що в зла за служника!*

*Я від цього всього вмирав би й нині,  
Та як залишить друга в самотині?!*

Translation of Dmytro Palamarchuk:

*Стомившись, вже смерті я благаю,  
Бо скрізь нікчемність в розкоші сама,  
І в злиднях честь доходить до одчаю,  
І почесні не тим, хто гідний шани,  
І досконалості – ганєбний суд,  
І злу добро поставлене в служниці,  
І владою уярмєні митці,  
І чистій вірності шляхів нема,  
І силу неміч забива в кайдани,  
І честь дівоча втоптана у бруд*

*І істину вважають за дурниці,  
І гине хист в недоума в руці;*

*Стомившись тим, спокою прагну я,  
Та вмерти не дає любов моя.*

#### **Sonnet 40**

*Take all my loves **my love**, yea take them all;  
What hast thou then more than thou hadst before?  
No love, **my love**, that thou mayst true love call;  
All mine was thine before thou hadst this more.  
Then if for my love thou **my love** receivest,  
I cannot blame thee for my love thou usest;  
But yet be blam'd, if thou thyself deceivest  
By wilful taste of what thyself refuseth.  
I do forgive thy robbery, gentle thief,  
Although thou steal thee, all my poverty;  
And yet, love knows, it is a greater grief  
To bear love's wrong than hate's known injury.*

*Lascivious grace, in whom all ill well shows,  
Kill me with spites; yet we must not be foes.*

#### **Sonnet 58**

*That god forbid, that made me first your slave,  
I should in thought control your times of pleasure,  
Or at your hand the account of hours to crave,  
Being your vassal bound to stay your leisure!  
O, let me suffer, being at your beck,  
The imprison'd absence of your liberty,  
And patience, tame to sufferance, bide each check.  
Without accusing you of injury.  
Be where you list, your charter is so strong  
That you yourself may privilege your time  
To what you will; to you it doth belong  
Yourself to pardon of self-doing crime.*

*I am to wait, though waiting so be hell;  
Not blame your pleasure, be it ill or well.*

Even the most thorough analysis of these sonnets will not give us any indicators to whom they are addressed – whether they are addressed to a man or woman. And, probably, it is not accidental: Shakespeare's sonnets have common to all mankind, philosophical resonance, and they are written deliberately so that they could be applied to any human being in general. Let us look how these sonnets were translated by S.J.Marshak:

### ***Сонет 40***

*Все страсти, все любви мои возьми –  
От этого приобретешь ты мало.  
Все, что любовью названо людьми,  
И без того тебе принадлежало.  
Тебе, мой друг, не ставлю я в вину,  
Что ты владеешь тем, чем я владею.  
Нет, я в одном тебя лишь упрекну,  
Что пренебрег любовью ты моею.  
Ты нищего лишил его сумы,  
Но я простил пленительного вора.  
Любви обиды переносим мы  
Трудней, чем яд открытого раздора.*

*О ты, чье зло мне кажется добром,  
Убей меня, но мне не будь врагом!*

### ***Сонет 58***

*Избави бог, меня лишивший воли,  
Чтоб я посмел твой проверять досуг,  
Считать часы и спрашивать: доколе?  
В дела господ не посвящают слуг.  
Зови меня, когда тебе угодно,  
А до того я буду терпелив.  
Удел мой – ждать, пока ты не свободна,*

*И сдерживать упрек или порыв.  
Ты предаешься ль делу, иль забаве, –  
Сама ты госпожа своей судьбе.  
И, провинившись пред собой, ты вправе  
Свою вину прощать самой себе.*

*В часы твоих забот иль наслажденья  
Я жду тебя в тоске, без осужденья...*

Thus we see, that in the Russian text the picture is absolutely different – in the first sonnet it is seen that the author addresses here to a man, in another – to a woman (corresponding Russian word forms, which express gender differences are underlined).

Note that in the first sonnet the author, on the first sight, as if addresses to a man, but the word „друг” may refer to both a man and a woman. It is absolutely self understood and evident, if we recall, for example, the Russian songs and romances. In these songs very often you can come across addressing to a woman, where the word of masculine gender „друг” is present, the word is applied and refers to a woman:

#### ***Коварный друг*** (М.А. Офросимов)

*Коварный друг, но сердцу милый,  
Я дал обет забыть твой ков,  
Мои мечты, мою любовь, –  
Забыть все то, что в жизни льстило.  
Молил тебя не нарушать  
Отрадный мир уединенья,  
Но ты, жестокая, опять  
Мое тревожишь сновиденье...*

#### ***Песня*** (В.И.Красов)

*Взгляни, мой друг, – по небу голубому,  
Как легкий дым, несутся облака, –  
Так грусть пройдет по сердцу молодому,  
Его, как сон, касаясь слегка.*

*Мой милый друг, твои молодые годы  
Прекрасный свет души твоей спасут;  
Оставь же мне и гром и непогоды...  
Они твое блаженство унесут!  
Прости, забудь, не требуй объяснений...  
Моей судьбы тебе не разделить...  
Ты создана для тихих наслаждений,  
Для сладких слез, для счастья любить.*

The choice of the gender is explained by not a mere arbitrariness or despotism of translator, but by the fact, that the grammatical structure of Russian often makes him express the semantic information, which is not expressed in the source text. In this case translator can not ground the choice of gender in translating, as the original English text does not give any data for monosemantic decision (*однозначного решения*), leaving gender differences unexpressed. It is not a surprise, that one and the same Shakespeare's sonnet is interpreted by different translators in a different way. Let us compare the original lines of the 57<sup>th</sup> sonnet and its translations of V. Bryusov and S.J. Marshak:

*Being your slave, what should I do but tend  
Upon the hours and times of your desire?  
I have no precious time at all to spend,  
Nor services to do, till you require.*

In Bryusov's translation these lines sound as follows:

*Твой верный раб, я все минуты дня  
Тебе, о мой владыка, посвящаю.  
Когда к себе ты требуешь меня,  
Я лучшего служения не знаю.*

Here „мой владыка” testifies to the fact that the poet addresses to a man. In Marshak's translation we read:

*Для верных слуг нет ничего другого,  
Как ожидать у двери госпожу.*

*Так, прихотям твоим служить готовый,  
Я в ожиданье время провожу.*

Here the word „*госпожа*” pints out, that it goes about a woman. It would be useless and to try to determine who is right in the long run – Bryusov or Marshak. Both of them are correct in their own way, or visa versa, wrong: this Shakespeare’s sonnet, just as many others, totally leaves the question about the sex of a beloved creature open – whether it goes about poet’s friend or his beloved lady. But in the Russian translation it is impossible to save or remain this vagueness or ambiguity just because of the peculiarities of the grammatical structure of the Russian language itself, the broad use of the gender flexions.

Sure it does not follow from the said, that grammatical structure of Russian in general is more differentiated and carries more information in itself than the structure of English. There are also reverse examples – this or that grammatical category of English does not have a direct equivalent in Russian, and corresponding semantic information, which is necessarily expressed in English, in Russian text can remain unidentified or unclarified, specified. Let us turn back again to poetry and to M.J. Lermontov’s poem in particular „*На севере диком*”. He translated Heine’s poem which goes about a pine-tree and palm. In German poem “*der Picht*” (*сосна*) is masculine and “*die Palme*” – noun of feminine. Subtext (*connotation, implied meaning*) is clearly understood – man suffers from his being separated from his beloved woman. He is in the North – she is in the South and there is a long distance between them, etc. In Lermontov’s translation both words „*сосна*” and „*пальма*” are of feminine gender, so, the very important implication disappears or is no longer relevant, ceases to be of significance:

*На севере диком стоит одиноко  
На голой вершине сосна  
И дремлет, качаясь, и снегом сыпучим  
Одета, как ризой, она.  
И снится ей все, что в пустыне далекой,  
В том крае, где солнца восход,  
Одна и грустна на утесе горючем  
Прекрасная пальма растет.*

Many poets translated this poem in attempt to correct Lermontov's mistake as regards male and female trees in original that embodied man and woman in love. This implication is absent in Lermontov's translation, which form is wonderful but meaningless.

Let us address to the translations of the well known Russian poets and translators, who dared translate this wonderful German poem:

Afanasy Fet's translation:

*На севере дуб одинокий  
Стоит на пригорке крутом;  
Он дремлет, сурово покрытый  
И снежным, и льдяным ковром.  
Во сне ему видится пальма  
В далекой восточной стране,  
В безмолвной глубокой печали.  
Одна на горячей скале.*

Fyodor Tyutchev's translation:

*На севере мрачном, на дикой скале,  
Кедр одинокий под снегом белеет,  
И сладко заснул он в инистой мгле,  
И сон его буря лелеет.  
Про юную пальму снится ему,  
Что в краю отдаленном Востока  
Под мирной лазурью, на светлом холму  
Стоит и растет одинока.*

Leonid Pervomaisky's translation:

*Самотній кедр на стромині,  
В північній стоїть стороні,  
І кригою, й снігом укритий,  
Дрімє і мріє вві сні.  
І бачить він сон про пальму  
Що десь у південній землі,  
Сумує в німій самотині,  
На спаленій сонцем скалі.*

It's impossible to count all the pitfalls and difficulties, all challenges waiting for the translator of an artistic work, poetical work in particular. The Belgian poet *Charles Van Lemberg* has written a poem "La Pluie" (the word which means „дош” in French belongs to feminine gender). In this poem the rain is depicted in the shape of a wonderful young girl in the raincoat covered with wet sparklets, which are flowing down by strips. The rain in French is of a female gender. And in both Ukrainian and Russian it is of masculine (дош, дождь) and whatever they would do, but our translators *M. Rylsky* and *V. Bryusov* had to change the image: both of them represented the rain as a wonderful young man. Or was there any other way-out?

This example proves that gender of nouns may be a dangerous trap for the interpreter. This especially concerns those who translate from/into close or related languages, e.g. from/into Slavic languages: боль *n* (neuter) – біль *f*, птица *f* – птах *m*, воздух *m* – повітря *n*, луна *f* – місяць *m*, etc.

### **Questions for discussion:**

1. How is gender indicated in English?
2. What gender problem arises when translating poetry?
3. What is lost in translations of Lermontov' and Lemberg's poems?
4. What is the characteristics of the translation on the level of words?

### **Translate the text into Ukrainian:**

## **FOREIGN WORDS AND PHRASES**

### **French Words: Pronunciation**

Our language has taken in words from Latin and French throughout its history. Yet we find in current English a number of words and phrases from these languages which retain their foreignness. In the case of words from the French accents are preserved in spite of the fact that English has no accents. Moreover, among the educated classes at least, the French pronunciation is preserved, or something like it. When

French words were introduced in the past there was often a considerable space of time before the pronunciation got anglicized. We know that when the word 'oblige' came in from French in the sixteenth century, it was pronounced 'obleege', and indeed that pronunciation survived right up to the nineteenth century. In this connection it is interesting that we keep the French pronunciation in our use of the expression 'noblesse oblige' (literally 'nobility obliges'), which we quote, often ironically, in reference to the honourable and generous conduct which is expected of the aristocracy.

Anglicization, in respect of French accents, is happening all the time, if very slowly. Where 'rôle', which came in in the seventeenth century, has lost its accent during the last few decades, 'cliché', which came in last century, still keeps its accent. The word 'cortège' we sometimes see nowadays without its accent. Yet 'tête-à-tête' (a confidential conversation, literally 'head to head'), which came in during the seventeenth century, keeps its accents. The word 'café', a nineteenth-century importation, has preserved its accent and its pronunciation hitherto.

### **Haute Cuisine and Haute Couture**

'Café' is just one among many French words from the world of eating and drinking which have now established themselves in regular English usage. We use the French terms 'gourmet', 'gourmande' and 'bon viveur', for those who relish the delights of the table. No doubt the French preeminence in the world of what we call 'haute cuisine' ('high-class cookery') is responsible for this influence of the French language. At the restaurant we study the 'à la carte' ('according to the list') menu, from which we are free to select as we choose, and the 'table d'hôte' (literally 'the host's table') menu which contains a series of courses planned by the establishment at a quoted price. The first course may be called the 'hors d'œuvre' ('outside the work') and is supposed to consist of preparatory appetizers. If the word 'starters' seems now to be replacing 'hors d'oeuvre', other French expressions at the table seem to hold their own. There are dishes such as 'pâté de foie gras' ('pâté of fat liver'), and a beefsteak cut from between the ribs is called 'entrecôte'. Our sweet dishes include a 'soufflé'. They also include a 'sorbet' and, accustomed as we are to adapting our pronunciation to suit the French, we give the word the French treatment, though in fact it comes from Turkish and is really the same word as 'sherbert'.

We may add that the expression ‘*crème de la crème*’ (‘cream of the cream’) takes us right out of the restaurant. It stands for the very best of the best. Our inherited respect for the French as social superior of taste applies beyond the dining-room. Just as we speak of ‘*haute cuisine*’ so also we use the expression ‘*haute couture*’ for high-class dressmaking, another sphere of French preeminence. We used to call high society the ‘*haut monde*’ (‘the high world’) and the world of fashion the ‘*beau monde*’ (‘the beautiful world’). We still preserve the French pronunciation of ‘*boudoir*’, ‘*massage*’ and ‘*coiffure*’. The French language therefore, having the *cachet* or prestige of the upper class, comes in useful for veiling unmentionable items and practices in delicate terminology. When women want new underwear, they seek it in the ‘*lingerie*’ department. Their undress is their ‘*negligée*’ or their ‘*déshabillé*’. We describe a woman’s low-cut garment that exposes the bosom as ‘*décolleté*’. A comparable delicacy no doubt stands behind the now established practice of referring to hotel rooms that are fully equipped with washing and toilet facilities as ‘*en suite*’ (literally ‘in sequence’).

### **Social Niceties**

Our vocabulary for the intimate and the personal is rich in French terms. We use the expression ‘*en famille*’ for someone who is at home with his family. Another French expression, ‘*entre nous*’ (‘between you and me’), serves us in the sphere of confidential intimacy. We even tend to preserve the masculine and feminine spellings of ‘*confidant*’ and ‘*confidante*’ for a very special friend who can be let into all our secrets. A delicate way of speaking of a communication which amounts to a love letter is to call it a ‘*billet doux*’ (literally a ‘sweet note’). Delicacy of a different kind encourages us to speak of a ‘*faux pas*’ (literally a ‘false step’), when someone puts their foot in it, as we say, and we call a social blunder a ‘*gaffe*’.

### **Translate the following sentences paying attention to figurative expressions in italics:**

1. He *crowded* a lot of adventures *into* his young life.
2. The invention of the printing press is among the *highest points* in the history of education.

3. This political party contains a new *plank* in its platform.
4. *His span of life* was but short.
5. The steam drop hammer has a massive frame which takes the *punishment* from the terrific impact of the ram.
6. *Cast iron* proof was given to show that he was guilty.
7. This was rather an unusual mood for Mr.N. whose mind *navigated* rather larger seas than those where his daughter's small barques adventured. (*R. William*)
8. In spring plants *shoot out* rapidly.
9. Fear *dogged* in his steps.
11. It was then that I *embarked on* my study of Shakespeare. (*V.Spurgeon*)
12. Time is *disjoined* and *out of frame*. (*W. Shakespeare*)
13. Why should I write down what's *riveted, screwed* to my memory. (*W. Shakespeare*)
14. This alloy is first *cousin* to another one.
15. A number of conferences have been organized at which seasoned literary critics will discuss and analyze the works of *budding* authors.
16. *Let us spur* the local industry of our country.
17. England considers Canada as her *granary*, Australia as her *butcher* and New Zealand as her *henhouse*. ("*DW*")
18. Before the war Italy, not wanting to have *all her eggs in one basket*, tried alternatively to make friends with all the great powers. ("*DW*")

## TOPIC 8. SINGULAR AND PLURAL OF NOUNS AS A TRANSLATION PROBLEM

### 8.1. Singular and Plural Forms in English and Ukrainian

Nouns have singular and plural forms Both in Ukrainian and English. However even between these grammatical forms which seem so identical, there is no full semantic and functional coincidence. There are many cases, when singular in Ukrainian corresponds to plural in English:

*овес* – *oats*  
*цибуля* – *onions*

*картопля* – *potatoes*  
*передмістя* – *outskirts,*  
*suburbs*

And Ukrainian plural form, on the contrary, corresponds to singular in English:

*гроші – money*  
*чорнила – ink*

*новини – news*  
*відомості – information*

Strange use of singular to denote a great number of somebody or something is observed:

*Many a man gathered on board a ship.*

Therefore it is necessary to change forms of number in translation:

*“This party, compelled for a time to stand virtually alone in its struggles...”*

*„Наша партія, яка довгий час вела боротьбу наодинці...”*  
(From newspaper)

*Вишню сушили, мочили, маринували, варенье варили*  
(Чехов. „Вишневы сад“).

*... They used to dry the cherries and soak 'em and pickle 'em, and make jam of 'em...*

Syntactic use of number forms of nouns in both languages does not coincide fully, either. Thus, in Ukrainian the rule of using number forms of nouns, defined by numerals differs from those of the English:

*30 тисяч жінок (мн.) – 31 тисяча (одн.) жінок,*

*30 жінок (мн.) – 31 жінка (одн.)*

*30 thousand (sing.) of women – thousands (pl.) of women.*

Noun **penny** „пенс” has the form “pence” in plural, when it goes about sum of money. Whenever separate coins are meant, then the form “pennies” is used:

*It costs eighteen pence.*

*Це коштує вісімнадцять пенсів.*

*Pennies are made of bronze.*

*Пенси (тобто монети в один пенс) виготовляються з бронзи.*

Nouns **sheep** *вівця* and **fish** *риба* have one and the same form that for plural and singular:

*This collective farm has a great number of sheep.*  
*Цей колгосп має велику кількість овець.*  
*I caught two fish.*  
*Я спіймав дві рибини.*

However, when it goes about different types of fish, then **fish** has the form of plural – **fishes**:

*In this lake there are fishes of many varieties.*  
*У цьому озері є риба багатьох різновидів.*

Nouns *dozen* “дюжина” and *score* “двадцять” have one and the same form for singular and plural, if they follow numerals; *two dozen (of) eggs* – *дві дюжини яєць*; *three score (of) years* – *60 років*.

When these nouns are not accompanied by numerals, they form plural according to a general rule by means of adding the ending -s:

*Pack the books in dozens, please. Запакуйте книги дюжинами, будь-ласка.*  
*Scores of people were present there.*  
*Багато людей були присутніми там.*

Noun **works** *завод, заводи* is used with both the meaning of singular and plural:

*A new glass works has been built near the village.*  
*Біля селища був побудований новий склозавод.*

*There are two brick works outside the town.*  
*За містом розташовані два цегляних заводи.*

Noun **means** *засіб, засоби* is also used both with the meaning of singular and plural:

*He found a means of helping them.*  
*.. Він знайшов засіб допомогти їм.*

*Are there any other means of helping them?  
Чи є інші засоби допомогти їм?*

Note:

1. Nouns *gate* “ворота”, *sledge* “санчата”, are used both in singular and plural in comparison with Ukrainian, where the corresponding nouns are used only in plural:

*The gate is open. Ворота відкриті.*

*All the gates were closed. Усі ворота були зачинені.*

2. Nouns *export* and *import* are used both in singular and plural, but in Ukrainian the words *експорт* and *імпорт* are used only in singular.

*Export* and *import* are used in plural – *exports*, *imports* – when it goes about the amount or cost of exported or imported goods:

*Ukrainian exports to Poland as well as Ukrainian imports from that country have greatly increased.*

*Український експорт в Польщу так само, як і український імпорт з цієї країни, значно збільшився.*

When the process of importing or exporting is meant then the forms of singular – *export* and *import* are used:

*That organization is engaged in the export and import of different machines.*

*Ця організація займається експортом (вивезенням) та імпортом (ввезенням) різних машин.*

## 8.2. Plural of Compound Nouns

In compound nouns, written through dash, the form of plural is usually taken by the word basic in meaning:

*custom-house  
man-of-war  
hotel-keeper*

*митниця  
військовий корабель  
хазяїн готелю*

*custom-houses  
men-of-war  
hotel-keepers*

*mother-in-law*  
*passer-by*

*теща, свекруха*  
*перехожий*

*mothers-in-law*  
*passers-by*

If the words **man** or **woman** are the first in such a word, both words assume plural:

*man-servant*  
*woman-doctor*

*слуга*  
*жінка-лікар*

*men-servants*  
*women-doctors*

Compound nouns, written together, form plural in the second word:

*schoolboy*  
*housewife*  
*postman*

*школяр*  
*домашня хазяйка*  
*поштар*

*schoolboys*  
*housewives*  
*postmen*

### 8.3. Nouns Used Only in Singular

Uncountable nouns, as a rule, are used only in singular the same way as in Ukrainian:

sugar - *цукор*, iron - *залізо*, love - *любов*, friendship - *дружба*.

Nouns *advice* – *порада, поради*

*information* – *інформація, повідомлення, дані*

*progress* – *успіх, успіхи*

*knowledge* – *знання* (укр.), *знание, знання* (рос.) are used only in singular, but in Ukrainian and Russian the corresponding nouns can be used both in singular and plural:

*He gave me some good advice. Він дав мені декілька гарних порад.*

*We have very little information on this subject. У нас дуже мало даних щодо цього.*

*I am satisfied with your progress. Я задоволений вашими успіхами.*

Noun **news** *новина, новини* is used with the meaning of singular, though it has the form of plural:

*What is the news? Які новини?*

The names of sciences that have ending -ics (*mathematics, physics, phonetics, linguistics, etc.*), are used with the meaning of singular, though they have the form of plural:

*Phonetics is a branch of linguistics. Фонетика – розділ лінгвістики.*

*Mathematics forms the basis of many other sciences. Математика складає основу багатьох інших наук.*

Nouns **money гроші** and **hair волосся** are used only in singular, meanwhile in Ukrainian and Russian the corresponding nouns are used only in plural:

*Her hair is dark. У неї темніе волосся.*

*This money belongs to him. Ці гроші належать йому.*

Noun **fruit фрукти** is used in singular:

*Fruit is cheap in summer. Фрукти дешеві влітку.*

*We eat a great deal of fruit. Ми їмо багато фруктів.*

Though for denoting different kinds of fruit the plural form **fruits** is used:

*On the table there are apples, plums and other fruits. На столі лежать яблука, сливи та інші фрукти (види фруктів).*

#### 8.4. Nouns Used Only in Plural

Names of many even objects are used, the same way as in Ukrainian and Russian, only in plural:

**scissors ножиці**, **trousers брюки**, **spectacles окуляри**, **scales терези**, **tongs щипці**:

*These scissors are very sharp. Ці ножиці дуже гострі.*

*Your trousers are too long. Ваші брюки надто довгі.*

*Where are my spectacles? Де мої окуляри?*

The following nouns, in comparison with Russian, are used only in plural:

**goods** товар, товари; **contents** зміст, **clothes** одяг; **proceeds** виторг; **wages** заробітна плата; **riches** багатство, багатства:

*These goods have arrived from St.-Petersburg. Ці товари прибули із Санкт-Петербургу.*

*The contents of the letter have not been changed. Зміст листа не був змінений.*

*His clothes were wet as he had been caught in the rain. Його одяг був мокрим, оскільки він попав під дощ.*

*The proceeds of the sale of the goods have been transferred to Moscow. Виторг від продажу товарів було переведено в Москву.*

### 8.5. Grammatical Disagreement of Singular and Plural in English and Ukrainian

Abstract nouns denoting abstract general notions in Ukrainian, in English can be used in a concrete meaning and then become countable nouns. As such they can be used in plural:

*A finely written novel about the lives and struggles of the people of Trinidad. (Newspaper)*

*Прекрасно написаний роман про життя й боротьбу народу Тринідаду.*

In Ukrainian the word „боротьба“ doesn't have any plural at all, and the word „життя“ in its broad meaning (as in this case) is not used in plural.

Analogous tasks emerge before the translator in the next examples:

*“Never have we taken so many peaceful initiatives as in the past three years” president said. (Newspaper 1959)*

*„Ще ніколи ми не виявляли стільки рззів мирну ініціативу, як за останні три роки“, – сказав президент.*

In Ukrainian and Russian the word „ініціатива“ in the 50s did not have plural, but the interpreters and translators introduced the plural which has secured in language and sounds quite normal now.

*This policy of strength involves serious risks.*

*Ця політика сили тягне за собою серйозні наслідки.*

Abstract noun “risk” did not have plural at the time that article was written and therefore to convey the meaning of this sentence the countable noun “consequences” is used in translation. Nowadays the plural „ризики” sounds very normal both in spoken and written variants of Ukrainian language. But the interpreters are supposed to be the ones who have introduced plural into our language.

Sometimes in order to express correctly the thought the plural of a noun is a necessity; therefore not infrequently the translator introduces an additional word in plural. For instance, he has to do so when translating such words in plural, as “industries”, “policies”, sports, etc.: „галузі промисловості, різні політичні напрямки, види спорту“. The analogous phenomenon is observed in translating from Ukrainian, when noun in plural is rendered into English with adding special words:

*поради – pieces of advice, дані – items of information, новини  
– pieces (items) of news, etc.*

In some cases the use of singular in translation is caused by the fact, that the Ukrainian noun in singular is the part of a phrasal unit:

*...should France and Britain go their separate ways.  
...в тому випадку, якщо Франція й Англія підуть кожна  
своїм шляхом.*

The use of plural would have violated the Ukrainian phrasal unit „йти своїм шляхом“. The adjective “separate” is rendered in Ukrainian by the pronoun „кожна“. Though, another translation with another phrase combination in plural is possible: „йти різними шляхами“.

Very often an opposite phenomenon takes place, when the English noun in singular corresponds to the Ukrainian noun in plural. It is characteristic of English language to use the words “eye, lip, ear, cheek, hand, foot” in singular. Such use is possible in Russian and Ukrainian, too, but much less frequently, e.g., in proverbs:

*У него **зуба** не дура.  
Держи **ухо** востро.  
У него **глаз** наметан.*

Or in A. Pushkin's „Медный всадник”:

*Природой здесь нам суждено  
В Европу прорубить окно,  
**Ногою** твердой стать при море...*

Or in M. Lermontov's „Бородино”:

*Скажи-ка дядя, ведь не даром  
Москва, спаленная пожаром,  
**Французу** отдана...*

Or in the same poem:

*...И слышно было до рассвета, как ликовал **француз**...*

Here are some typical examples of such use in English:

*Her **cheek** blanched.  
Ї **щоки** побіліли. Ї **щоки** покрились блідістю.  
Вона зблідла.*

*Young Jolion's **eye** twinkled (J. Galsworthy, The Man of Property) В **очах** молодого Джоліона спалахнув вогник.*

*Your **lip** is trembling and what is there upon your **cheek**? (Ch. Dickens, A Christmas Carol) У вас тремтять **зуби**, і що це у вас на **щоках**?*

In the example below singular in English is used in its generic singular (родовому значенні) and has a generalizing character:

*A government with a **dollar** in one hand and a **gun** in the other.*

*Уряд, у якого в одній руці **долари**, а в другій – **зброя**.  
Уряд, в якого в одній руці **батіг**, а в іншій – **бублик**.*

In the second translation the phrasal unit is used (compare the Russian „политика кнута и пряника”).

The noun in singular, used in generic meaning (*a dollar*), is rendered in the first case by the noun in plural (*долари*) and in the second (*a gun*) – by a collective noun in singular (*зброя*).

In a number of cases an English abstract noun having no plural, is rendered by a concrete noun in plural, e.g.:

*The war plans of imperialism.*  
*Воєнні плани імперіалізму.*

In other cases rendering singular by plural is caused not by the fact, that a given Russian or Ukrainian noun has no plural, but by other reasons:

*World public opinion has every reason to believe...*  
*У людей всього світу є всі підстави вважати...*

The pronoun *every* combines only with the noun in singular and possesses generalizing character. In Ukrainian and Russian this meaning of pronoun *every*, as usual, corresponds to the pronoun in plural (*все*); this is the reason why the word *reason* was translated by the noun in plural *всі підстави*.

Uncountable nouns in singular both in English and Ukrainian (*сніг* – *snow*, *вода* – *water*, *пісок* – *sand*, etc.) if used with stylistic effect in fiction and denote huge quantities of this stuff, are used in plural (*сніги* – *snows*, *води* – *waters*, *піски* – *sands*, etc.):

*Сніги Кіліманджаро – Snows of Kilimanjaro,*  
*Піски Сахари – Sands of Sahara desert*  
*Глибини Тихого океану – Depths of pacific ocean*  
*Голубі води Середземномор'я – Blue waters of Mediterranean*

In Tyutchev's poem:

*Еще в полях белеет снег, а воды уж весной шумят...*

In Fet's poem:

*Люблю её стеной алмазные снега...*

Any violation of rules is aimed at achieving some stylistic effect and becomes a device itself.

### Questions for discussion:

1. What are the differences of singular and plural in English and Ukrainian?
2. How is plural of compound nouns formed?
3. What nouns are used only in singular and plural?
4. What kind of disagreement of plural and singular does the translator come across?

### Translate the following text into Ukrainian:

#### Bear or beer?

Do you agree with the statement that it is important to learn all the aspects of a foreign language? If not, read this story to find out why:

When I arrived in England, I couldn't speak a word of English, so I decided to take some lessons.

My teacher told us that we had to be careful as in many ways English was a confusing language. Many a trap lies waiting for the unsuspecting student. At first, I took his advice with a pinch of salt, but I was soon to learn by bitter experience.

I remember, only too well, an evening I spent in a local pub. I had been going there three or four times a week and had communicated with the barman by means of sign language. One evening, I took the bull by the horns and decided to speak. I took a deep breath and ordered as clearly as I could: "A bear, please."

The barman couldn't believe his ears. He hesitated for a moment and then answered: "Listen to me, young man. You are in a pub not at the zoo!" I didn't understand him but realized from his voice that he was none too pleased. I would have gone without my beer that evening if a kind

Englishman hadn't intervened. He took me by the arm and led me to his table. Over a drink he explained my silly mistake. He was very friendly and helpful, but talked very quickly.

After a few drinks he became very patriotic and talked about the Queen and the Monarchy. I didn't understand half of what he said but nodded sympathetically from time to time.

Soon I began to feel a little tipsy and thought that this would be a good opportunity to practise my English. "God, shave the Queen!" I exclaimed. There was a deathly silence. Then he began to go pale. He stood up, looked me up and down and then turned round sharply and walked away leaving me with my mouth hanging open and my glass hanging in the air. "See you tomorrow", I said weakly. But he had gone. I still feel miserable when I think of that day and know that my teacher was right and I was altogether wrong.

*From "BBC: Learn English"*

**Translate the following sentences paying attention to neologisms** (*newly created fresh words – неологізми*) **and egologisms** (*author's coinages – слова, створені самим автором, авторські неологізми. Some of these have been absorbed by the language and are widely used now*) **in italics:**

1. It was a decorated, *becattered and bewaitered* table. (*B. Tarkington*)
2. She displayed wonders of *horsemanship and horseman-woman-ship*. (*B. Tarkington*)
3. A man doesn't come a thousand and odd miles *to be not-at-homed* at the end of it. (*Ch. Lever*)
4. There are people who have much and those who have nothing. — Well, you see. I'm among *muchers*. (*G. Page*)
5. We are the *not-wanted*s. (*R. Aldington*)
6. "We are *has-beens* now Kelly," said the former policeman to his dog.
7. Summer at last. You look *summary* too. (*E. Benson*)
8. She did her duty by me completely, but it is clear that there was no motherhood, *no sonship* between us. (*H. Wells*)
9. The *white tiled, gleaming-tapped* bathroom. (*G. Frankau*)
10. A strong northerly wind that found a few weary, *half-skeletoned* leaves to play with. (*R. Sheriff*)

11. The stage of *coccoondom* for modern boys is soon gone out of. (*A. Berkeley*)
12. It was a *dehumanized* apartment. (*Я. Wells*)
13. The pill was *sugar-coated*. (*W. Adcock*)
14. I may *platitudinize*, but I don't want any Shelleyan talk. (*B. Shaw*)

## TOPIC 9. THE PROBLEM OF TRANSLATING ARTICLES AND PRONOUNS

### 9.1. Translation of Indefinite Articles

In every language there is a logical notion of definite and indefinite, which is a category of thinking, but not in all languages this idea of definite and indefinite is rendered by grammatical devices with the help of an auxiliary word, i.e. article, as it is observed in English.

There is no article in Ukrainian, and the notion of definite/indefinite is expressed by other language tools:

*He had not an enemy on earth. (G.B. Show, H.G. Wells. The Man I Knew)*

*У нього не було жодного ворога в світі.*

Here the indefinite article comes out in its historically original meaning “one”.

*She is a Mrs. Erlynne. (O. Wilde, Lady Windermere's Fan)*

*Это некая миссис Эрлинн.*

*Це якась місіс Ерлін.*

Here the indefinite article has another meaning – “some”.

*The only sensible solution is a peace which would give the Malayan people the freedom they desire. (D.W., 1952)*

*Єдине розумне рішення – це встановлення такого миру, який би дав малайзійському народові бажану свободу.*

Here the indefinite article is used in its classifying function.

*Now that the law has been passed... the friendly recommendation of a foreign government... can only be regarded as interference in the internal affairs of Persia. (The Times, 1951)*

*Тепер, коли закон прийнято, дружні рекомендації будь-якого іноземного уряду можуть розглядатися лише як втручання у внутрішні справи Ірану.*

In this case the indefinite article steps forward in the meaning of the indefinite pronoun “any”.

The indefinite article also requires its rendering in translation, when it stands before proper names, used metonymically:

*This was a Guernica, a Coventry, a Lidice. (D.W.)*

*Це було повторенням Герніки, Ковентрі та Лідиче.*

Another variant of translation:

*Це була нова Герніка, новий Ковентрі, нова Лідиче.*

In some cases the meaning of the definite article also requires its rendering in translation:

*The Europe she (England) had helped to reshape after Waterloo crumbled before her eyes. (Arthur Bryant, English Saga 1840-1940)*

*Та Європа, яку вона допомогла перекроїти після Ватерлоо, розвалювалась у неї на очах.*

In this case the definite article fulfils the function of the demonstrative pronoun and at the same time possesses emphatic meaning.

The definite article fulfilling the function of demonstrative pronoun is used before both the proper names and common noun. Here the emphatic shade meaning, given by this article to the following word, is also present:

*There is no harmony between the two foreign powers in Persia. (D.W., 1951)*

*Щодо Ірану нема згоди між цими двома державами.  
(Йдеться про суперництво між США та Англією в Ірані).*

## 9.2. The Problem of Translating Pronouns

Personal, possessive and indefinite pronouns are used differently in English and Ukrainian. The use of Ukrainian pronouns in translation not always depends on the peculiarities of the pronouns proper. It is often determined by the specifics of a verb or verbal construction:

*He has a large family; he had a large family.  
У нього велика сім'я; у нього була велика сім'я.*

English pronoun in nominative case with the verb “to have” is rendered by the Ukrainian personal pronoun in genitive case with preposition and a link-verb (which is omitted in present tense). Sometimes awful mistakes in rendering pronouns lead to ambiguity and implicit non-standard meanings:

*Він мав брата та сестру (sounds very nasty in Ukrainian).*

Just the same way with the help of objective case the English pronoun in Nominative case in Passive construction is rendered:

*I am told – мені сказали  
She was expected – її чекали,  
He was sent for – за ним послали тощо.*

The main function of personal pronouns is to replace the noun to avoid repetition. In English the pronoun often precedes the noun it replaces. In Ukrainian the same word order regarding the pronoun and noun would lead to ambiguity of expression:

*Shortly before she left London with other prosecution witnesses, the witness Miss Lyons said she would go straight home. (D.W., 1959)*

*Незабаром після того, як свідок міс Лайонз поїхала з Лондона разом з іншими свідками звинувачення, вона сказала, що поїде прямо додому.*

Among personal pronouns the pronoun “it”, which performs different functions, is the most difficult to translate. When this pronoun comes out in its basic function of a personal pronoun it is rendered by the Ukrainian pronouns „він”, „вона”, „воно” depending on grammatical gender of a Ukrainian noun. One should keep in mind that the pronoun “it” and the noun it replaces, are often separated from each other by a great number of words and even sentences. Therefore “it” might appear even in a new paragraph. In these cases it does not correspond to the noun grammatically, but *logically* (therefore it is called *logical “it”*), i.e. it doesn't correspond directly to the preceding noun, but the noun, which expresses the main idea of a paragraph:

*The British Labour Party will be doing the movement for peace a grave disservice if it supports the negative, supercilious attitude of Mr. Gaitskell on this question...*

*It should see that an agreement on Berlin would once again bring this important question to the forefront and make a realistic solution much easier.*

*Even if it does not fully accept the Soviet Union's proposals on Berlin it should see the importance of a Berlin agreement as a stepping stone to even more basic ones.*

*Above all it should reject the policy of insisting on an agreement on everything before there can be an agreement on anything.*

*And it should tell all American and British generals not to impede negotiations by silly, bellicose utterances. (D.W., 1958)*

*Лейбористська партія в Англії надасть погану послугу руху за мир, якщо вона буде підтримувати негативну, пихату позицію Гейтскелла з цього питання...*

*Вона повинна зрозуміти, що угода щодо Берліна знову висуне це важливе питання на перший план і значно полегшить його практичне вирішення.*

*Навіть якщо вона повністю не прийме радянські пропозиції стосовно Берліна, вона повинна зрозуміти все значення угоди відносно Берліна як перший крок до більш важливих угод.*

*Перш за все вона повинна відмовитись від політики, що вимагає угоди з усіх питань, перш ніж може бути досягнутою угода з якогось окремого питання.*

*І вона повинна заявити всім американським і англійським генералам, щоб вони не чинили опору переговорам своїми дурними войовничими промовами.*

In all paragraphs of the passage from the article “it” replaces the word combination “the Labour Party”.

“It” in impersonal constructions like “it is known”, “it seems”, “it is essential”, etc., is translated by impersonal construction with the words „як відомо”, „мабуть”, „дуже важливо”:

*It is known that as well as those from South Wales, Scotland and Yorkshire, a number of representatives from Cumberland, Lancashire and Nottingham will also resist the suggested cuts. (D. W., 1958)*

*Як відомо, низка делегатів Кемберленду, Ланкаширу та Ноттінгему будуть також виступати проти запропонованих скорочень, як і делегати Південного Уельсу, Шотландії та Йоркширу.*

The beginning interpreters are sometimes troubled with translating the pronoun “it” in the construction with the so called “precedence” it, like:

*It is hard to judge by his first book.  
Важко судити з його першої книги.*

The “precedence” it may also introduce an object:

*We still find it hard to judge from blueprints so the best thing is to let the members of the Commune discuss the sort of new homes they want. (D. W., 1958)*

*Нам все ще важко судити по кресленнях, тому найкращим буде надати членам Комуни обміркувати самим, які саме будинки їм потрібні.*

The “precedence” it is not translated into Ukrainian. It is not translated in the construction with the conjunction “for” (for-phrase), either:

*The UN proposals make it extraordinarily difficult for the most brazen liars to claim that this is a threat of aggression. (D. W., 1958)*

*Пропозиції ООН фактично позбавляють найбільш безсоромних брехунів можливості стверджувати, що ці пропозиції містять загрозу агресії.*

The “precedence” *it* is often used in emphatic construction:

*It is nationalism which gives rise to the danger of war.*  
*Саме націоналізм і створює загрозу війни.*

Emphasis in this type of constructions can be rendered in translation by different words and word combinations: „*саме*”, „*вже*”, „*тільки*”, „*ось*”, „*як раз*”, etc., depending on the context.

In one and the same sentence the pronoun “*it*” is often met in different functions and belongs to different nouns:

*It is reliably reported that the board, submitting to Government stagnation policy, instead of publicly fighting it, has about 80 to 100 pit closures in mind if the position, as it sees it, does not improve. (D. W., 1958)*

*З надійних джерел повідомляють, що рада (спілки шахтарів), підкоряючись політиці стагнації, що проводиться урядом, замість того, щоб відкрито боротися з нею, збирається закрити від 80 до 100 шахт, якщо положення, як воно розцінюється ним, не покращиться.*

In the first case “*it*” is subject of non-personal sentence (it is reliably reported) and translated by non-personal clause: „З надійних джерел повідомляють”; in the second case “*it*” replaces the word “*policy*” (instead of publicly fighting *it*) and is translated by personal pronoun of feminine gender: – „*замість того, щоб відкрито боротися з нею*”; in the third case it replaces the noun “board” (as it sees it), and in the fourth – the noun “*position*” (if the position, as it sees it) and is translated: „*якщо положення, як воно розцінюється ним*”.

Possessive pronouns in English are often used before the names of the parts of body, pieces of clothing, etc.:

*He took **his** tooth-brush and brushed **his** teeth.*

*Він взяв щітку і почистив зуби.*

*He lighted **his** pipe and took the paper.*

*Він запалив люльку і взяв газету.*

These pronouns need no translation because they are either redundant, or contradict the norms of Ukrainian:

*She smiled through **her** tears.*

*Вона посмінулась крізь сльози.*

It should be noted, that the English indefinite pronoun “every” often corresponds the Ukrainian indefinite pronoun in plural „всі“:

*Everybody’s present – Всі присутні.*

The sentences with subject, expressed by non-personal pronoun “one”, are often rendered in Ukrainian by non-personal sentences:

At the table outside one of the cafes one can sip a glass of Jura wine...

*Сидячи за столиком перед одним з кафе, можна випити стакан місцевого вина...*

The pronoun “one” used to avoid repetition is relatively difficult to translate properly:

*The colonial record was one of repression.*

*Історія колоніалізму – ця історія пригнічення народів.*

In Ukrainian the indefinite pronouns are not used in this function, therefore in translation we have to resort to repetition of the noun, replaced by “one” in English.

Relative pronouns both in the function of subject and object are not rarely used as so called “*condensed relatives*”: in these cases they are translated into Ukrainian by a demonstrative pronoun and conjunction or by two pronouns – demonstrative and relative pronouns:

*Doctor Edith Summerskill was shocked by **what** she saw at Port Said.*

*Доктор Едіт Саммерскіл була шокована **тим, що** вона побачила в Порт-Саїді.*

The relative pronoun “*what*” in this function can be used as a subject:

***What** is claimed to be the first Indian rhinoceros born in captivity was at Basle Zoo in September.*

*Перший, як стверджують, що народився не на волі індійський носоріг, з'явився на світ в Базельському зоопарку у вересні.*

In this case the English pronoun “*what*” has no lexical equivalent in translation because of the entire rearrangement of the sentence. The same way “*what*” is not rendered by the pronouns in cases, when the English sentence contains emphasis, as in translation it is more important to convey this very emphasis:

***What** is more important is the principle of the decision.*

*Проте більш важливим є сам принцип вирішення (питання).*

*Is this **what** our British boys gave their lives for?*

*Невже за це віддавали своє життя англійські хлопці?*

Special attention should be paid to the use of the relative pronoun “*which*” in subordinate clause, that belongs to the entire statement of the main clause:

*War ships were ordered to shell the town street by street, **which** was a barbarous thing to do.*

*Військовим кораблям було віддано наказ піддати місто систематичному бомбардуванню. Це був варварський акт.*

For more emphasis this kind of subordinate clauses are separated into a detached sentence.

### **Questions for discussion:**

1. How are indefinite articles translated?
2. What are peculiar cases of using definite and indefinite articles?
3. What problems of translating pronouns does translator come across?
4. What are the peculiarities of translating personal, possessive and indefinite pronouns?
5. How is logical it translated?
6. How is precedence it translated?
7. Why are possessive pronouns not translated sometimes?
8. How are condensed relatives translated?

### **Translate the following text into Ukrainian:**

#### **How to talk about pay**

Surely, the question asked most often by prospective job seekers is: "When should I talk about salary?"

The answer: "After the offer is made."

Let the employer make the offer, preferably in writing, and then base your response on your own expectations and requirements. If you are happy with the initial salary offer, then things are simple. Accept and begin your new career. If you want more, the challenge is now on you to engage in the negotiating process. The secret to salary negotiation is to focus on the value that the position has to the company, then to the value you bring to the position.

Some advice: Be absolutely certain that you completely understand the job and all of the employer's requirements.

If at all possible, ask for a written job description or have the employing manager restate the description. This also provides you with

valuable time to plan your next few steps. One of the best tactics in this exercise came from a friend and colleague who wrote it all down, spent a moment looking at it and then turned it around to the executive offering the job and said: "Is this everything the job you are offering entails?" This was perfect! Now the employer is responding to, rather than leading, the negotiation process. Even better, it focuses them on the requirements of the job and makes them more likely to increase their valuation of the position.

After verifying exactly what the position involves, you should be able to draw upon your knowledge of the local market and industry conditions (you did do your homework right?) and decide how you will react. Do your best to make the employer change the offer amount as much as possible before you ever say the number you have in mind. For instance, when the employer has verified that the position is completely and accurately described, rather than responding with a raised amount, ask them another question: "Do you believe that your offer is fair for this market, given the position's importance to the company?" Again, they are in a responding position. Keep them responding to your questions as long as possible and, hopefully, raise their offer.

When the value of the position to the company is fully established, now is the time to ask: "Am I the candidate you want to fill this position?" When they verify that you are indeed the one they want for the position, simply say: "I believe that I can do this job well above your expectations and would like to know what your best offer will be." Again, this continually keeps them responding to questions and, so far, you have been simply asking questions.

If the final number is again below your expectation, now you can say: "The offer I would find acceptable is..." - and then be ready with the amount. Be sure this is an offer you will accept.

One last reminder, all too often employers will try to force you into negotiating based upon your last salary. This is one of their tactics for salary negotiation, albeit a flawed one, and has absolutely no bearing on your value to their company.

In fairness to the employer, you must also remember that your financial situation is of no concern to them in the negotiation process. Good luck!

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**Translate the following sentences paying attention to neologisms and egologisms in italics:**

1. Ireland has a right to *nationhood*.
2. This man is an *escapist* from modern society.
3. Is the child, a *mouth-breather*? (“*Medical Journal*”)
4. Modern Italy is an *underbathroomed and overmonumented* country. (*A. Huxley*)
5. They had not so much *Herbertian* and *Martaish* in them when they came home from France. (*A. Huxley*)
6. The *burstless* crests of the waves were coming on and on. (*J. Masefield*)
7. She is *air-minded*.
8. We have many books for the *world-minded* in our library.
9. There is after the blinds have been drawn a fine little roulette for every passenger in the Pullman. (*B. Johnson*)
10. To *coventrate* every town under the sun — such is the wild dream of the *war-mongers* — and is there much difference between them and the *brink-mongers*? (“*DW*”)
11. The *parassaboteurs* are special troops, specially trained, specially equipped and provided with a special morale to do their task. (“*DW*”)
12. I do not think a working girl should take her standards from a *socialite*. (“*DW*”)
13. *War and Peace filmized* is after all not War and Peace as we read it.
14. *Cinemactors and cinemactresses* are often chosen for general appeal rather than for their artistic merits.
15. *Motels* are provided all the way down from New York to Chicago; car-owners find it most convenient. (*E. Randolph*)

**TOPIC 10. “FALSE FRIENDS OF THE INTERPRETER”**

**10.1. Interpenetration of Words in Different Languages**

In the Ukrainian and English languages there is a group of words close in sounding and writing, but different in their meanings and use.

None of specialists is indifferent to the problem of “false friends of the interpreter”. One of the scholars, who was engaged in this problem

in detail, was and remains Akulenko V.V. (*В.В. Акуленко. «Англо-русский и русско-английский словарь „ложных друзей переводчика“», М. 1969 г., 384 с.*).

Words which are associated and identified in two languages do not fully comply with each other or are even entirely different.

For this reason words of this type have been called in French linguistics “*faux amis du traducteur*” – “*false friends of the interpreter*” (misleading words of foreign origin).

Historically the “*false friends of the interpreter*” are the result of interplay or interference of languages. They can appear as a result of casual coincidences, and in close languages, especially in relative languages they are based on congeneric or related words which have a general prototype in basis language.

It seems at first sight, that the “*false friends of the interpreter*” can mislead only people who begin to study language and do not know it very well. In reality everything looks vice versa: the bulk of “*false friends*” appears dangerous especially for those persons who are confident in their knowledge and speak languages pretty well. Similarity and near-identity of words in sounding and function in both languages is the main source of such mistakes. There are a few examples of incorrect translation from English, which penetrate into fiction, scientific literature and press:

*ammunition* „заряди, боєприпаси“ are often translated as „амуніція“, which in Ukrainian means „устаткування військовослужбовця (окрім зброї та одягу)“, in spite of complete irrelevance of this Ukrainian word in context.

*Expert* „спеціаліст“ is quite often translated as „експерт“ in the contexts, which just say about an engineer or doctor, who have nothing in common with expertise. A reader is surprised to learn about extreme poverty in the family of the English rector, without suspecting, that original goes not about the leader of university, but about a priest. *Кінний двіжанс* (Engl. *waggon*), they translate as „вагон“, *асистент професора* – from English “*assistant professor*”, that is „доцент“.

*Repetition* – повторення – Ukrainian word *репетиція* – *rehearsal*.

*Instrument* – засіб, знаряддя, (in Law – „документ, вексель“) in translation from English is rendered as „інструмент“:

„Хоч англійська мова не є національною мовою Індії, але вона стала інструментом спілкування великої маси людей“.

Gross misunderstanding is caused by rendering in English the word “*mayor*” – „*мер*“ as „*майор*“:

„До президента Рузвельта приєдналися майже всі ліберальні члени Конгресу..., а також губернатори Флойд Олсен та Олін Джонсон і майор (мер Нью-Йорку) Ла-Гардіа“.

A journalist vainly promoted in the rank the police officers, saying:

„У дні чемпіонату в аеровокзалах і портах будуть розставлені поліцейські офіцери в цивільному“.

“False friends of the interpreter” in Ukrainian and English are met within four parts of speech: nouns, adverbs, adjectives and verbs. Below there is a table of the most frequently used “false friends”:

#### A

*accord* – згода, одностайний (не тільки акорд)

*accurate* – точний (не тільки акуратний)

*agitator* – підбурювач (не тільки агітатор)

*alley* – провулок (не тільки алея)

*Alsatian* – німецька вівчарка (не тільки ельзаський)

*amber* – бурштин (не амбра)

*ammunition* – боєприпаси (не аmunіція)

*angina* – стенокардія (не ангіна)

*arc* – дуга (не арка)

*artist* – художник

#### B

*ball* – м'яч (не бал)

*balloon* – повітряна куля (не балон)

*band* – стрічка, музикальна група (не банда)

*brilliant* – блискучий (рідко брильянт, діамант)

#### C

*cabin* – хатина (не кабіна)

*cabinet* – шухляда, комора, вітрина (не кабінет)  
*camera* – фотоапарат (не тюремна камера)  
*cataract* – водоспад (не тільки катаракта)  
*(to) champion* – підтримувати (не бути чемпіоном)  
*chef* – шеф-повар (не шеф чи шофер)  
*circulation* – наклад газети (не тільки циркуляція)  
*cistern* – бак, бачок унітазу (не цистерна)  
*clay* – глина (не клей)  
*climax* – найвища точка, кульмінація (не клімакс)  
*cloak* – плащ (не клоака)  
*compositor* – синтезатор (не композитор)  
*conductor* – диригент (не тільки кондуктор)  
*corpse* – труп (не корпус)

## D

*data* – дані (не дата)  
*decade* – десятиліття (не декада)  
*decoration* – орден, відзнака, прикраса (не декорація)  
*Dutch* – голландський (не датський)

## E

*engineer* – машиніст (не тільки інженер)

## F

*fabric* – тканина (не фабрика)  
*fraction* – дріб, доля, порція (не тільки фракція)  
*figure* – креслення, цифра (не тільки фігура)  
*film* – плівка (не тільки фільм)

## G

*gallant* – хоробрий, звитязний (не тільки галантний)  
*genial* – добрий (не геніальний)  
*gymnasium* – спортивна зала (не гімназія)

## H

*honor* – честь, обов'язок (не гонор)

## I

*instruments* – вимірювальні пристрої (рідше інструменти)  
*intelligence* – розум, інтелект; розвідка (не інтелігенція)

## L

*lily of the valley* – конвалія (не лілія долини)  
*(to) liquidize* – перетворювати в рідину (не ліквідувати)  
*list* – список (не лист)

## M

*magazine* – журнал (не магазин)

*mark* – мітка, пляма (не марка)

*matron* – старша медсестра, кастелянша (не тільки матрона)

*mayor* – мер міста (не майор)

*monitor* – староста класу (не тільки монітор)

*multiplication* – розмноження, примноження (не мультиплікація)

## N

*number* – число, кількість (не тільки номер)

## O

*officer* – чиновник, службова особа (не тільки офіцер)

## P

*partisan* – прибічник, прихильник (не тільки партизан)

*prospect* – перспектива (не проспект)

*(to) pretend* – прикидатися, робити вигляд (не тільки претендувати)

*production* – виробництво (не тільки продукція)

*professor* – викладач вузу взагалі (не тільки професор)

## R

*(to) realize* – чітко уявляти, розуміти (не тільки реалізувати)

*(to) rationalize* – пояснювати (не тільки раціоналізувати)

*record* – запис, звіт (не тільки рекорд)

*replica* – точна копія (не репліка)

*resin* – смола (не резина)

## S

*satin* – атлас (не сатин)

*sodium* – натрій (не сода)

*spectacles* – окуляри (не спектаклі)

*speculation* – роздуми, припущення, здогад (не тільки спекуляція)

*spinning* – ткацтво (не тільки спінінг)

*stamp* – марка (не тільки штамп)

*stool* – табуретка (не стілець)

## T

*talon* – кіготь (не талон)

*tax* – податок (не такса)

*tender* – ніжний (не тільки тендер)

*tent* – палатка (не тільки тент)

*terminus* – кінцева зупинка (не термін)

*trap* – капкан, пастка (не трап)

*trace* – слід (не траса)

*trek* – похід (не трек)

*troop* – загін, ескадрон (не труп і не трупа)

*tunic* – солдатська куртка (не туніка)

*turkey* – індичка (не турецький)

## U

*uniform* – постійний, однаковий (не тільки формений)

*urn* – електричний самовар (не тільки урна)

*urbane* – ввічливий (не міський, урбаністичний)

*utilize* – використовувати (не тільки утилізувати)

## V

*vacuum* – пиросос (не тільки вакуум)

*valet* – лакей, камердинер (не валет)

*velvet* – бархат (не вельвет)

*venerable* – шановний (не венеричний)

*verse* – вірші (не версія)

*vice* – порок, лещата (не тільки віце-)

*vine* – виноградна лоза (не вино)

*virtual* – фактичний (не віртуальний)

### 10.2. Mistakes in Translation Related to Differences in Realia

Nonconformity, which cause mistakes in words, are related to the differences in realia, i.e. specific elements or entire systems in the cultures of corresponding nations. Traditions and customs, reflected in realia, are very important for language. Their violation results in “mistakes of ignoramus” („помилки профана“), which must not be allowed in word usage and translation. If in Ukrainian the term “*rector*” refers to the director of any university, and since the 60s of XX century means also a leader of a higher educational establishment in Ukraine, then in the English higher institution the term “*rector*” means only the leaders of Scotch universities and leaders of two colleges of Oxford; in other cases they say (according to the tradition of every educational establishment) “president, principal, vice-chancellor” etc.

The word „*факультет*” in its form and meaning corresponds to English *faculty*, but the last refers only to the faculties of old universities of England; in new educational establishments it is more frequently substituted by the word “*department*”.

It is a tradition to call in English the event in history of the USA, known as „Війна за незалежність США” “The American Revolution”, „парламент США” – Congress. Thus in a number of cases the differences in traditions of nomenclature and/or realia are intricately interwoven with the differences in lexical meanings in similar, alike words of different languages.

Apart from common meanings in Ukrainian *консультація* and English *consultation* – *порада, вказівка спеціаліста; нарада спеціалістів, а саме лікарів*, the new fact of reality has been reflected in a specific meaning of the word – “установа, що надає допомогу населенню порадами спеціалістів, for example:

*юридична консультація* – *legal advice office*

*дитяча консультація* – *baby/infant welfare centre, children's clinic, paediatric clinic, nursing-centre*

*жіноча консультація* – *antenatal clinic, maternity welfare centre/clinic, maternity advice bureau.*

Here the quality of “false friend” is conditioned by the word „консультація” both by realia and semantics, that expresses it.

The words *industry* – *індустрія* in the meaning „промисловість” coincide, but the English word is not always translated by the word „індустрія” because we say:

*соціалістична, капіталістична, сучасна, важка, легка, машинобудівна, кіно-індустрія* or *промисловість*,

but we will always and only say:

*автомобільна, атомна, газова, гірська, добувна, консервна, нафтова, обробна, харчова, содова, складувна, будівельна, ткацька, електротехнічна, енергетична та ін. промисловість.*

There is not uncommon the differences in expressive-stylistic coordination of words which are compared (there is a necessity during the selection of a synonym to orient oneself on the stylistic mode, tonality of the context). The most frequent type of stylistic nonconformity or discrepancy in the English and Ukrainian words –

nonconformity, discrepancy in the bookish and colloquial character, or in the specific functional-stylistic colouring. Thus, even in a similar meaning *дивний, навіжений, химерний* English word *extravagant* and Ukrainian – *екстравагантний* not very much coincide in use, as the first word is stylistically neutral, and the second is bookish. Differences in the evaluative colouring are a substantial type of stylistic differences, too, for example:

English word *compilation* – *складання, збирання, укладання* (the compilation of a dictionary) is fully neutral unlike the negative Ukrainian *компіляція – зіставлення на основі механічного використання чужих матеріалів*.

The stylistic interpretation (навантаження) is especially noticeable in the figurative meanings: Ukrainian word *елемент* in the meaning *особа* has the colloquial and negative colouring and is rendered in English by the words *individual, person, fellow* with negative epithets (підозрілий елемент – suspicious-looking fellow, lum customer).

English *agony* expresses a wide concept about spiritual and physical sufferings and their manifestations, and is represented in a bilingual dictionary by the followings equivalents:

- 1) *нестерпний біль, фізичне страждання*, as in *a yelp of agony* – *крик болю*;
- 2) *вибух почуттів*, as in *agony of fear* – *приступ жаху*;
- 3) *жах, відчай*:

*“The town had known in the past the agony and horror of major mine disasters”.*

*„Місту доводилось переживати в минулому відчай та жах через великі катастрофи на шахтах“.*

4) *агонія*, as in *agony of death* – *смертельна агонія*. The word „агонія” means only *передсмертні муки* (англ. *death-struggle, agony of death, mortal agony*).

Broader and less differentiated notions are also inherent to Ukrainian words as compared with English:

in Ukrainian *тютюн* – *листя відповідної рослини для куріння чи нюхання* corresponds English *tobacco* – *тютюн для куріння* and *snuff* – *тютюн для нюхання*; the word *журнал* – *періодичне видання у вигляді книжки* corresponds English word *journal* – *спеціальний журнал в якій-небудь галузі* and *magazine* – *журнал, переважно ілюстрований, розрахований на широке коло читачів*.

Mechanical comparison or likening (уподібнення) of semantically non-equivalent Ukrainian and English words violates the intelligibility of a text, but not necessarily results in complete distortion of meaning. Thus the incorrect translations of the English word *hospital* as „*госпіталь*” are practically clear in the context, which goes about hospital, or English *apartment* – as „*апартаменти*” in the context, which goes about an apartment.

But in most contexts the following translations will be grossly incorrect: Ukrainian word *барак* – *wooden building, hut* as “*barracks*” – *казарми*, English word *race* (in the meaning “*clan, origin*”) as „*раса*”, *medicine* (in the meaning „*терапія*” *therapy*) as „*медицина*”, Укр. *інвалід* – *cripple, disabled person* as “*invalid*” – *хворий*, etc.

### 10.3. Interlingual Homonymy and Paronymy

Mistakes in the translation, caused by the cases of interlingual *homonymy* and *paronymy*, are especially dangerous. Thus the word of one language can be associated with one and even with a few words of another language. These pairs of words are called *homonyms*, for example:

Ukrainian word *краб* is homonymous in relation to English *crab*: 1. *ди́ке яблу́ко* and synonymous to English *crab*: 2. *краб*.

The words which have identical sounding and written form, which belong to the same part of speech and differ in lexical meanings, should be distinguished from polysemantic words. Such words are called complete homonyms.

For example: noun *spring* – *весна*, *spring* – *пружина* and *spring* – *джерело*. These words have different meanings and in no way are connected with each other. There are many homonyms in modern English, especially among monosyllables, for example:

noun **match** – сірник, **match** – матч, змагання, **match** – пара

verbs: **to miss** – схитнути, **to miss** сумувати, etc.

There are still other homonyms, which though coincide in sounding and writing, but differ among themselves and in meaning, and grammatically (belong to different parts of speech), e.g.:

**flat** – квартира (noun) – **flat** – плоский (adjective);

**mean** – середина (noun) – **mean** – мати на увазі (verb);

**mean** – підлий (adjective);

**rose** – троянда (noun); **rose** – встав (verb in Past Indefinite).

Apart from homonyms, in English there are words which are very similar in pronunciation, but having different written forms and meanings. These are the so-called *paronyms*, e.g.:

*seize* and *cease*, *conscience* and *consciousness*, *career* and *carrier*, *corps* and *corpse*. Paronyms are the words connected etymologically, as well as the words that got closer in form accidentally. Practical and special difficulties are presented in differentiation of the paronyms, which are semantically identical, but simultaneously are synonyms or false synonyms, i.e. we should differentiate between the following paronyms: *rise*, *raise*; *lie*, *lay*; *crush*, *crash*.

The differentiation of some paronyms is also hampered by the existence of similar in form, but different in meaning the Ukrainian word. These are the following paronyms:

**policy** and **politics** (compare Ukr. політика); **physics** and **physique** (compare Ukr. фізика); **material** and **materiel** (compare Ukr. матеріал).

Interlingual paronyms are sometimes also based on interlingual paronymy English words **specially** and **especially** cause difficulties with English people themselves, and therefore, certainly, with Ukrainians, too (compare Ukr. спеціально) and in this case they have two-way character. But in many a case interlingual paronymy is one-sided: for example confusion between *history* – *story* by analogy with the word *історія* is possible for the Ukrainian, and not for the Englishman.



Геніальний винахід	Invention of genius	Great invention
Хуліган	Hooligan	Ruffian; rowdy; dreg of society
Інструкції	Instructions	Directions
Контингент виборців	Contingent of voters	The electorate
Фальшивий рахунок	False bill	Fabricated account
Сфабрикована версія	Fabricated version	Fake report
Криза довіри	Confidence crisis	Credibility gap
Виступити офіційно (для друку)	To speak officially (for the press)	To go on record
„Політична ідилія“	Political idyll	Political honeymoon
Стаття, присвячена загальним проблемам	Article on general problems	Human interest story; a story with human appeal
Спецпоїздка, організована для преси	Special trip arranged for the press	Junket
Ходяча енциклопедія	Walking encyclopaedia	Walking library
Перший вояж (корабля, судна)	First voyage	Maiden voyage
Формувати чий-небудь характер	To form smb's character	To mould smb's character; to shape a personality
Романіст	Romanist	Novelist
Не для преси (вказівка для журналістів)	Not for the press	Off the record
Безцеремонні манери	Unceremonial manner	Off-hand manner
Учасники організованої злочинності	Participants of organised criminality	Organised crime-figures
Комплексна програма (для мандрівників)	Complex programme	Package deal; package plan; package tour
<b>1</b>	<b>2</b>	<b>3</b>
Спеціаліст з питань планування	A specialist on the questions of planning	Planning officer
Конфіденційне інтерв'ю	Confidential interview	Private interview

Комбінована кінозйомка	Combined filming	Process shooting
Співробітник із зовнішніх контактів	Outside contract employee	Public relations officer
Формальна істина	Formal truth	Apparent truth

As we see from these examples, there is no complete coincidence of meanings here. However in some other cases such coincidence is possible.

### 10.5. Semantic Peculiarities of Medical Terms

There is one more group of words and word combinations, which in English have several meanings and are widely used both in neutral and scientific styles, but in Ukrainian they are used only in a limited context. For example, the adjective *oral* in English is used in different word combinations to express the following meanings:

*усний екзамен (oral examination),  
усний переказ (oral tradition),  
усне свідчення (oral evidence),  
школа для глухонімих (oral school),  
ротова порожнина (oral cavity),  
гігієна ротової порожнини (oral hygiene),  
оральний – для внутрішнього вживання, протизаплідна пігулка (oral contraceptive),  
щелепно-лицьова хірургія (oral surgery), etc.  
In Ukrainian оральний is a medical term:  
те, що відноситься до ротової порожнини – вживання пігулок перорально.*

Such type of semantic narrowness of the use of this adjective in Ukrainian often results in mistakes which Americans make:

*оральний екзамен (instead of усний) or оральний виступ (instead of усний).*

Wrong perception of semantics of “false friends” by the Ukrainian speakers as regards English language also causes not only mistakes in speaking but also results in different actions during making clinical decision. E.g.: lexemes which exist in both languages can have the opposite meanings:

**комплекція** – body building, **complexion** – colour of face,  
**ангіна** – illness of throat, **angina** – stenocardia,  
**презерватив** – means against impregnation, **preservative** –  
conservation means,  
**комунікабельний** – comradely, friendly, **communicable** –  
infectious, contagious disease; **презентація** – presentation of  
something, **presentation** – obstetric term (акушерське  
передлежання); demonstration of patients, description of a medical  
case.

We should take this all very seriously and avoid confusing and dangerous accidents when an American doctor in his answer to the question, “How do you treat angina?” will speak about treating heart, and the doctor from Ukraine – about treating throat inflammation.

### Questions for discussion:

1. Why is phenomenon of “false friends of interpreter” observed in languages?
2. Why do realia cause mistakes in translation?
3. What is homonymy and paronymy?  
What are the problems of translating newspaper cliches?
4. What are semantic peculiarities of medical terms?

### Translate the following text into Ukrainian:

#### TIME MANAGEMENT

Managing your time successfully is the secret to accomplishing not only what you must... but also what you want. When you don't accomplish what you should, you may feel confused, compromised, and

frustrated. You may begin wondering “Where did I go wrong?” Why couldn’t I get that job done on time as I had planned?” “Why can’t I ever meet deadlines?” In seeking answers to these questions, many persons become absorbed in the time management techniques they have seen work for others... and completely ignore the attitudinal principles underlying those techniques — yet both are important.

Consider the following myths which demonstrate how certain attitudes can work against effective time management.

**MYTH:** My life is completely controlled by external events.

**FACT:** You can have control over many aspects of your life, but you and you alone are responsible for initiating the control. Persons who don’t believe they control their lives are constantly looking for clear-cut signals to motivate them. For instance, they depend on external events such as deadlines and expectations others have for them to guide and tell them how and when they should perform various tasks. Learning to recognize what you *can* control in relation to the choices you have is the first step in the process of managing your time. By anticipating the future and clarifying the external demands that must be faced, you will develop a base from which to start. Evaluate what must be done within the given time frame and determine what can be postponed.

**MYTH:** I should meet everyone’s expectations.

**FACT:** The needs and demands of others may be inappropriate for you and your lifestyle. They may be poorly timed, highly questionable, or simply unattainable. They may be of a different priority than your own. By trying to meet the expectations of others, you may be shortchanging yourself and *your needs*. You need to be clear about what your needs are first... before you consider what others expect of you.

**MYTH:** I should have no limits.

**FACT:** We all have limits... failure to acknowledge this may cause you to become perfectionistic in your expectations. Perfectionists are especially prone to procrastination because the perfection they demand is impossible. And because they never meet their standards, these individuals never have a sense of accomplishment nor do they get a chance to feel good about themselves. Having reasonable expectations allows you the freedom to set time management goals that are within your grasp and that can help you achieve a sense of success.

## Other Contributing Factors

Awareness of several other contributors to a positive attitude can lead to more effective time management.

- Be aware of your biological rhythms and use them to your advantage. For example, if you work best in the morning, do not plan all your studying for the evening. Take advantage of times when your energy levels are at their highest and do your most demanding work at those times.
- Be aware of the importance of rewarding yourself for progress. All tasks can be divided into smaller segments suitable for reward as they are accomplished. Remember, however, to reward the accomplishment — not the intention. To say “I’ve decided to write the paper tomorrow, therefore, I deserve to go to the movies tonight”, is rewarding only the good intention. Rewarding intention can destroy your motivation to begin.
- Be aware that the physical characteristics of your work environment can help or hinder your success. Keep things you need in your work area and make sure the physical environment is conducive to concentration as opposed to comfort. Also, make sure items are within arm’s reach, and your work area is free from clutter, visual distraction, or noise.

## Specific Techniques

While it is important to develop your own style for managing your time and work, consider how the following techniques might help you.

- ***Develop an overview of everything that you want to accomplish.*** If your perspective is a semester, your first step should be to define clearly the goals that much be accomplished within that semester. This first step should be all inclusive — include not only academic responsibilities but also personal and social activities.
- Next, ***identify the goals in all areas of your life which you consider important.*** Decide which need immediate attention and which can be postponed. Be realistic about your time resources.

- ***Anticipate deadlines and foreseeable crises (midterms, finals week, dates papers are due) and plan in advance to make these deadlines part of your routine.*** Construct a reasonable timetable and insert the proper dates for these responsibilities.
- ***Now work backward through the timetable and include the activities which can be scheduled more flexibly*** (athletics, exercise, special hobbies).
- As you again review your timetable, consider each week as a subcategory to be planned, and each day within the given week as a further subcategory but an integral part of the whole picture. Identify specific goals for each week and assign the categories of “A”, “B”, or “C” to each goal. Assign “A” to those items which are most important, “B” to those of moderate importance, and “C” to those low in importance.
- Now look at the items on your “B” list. Reevaluate and reclassify them to either “A” or “C” categories. Either increasing or decreasing their importance will eliminate your being distracted by activities which could compete with your most important priorities.
- Avoid getting bogged down in “C” tasks. Do not hesitate to skip these activities or delegate them to others. For example, if you can afford it, hire someone to type your papers — especially if you are not an experienced typist. Always keep in mind the eighty/twenty rule which states that 80 percent of the value obtained by doing a typical list of activities comes from doing the most important 20 percent of those activities:
- Finally, review your list of activities in the “A” category. Determine the steps you need to follow to reach these goals. Segment larger activities into a series of self-starter units. Eliminate the routine and low priority tasks.

### **Avoid Time Wasters and Interruptions**

There will be times when you may find it difficult to implement your best plans or intentions. You may frequently find that time-wasters and interruptions are the culprits. Therefore, safeguarding blocks of

work time is essential. You need to protect your time by saying “no” to various interruptions, activities, requests, or persons. Interruptions are a two-fold problem: the interruption itself, and the expectation of further interruptions. Both reduce your effectiveness considerably. Even ten-minute blocks of time can be used constructively if you have preplanned tasks that need that amount of time.

Some interruptions can be avoided by keeping in mind the following:

- Arrange your work area so that your back is to the traffic flow.
- Close your door; open it selectively.
- Find and use a special space such as a library carrel or an office where friends will be unable to find you.
- Return telephone calls when it is more convenient for you, perhaps when you take a study break, or simply unplug your phone.

In all of your organizing activities, the key to success is practicality. Consider such “mundane” factors as library hours, bus schedules and routes, and turnaround time for the computer.

Also recognize that there are specific limits as to how much actual “organization” is helpful. Beyond a certain point, adding techniques may simply create additional time problems rather than solving previous ones.

**Translate the following sentences paying attention to the verb *given* (in the beginning of a sentence it is translated *враховуючи, беручи до уваги, у внаслідку*) and modal verbs *must, can, may, ought, might, to be* (Pay attention to patterns *modal verb + Past Participle*) in italics:**

1. These target figures are not wildly extravagant, *given* the rate of development which Russia has already achieved. (“*The Times*”)
2. *Given* the present industrial climate, the arrangement which grants the personnel no voice in determining the modes of payment or in the management of the enterprise seems to have proven insufficient to bring about the improvement of labour-management relations necessary for greater productivity. (“*Economic Issues*”)

3. *Given* good weather the campaign should greatly help the supply of fodder. (*"The Times"*)
4. His early years are **but little** known to biographers. Yet, he **must have started** studying music at a much earlier age than is generally presupposed. (*Biography*)
5. **You must have read** about many acts of violence directed against the negro communists of South Africa. Yet there **may** and, indeed, there **must have been** others which have never reached the columns of the press.
6. The Algerians **could never have committed** the atrocities the bourgeois press alleges they have done. (*"DW"*)
7. The Costa-Rica Government **may have incurred** heavier debts than those officially started. (*"The Economist"*)
8. War preparations in Germany **must have started** earlier than was announced in the newspapers.
9. Development in India **is** to proceed at a faster rate than hitherto, the Indian Times announced yesterday
10. **We are just to** start immediately! Please none of your "Just another minute please". The steamer is leaving and we can't afford to miss it. (*S. Brown*)
11. The relaxation of international tension may yet prove to be a more potent factor than many continue to think.
12. What we **ought** to do with all our might is to put struggle and struggle again against the infiltration of American comics in Great Britain. (*"DW"*)

## TOPIC 11. TRANSLATION ON THE LEVEL OF WORD COMBINATIONS

### 11.1. Problems of Translating Idioms

It is difficult to understand and give correct translations of the following idioms (fixed word combinations, phrasal units) without having a context:

*He bugs me = He drives me nuts = He gets under my skin;  
We are on different pages = We are in different books;  
Our chemistry does not mix;  
I want to hit a bull's eye;  
I am off my nut;  
Kick the tire, light the fire.*

American English is highly idiomatic which complicates comprehension. Therefore learning idioms is extremely urgent and helpful to become a good interpreter.

We already know that in a fixed word-combination meanings of its components are not equal to the meaning of the entire phrase, therefore a word-for-word translation of such word-combinations in most cases is impossible, and the whole word-combination turns to be the unit of translation:

*to catch fire – загорітись  
first night – перем'єра  
to come to the wrong shop – звертатись не за адресою  
to spill the beans – видати секрет, проговоритись  
to be at bay – бути в розпачливому, безвихідному становищі,  
бути припертим до стіни*

Word-for-word translation of such word-combinations is possible only in cases, when their “inner form” for some reasons coincides in both languages:

*to play with fire = skate on thin ice – ходити по краю провалля, грати з вознем, ходити по лезу бритви,  
feel like a fish out of water – бути не в своїй тарілці, a new broom – нова мітла, нове начальство,  
cannot see the wood for the trees – за деревами не бачити лісу,  
to swallow a bitter pill – проковтнути гірку пігулку.*

The following phraseologisms and the contexts they are used in, will help to understand their meaning and remember them:

**Second to none** – ніким не перевершений:

*He was second to none – if he said so himself, as I heard him once (J. Conrad).*

**Good sport** – славний хлопець, гарна людина:

*Bertie, surely you're not going to be difficult about this? You're much to good a sport (P. Wodehouse).*

**A broken reed** – (очерет, комиш) – ненадійна людина, неміцна річ:

*Theo! He's a broken reed if ever there was one. He's just can talk directly to people and tell them what to do... (J. Murdock)*

**Cock of the walk** – (a big boy, big noise – пава, важна персона, хазяїн положення):

*If you wanted to be thought cock of the walk and do the honours of the field, when any distinguished stranger, or wealthy investor arrived, nobody minded (K. Prichard).*

**One's cup of tea** – той, хто подобається; той, кого кохають:

*"She's not my cup of tea"; And I'm not hers.*

**A wet blanket** – людина, яка діє розхолоджуюче на інших; людина, що отруєє іншим радість, задоволення; людина, що постійно нис:

*"You'll think me an awful wet blanket, but, do you know, we never discuss our past lives here" (I. Murdock).*

**A bull in a china shop** – незграбна, ніякова людина, слон в посудній лавці:

*George pushed her aside and grabbed the steps, knocking over a blue glass bowl, a Dresden figure, a vase of flowers and a decanter of sherry; like a bull in a china shop, as Miss Pinkerton exclaimed (M. Spark).*

**Lame duck** – невдаха, безпомічна людина:

*June, indeed, was occupied with lame ducks, whom, as a rule, Jolly could not stand, especially that Eric Cobbley and his family (J. Galsworthy).*

**A round peg in a square hole (a square peg in a round hole)** – **peg** – кілочок – людина не на своєму місці:

*In England and France he was the square peg in the round hole, but here the holes were any sort of shape, and no sort of peg was quite amiss (S. Maugham).*

**Rolling stone** – про людину, якій не сидиться на одному місці, перекотиполе;

**Cool customer** – нахаба;

**A chip of the old block** – він весь в батька, він весь пішов в нашу породу;

*Why I laughed I don't know, but there you are, he's my son, and a chip of the old block, and I'm proud of him (H. Bates).*

**Have one's eye-teeth cut** – здобути життєвий досвід, стати розсудливим;

**Have a bee in one's bonnet** – бути схибленим на чомусь; сильно захопленим чимось, носитися з чимось як з писаною торбою;

*But, like all specialists, Baurstein's got a bee in his bonnet. Poisons are his hobby, so, of course, he sees them everywhere (A. Christie).*

Not only phrasal units may become the units of translation. Not seldom the loose, arbitrary word-combinations, with their meanings being derived from the sum of meanings of the constituting words, become the units of such kind:

*to come late* – запізнитись

*to get dressed* – вдягтись

*book parcel* – бандероль

In these examples, every English word of the word-combination preserves its basic vocabulary meaning, but in Russian the whole word-combination becomes the unit of translation. Here are a few analogous examples:

***I improved her game immensely, though.***

***The one with the glasses made me give back to her.***

***He always showed himself twice, to look gorgeous.***

***"He's got this superior attitude all the time", Ackley said.***

***Але я її здорово натренував.***

***Та, що в окулярах, відняла в мене чека.***

***Він завжди голиться двічі, марафет наводить.***

***„Він завжди дере носа“; – зауважив Еклі.***

## 11.2. Etymology of Idioms: Weird History

Next time you're washing your hands and the water temperature isn't just how you like it, think about how things used to be. Here are some facts about the 1500s.

Most people got married in June because they took their yearly bath in May and still smelled pretty good by June. However, they were starting to smell, so brides carried a bouquet of flowers to hide the body odour.

Baths consisted of a big tub filled with hot water. The man of the house had the privilege of the nice clean water, then all the other sons and men, then the women and finally the children – last of all the babies. By then the water was so dirty you could actually lose someone in it. Hence the saying, *"Don't throw the baby out with the bath water."*

Houses had thatched roofs thick straw-piled high, with no wood underneath. It was the only place for animals to get warm, so all the dogs, cats and other small animals (mice, bugs) lived in the roof. When it rained it became slippery and sometimes the animals would slip and fall off the roof – hence the saying, *"It's raining cats and dogs."*

There was nothing to stop things from falling into the house. This posed a real problem in the bed-room where bugs and other droppings could really mess up your nice clean bed. Hence, a bed with big posts and a sheet hung over the top afforded some protection. That's how canopy beds came into existence.

The floor was dirt. Only the wealthy had something other than dirt, hence the saying, *"dirt poor."* The wealthy had slate floors that would get slippery in the winter when wet, so they spread thresh (straw) on the floor to help keep their footing. As the winter wore on, they kept adding more thresh until when you opened the door it would all start slipping outside. A piece of wood was placed in the entranceway, hence, a *"threshold."*

In those old days, they cooked in the kitchen with a big kettle that always hung over the fire. Every day they lit the fire and added things in the pot. They ate mostly vegetables and did not get much meat. They would eat the stew for dinner, leaving leftovers in the pot to get cold overnight and then start over the next day. Sometimes the stew had food in it that had been there for quite awhile. Hence the rhyme, *"peas porridge hot, peas porridge cold, peas porridge in the pot nine days old."*

Sometimes they could obtain pork, which made them feel quite special. When visitors came over, they would hang up their bacon to show off. It was a sign of wealth that a man “*could bring home the bacon.*” They would cut off a little to share with quests and would all sit around and “*chew the fat.*”

Those with money had plates made of pewter. Food with a high acid content caused some of the lead to leach onto the food, causing lead poisoning and death. This happened most often with tomatoes, so for the next 400 years or so, tomatoes were considered poisonous.

Most people did not have pewter plates, but had trenchers, a piece of wood with the middle scooped out like a bowl. Often trenchers were made from stale bread which was so old and hard that they could be used for quite some time. Trenchers were never washed and a lot of times worms and mould got into the wood and old bread. After eating off wormy, mouldy trenchers, one would get “*trench mouth.*”

Bread was divided according to status. Workers got the burnt bottom of the loaf, the family got the middle, and guests got the top, or “*upper crust.*”

Lead cups were used to drink ale or whisky. The combination would sometimes knock them out for a couple of days. Someone walking along the road would take them for dead and prepare them for burial. They were laid out on the kitchen table for a couple of days and the family would gather around and eat and drink and wait and see if they would wake up. Hence the custom of holding a “*wake.*”

England is old and small and the local folks started running out of places to bury people. So they would dig up coffins and would take the bones to a “*bone-house*” and reuse the grave. When reopening these coffins, 1 out of 25 coffins were found to have scratch marks on the inside and they realized they had been burying people alive. So they thought they would tie a string on the wrist of the corpse, lead it through the coffin and up through the ground and tie it to a bell.

Someone would have to sit out in the graveyard all night (the “*graveyard shift*”) to listen for the bell; thus, someone could be “*saved by the bell*” or was considered a “*dead ringer*”.

And that’s the truth... (who ever said that History was boring?).

### **Questions for discussion:**

1. What are idioms and how do we translate them?
2. How do idioms appear?
3. What interesting stories do you know about appearance of idioms?

**Translate the following definition of *Ellipsis* into English:**

*Еліпсис* – 1. Пропуск (вилучення) елемента мовлення, який легко відновлюється в даному мовленнєвому або побутовому контексті або ситуації. 2. Стилїстична фігура, яка полягає в пропуску будь-якого елемента речення, що мається на увазі; широко використовується не тільки в розмовній мові (телеграфні повідомлення, довідники, словники, SMS-повідомлення тощо), але й в офіційно-канцелярському та науково-технічних стилях мови, а також в стилі публіцистики та преси (газетні оголошення, реклама, заголовки). 3. Усіченість вислову, вислів без деяких членів речення, що характерна для діалогічного мовлення.

**Translate the following sentences paying attention to elliptical constructions in italics:**

1. The students have very limited, *if any*, opportunity to speak Russian outside of school. (*"The Modern Language Journal"*)
2. Sacco and Vancetti were electrocuted many years ago. The intervening time has enhanced, *if anything*, the importance of the case. (*"The Nation"*)
3. Harriman, the head of the ticket was, *if anything*, an even more ardent upholder of the cold war line than his opponent. (*"The Worker"*)
4. On the whole, Canada appears to have shown much wisdom in developing its end of the expanding neighbourly relationship with the U.S. Rather than inhibiting Ottawa's world position, the process has, *if anything*, increased it. (*"The New York Times"*)
5. I do not believe for one moment that a merger of our armed services would save the taxpayer one thin dime. *If anything*, I am sure that merger might bring about greater expenditure.
6. In general she has changed little, *if at all*, in the two years of her absence.

7. The inhabitants of his real saw him, *if at all*, only in passing.
8. Some 2 billion people — three quarters of the world's population — speak languages that are rarely, *if ever*, taught in the U.S. (*"The Modern Language Journal"*)
9. Thus the U.S. was under pressure to come forward with a serious reply to the Russian proposals — *if only* for the sake of public opinion in an apprehensive world. (*"The New Times"*)
10. With French consent, the United States was becoming officially involved for the first time in the Algerian question, *if only*, on its fringes. (*"The New York Times"*)
11. Under no circumstances must the Labour movement permit divisions to arise between workers, *whatever* the colour of their skin. In strike after strike — with the London bus strike as the most recent example — the coloured workers have stood firm with their colleagues against the boss. (*"DW"*)
12. *Whatever* the outcome, the emphasis of both parties is more on "liberal" candidates. (*"The Times"*)

## TOPIC 12: STYLISTIC, GRAMMATICAL AND SYNTACTICAL PECULIARITIES OF IDIOMS

### 12.1. Idiom as a Stylistic Device

Every language has phrases that cannot be understood literally. Even if the meanings of all the words are known in such a phrase and the grammar is understood completely, the total meaning of the phrase may still be confusing.

One of the keys to speaking like a native is the ability to use and understand casual expressions, or idioms. English is full of idioms, and everyday conversations are satiated with them. They are also met in books, newspapers, magazines, TV shows, etc.

Idioms add colour to the language. Our speech becomes less awkward, sounds less foreign if we use them properly and in sufficient quantities. Mastering idioms helps to understand better what we read and hear. Idioms are mostly not translated word-for-word, or literally. They work as groups of words, and are not considered as individual words. Translating each word on its own will result in missing the meaning and in many cases end up with nonsense.

The word order of idioms and their structure are often not flexible. Hence, the idiom should be committed to memory in the exactly right word order and reproduced without any alternations in wording. It's not correct to say:

*"You've got a golden heart",*

because the correct expression is:

*"You've got a heart of gold" (У тебе золоте серце!).*

The best way to learn idioms is to hear and reproduce them. In order to "develop an ear" for idioms one should learn to listen to them. If you don't know what an expression means, ask a native speaker or consult with a special dictionary. At the classes of English learning idioms in every possible way is a must.

Below there is a text in colloquial English which is rather difficult to understand without knowing idioms:

*Sam is a real cool cat. He never blows his stack and hardly ever flies off the handle. What's more, he knows how to get away with things. Well, of course, he is getting on, too. His hair is pepper and salt, but he knows how to make up for lost time by taking it easy. He gets up early, works out, and turns in early. He takes care of the hot dog stand like a breeze until he gets time off. Sam's got it made; this is it for him.*

The following text is given in more formal relatively idiom free variety of English. It is absolutely understandable but deprived of colour and expressiveness:

*Sam is really a calm person. He never loses control of himself and hardly ever becomes too angry. Furthermore, he knows how to manage his business financially by using a few tricks. Needless to say, he, too, is getting older. His hair is beginning to turn grey, but he knows how to compensate for wasted time by relaxing. He rises early, exercises, and goes to bed early. He manages his*

*frankfurter stand without visible effort, until it is someone else's turn to work there. Sam is successful; he has reached his life's goal.*

The same can be said about translation, which is correct, but loses in figurativeness and brightness:

*„Сем дуже спокійна людина. Він ніколи не втрачає контроль над собою й рідко сердиться. Крім того, він знає, як вести свою справу з фінансового погляду, вдаючись до деяких хитрощів. Звісно він теж старішає. Його волосся сивіє, проте він уміє відновлювати витрачені сили відпочинком. Він рано встає, робить гімнастику й рано лягає спати. Зі своєю роботою в ковбасному магазині він може впоратись без особливих труднощів, встигаючи все робити перед тим, як його змінять. Сем цілком щасливий – він досяг мети свого життя“.*

Idiomatic expressions used in this text can be organized into the following little dictionary:

*to be a (real) cool cat* – to be a really calm person, „бути дуже спокійною людиною“;

*to blow one's stack* – to lose control over oneself, to become mad, „втрачати контроль над собою, розлютитися“;

*to fly off the handle* – to become excessively angry, „нобіліти від люті, скаженіти“

*what's more* – furthermore, besides, additionally, „окрім того“;

*to get away with something* – to perpetrate an illegitimate or tricky act without repercussion or harm, „вдатися до хитрощів і при цьому уникнути покарання“;

*to be getting on* – to age, to get older, „старішати“;

*pepper and salt* – black or dark hair mixed with streaks of grey, „чорне або темне волосся, що сивіє“;

*to make up for something* – to compensate for something, „компенсувати, відновити“;

*to take it easy* – to relax, to rest, not to worry, „не звертати уваги“;

*to work out* – to exercise, to do gymnastics, „робити гімнастику“;

*to turn in* – to go to bed at night, „вкладатися спати“;

*like a breeze* – without effort, elegantly, easily, „легко, елегантно, без зусиль“;

*time off* – period in one’s job or place of employment during which one is not performing one’s services, „час відпочинку“;

*to have got it made* – to be successful, to have arrived, „бути щасливим, радіти, бути успішним“;

*this is it* – to be in a position or in a place, or to have possession of an object, beyond which more of the same is unnecessary, „от і все, що треба“.

## 12.2. Grammatical Peculiarities of Idioms

The interesting fact about most of these idioms is that they can easily be identified with the familiar parts of speech. Thus some idioms are clearly verbal in nature, such as *get away with*, *get up*, *work out*, and *turn in*. It’s appropriate here to speak about phrasal verbs. The postposition they acquire makes them idiomatic. An equally large number are nominal in nature. Thus *hot dog* (бутерброд з гарячою сосискою, здорово!) and *cool cat* are nouns or noun groups. Many are “adjectives” (parts of speech in the function of adjective), as in pepper and salt meaning “*black hair mixed with grey*”. Many are adverbial, as the examples *like the breeze* “*easily, without effort*”, *hammer and tongs* “*violently*” (as in *she ran after him hammer and tongs*). These idioms which correlate with the familiar parts of speech can be called **lexemic idioms**.

The other most important group of idioms is of larger size. Often these idioms are an entire clause in length: *fly off the handle*, “*lose control over oneself* – розгніватись, розлютитись”, and *to blow one’s stack*, “*to become very angry* – розгніватися”.

Here are some other idioms with the same key word:

*blow high, blow low* – що б там не трапилось, хоч би що там не було;

*to blow cold and hot* – вагатися, постійно змінювати думку;

*to blow one’s own trumpet [one’s own horn]* – хвастати, вихвалитися; займатися саморекламою;

*to blow the gaff [the gab]* – проговоритися, видати секрет.

Some of the most famous ones are: *to kick the bucket* “to die”, *to be up the creek* “to be in a predicament or a dangerous position”, *to be caught between the devil and deep blue sea* “to have to choose between two equally unpleasant alternatives”, *to seize the bull by the horns* “to face the problem and deal with it squarely”. Idioms of this sort have been called *turnures* (from French), meaning “turns of phrases”, or simply **phrasal idioms**. What they have in common is that they do not readily correlate with a given grammatical part of speech and require a paraphrase longer than a word.

Their form is set and only a limited number of them can be said or written in any other way without destroying the meaning of the idiom. Many of them are completely rigid and cannot show up in any other form whatever. Consider the idiom *kick the bucket*, for example. In the Passive Voice, we get an unacceptable form such as *the bucket has been kicked by the cowboy*, which no longer means that the “cowboy died”. Rather it means that he struck a pail with his foot. Idioms of this type are regarded as **completely frozen forms**. Notice, however, that even this idiom can be inflected for tense, e.g., it is all right to say *the cowboy kicked the bucket*, *the cowboy will kick the bucket*, *he has kicked the bucket*, etc. Speakers disagree as much as do grammarians whether or not, for example, it is all right to use this idiom in the Gerund form in *His kicking the bucket surprised us all*. It is best to avoid this form.

There are a great number of grammatical restrictions for idioms. A large number of idioms contain a verb and a noun, but although verb may be placed in the past tense, the number of the noun can never be changed. We have *spilled the beans*, but not *spill the bean* and equally there is no *fly off the handles*, *kick the buckets*, *put on good faces*, *blow one's tops*, etc. Similarly, with *red herring* the noun may be plural, but the adjective cannot be comparative (the *-er* form). Thus we find *red herring* but not *redder herring*.

### 12.3. Syntactical Peculiarities of Idioms

There are also plenty of syntactic restrictions. Some idioms have passives, but others do not. *The law was laid down* and *The beans have been spilled* are all right (though some may question the latter), but *The bucket was kicked* is not. But in no case could we say *It was the – (beans that were spilled, law that was laid down, bucket that was*

kicked, etc.). The restrictions vary from idiom to idiom. Some are more restricted or “frozen” than others.

#### 12.4. Classes of Idioms

A very common type of idiom in English is what is usually called the “*phrasal verb*”, the combination of verb plus adverb of the kind *make up, give in, put down*. The meaning of these combinations cannot be predicted from the individual verb and adverb and in many cases there is a single verb with the same or a very close meaning – *invent, yield, quell*. Not all combinations of this kind are idiomatic, of course. *Put down* has a literal sense, too, and there are many others that are both idiomatic and not, e.g. *take in* as in *The conjuror took the audience in, The woman took the homeless children in*. There are even degrees of idiomaticity since one can *make up* a story, *make up* a fire or *make up* one’s face. Moreover, it is not only sequences of verb plus adverb that may be idiomatic. There are also sequences of verb plus preposition, such as *look after* and *go for*, and sequences of verb, adverb and preposition, such as *put up with* (‘tolerate’) or *do away with* (‘kill’).

There are also what we may call *partial idioms*, where one of the words has its usual meaning, the other has a meaning that is peculiar to the particular sequence. Thus *red hair* refers to hair, but not hair that is red in strict colour terms. Comedians have fun with partial idioms of this kind, e.g. when instructed to *make a bed* they bring out a set of carpenter’s tools. An interesting set involves the word *white*, for white coffee is brown in colour, white wine is usually yellow, and white people are pink. Yet, *white* is, perhaps, idiomatic only to some degree – it could be interpreted ‘the lightest in colour of that usually to be found’. Not surprisingly *black* is used as its antonym for coffee and people (though again neither are black in colour terms), yet it is not used for wine. Thus it can be seen that even partial idiomaticity can be a matter of degree and may in some cases be little more than a matter of collocational restriction. On a more comic level there is partial idiomaticity in *raining cats and dogs* (in Welsh *it rains old women and sticks!*).

What is and what is not an idiom is, then often a matter of degree. It is very difficult, moreover, to decide whether a word or a sequence of words is opaque. We could, perhaps, define idioms in terms of non-

equivalence in other languages, so that *kick the bucket*, *red herring*, etc., are idioms because they cannot be directly translated into French or German. But this will not really work. The French for nurse is *garde-malade*, but while this cannot be directly translated into English it is quite transparent, obviously meaning someone who looks after the sick.

The next largest class of idioms is that of well established *sayings* and *proverbs*. These include the famous types of *don't count your chickens before they're hatched* (meaning "do not celebrate the outcome of an undertaking prematurely because it is possible that you will fail in which case you will look ridiculous"); *don't wash your dirty linen in public* (meaning "do not complain of your domestic affairs before strangers as it is none of their business"), and so forth. Many of these originate from some well known literary sources or come to us from the earliest English speakers in Great Britain and the North American Continent.

Lack of predictability of meaning (or precise meaning) is not the only criterion of idiomaticity. Set phrases or phrasal units are also idiomatic, even though their meanings may be transparent. What is idiomatic (unpredictable) about them is their construction. Examples include *How about a drink?* *What do you say, Joe?* (as a greeting); *as a matter of fact*, *just in case*, *just to be on the safe side*, and many more.

Another important case of idiomaticity is the one-word idiom that occurs when a word is used in a surprisingly different meaning from the original one. Examples include *lemon*, said of bad watches, cars, or machines in general; and *dog*, said of a bad date or a bad exam (*My car is a lemon, my math exam was a dog*).

Why is English so heavily idiomatic? The most probable reason is that as we develop new concepts, we need new expressions for them, but instead of creating a brand new word from the sounds of the language, we use some already existing words and put them together in a new sense. This, however, appears to be true of all known languages. There are, in fact, no known languages that do not have some idioms. The idiom *the die is cast!* Means "*I made an irreversible decision and must live with it*". We can try to reconstruct how this idiom came into being: the image of the die that was cast in gambling cannot be thrown again; that would be illegal; whether you have a one, a three, or a six, you must face the consequences of your throw, that is, win or lose, as

the case may be. (Some people may know that the phrase was used by Caesar when he crossed the Rubicon, an event that led to war). It's great to learn as many idioms as possible, but the most important thing is to use them correctly – in sufficient volume and in proper place. First of all, we should wait until we hear an idiom from a native speaker in a natural context; we should not experiment with using an idiom until we have mastered the basics of English grammar. Once we have heard the idiom being used more than once, and fully understand its meaning, we can try using it by ourselves. Imagine that you have two job offers, one sure, but lower paying, and one that pays more, but is only tentative. Because of nervousness and fear of having no job at all, you accept the lower paying job, at which moment the better offer comes through and naturally you feel frustrated. You can then say *Oh well, the die is cast...* If you try this on a native speaker and he looks at you with sympathy and does not ask “what do you mean?” – you have achieved your first successful placement of a newly learned idiom in an appropriate context. This can be a rewarding experience. English people can definitely tell us how fluent we are and between foreigners and natives just by the fact of using idioms. If a person always uses a bookish, stilted expression and never uses an idiom in the right place, he might develop the reputation of being a dry, unimaginable speaker, or one who is trying to be too serious and too official. *The use of idioms is, therefore, extremely important. It can strike a chord of solidarity with the listener.* The more idioms we use in the right context, the more at ease English people will feel with us and the more they will think to themselves “this is a nice and friendly person – look at how well he expresses himself!” So, searching for idioms, finding and learning them, practising in speech and catching their meaning when somebody else is speaking should become our second nature as interpreters/translators. If we come across or hear the idiomatic expression which is not fixed yet in special dictionaries make up your own notes of these idioms.

Non-native speakers of English can reach a point in their knowledge of the language where they feel comfortable with standard literary speech; however, they're liable to find themselves *in<sup>h</sup>hot water* when confronted with idiomatic expressions. When hearing an idiom or colloquialism they may feel frustrated and confused, since the true meaning of the idiom generally cannot be determined by knowledge of

its component parts. In many cases an attempt on the part of the learner to tie down a definition of an idiom that would work in all instances is a futile undertaking.

When used by native speakers, idioms sound natural and fit the occasion, since Americans instinctively feel the imagery and impact of what they are saying. A non-native speaker of English, on the other hand, may know the basic meaning of such expressions as “I gave it my best shot” or “dressed to kill”, but not be able to use them appropriately. For example, if at a formal gathering an American says to the wife of a foreign diplomat that her gown is elegant, or that she looks lovely, and in appreciation for the compliment her answer is, “Thank you, I gave it my best shot!” or “Thanks, I’ve dressed to kill!”, the chances are that the American would be trying his hardest to hold back peals of laughter. Even with a fairly accurate idea of the meaning of an idiomatic expression, the non-native lacks the intuitive feeling for its impact or for the “picture” it creates.

To bridge the gap between “meaning” and “thrust” of American colloquialisms situations should be provided, so that the imagery created by the expression can be felt, rather than simply learned as a stock definition. Below a few idioms are given together with the situation which will help to convey the feeling of the idiom and the circumstances under which they may be used:

*1. Smell a rat (feel that something is wrong – відчувати, що щось не так, щось не гаразд):*

• *How come the front door is open? Didn't you close it before we went shopping?*

• *I'm sure I did. I can't understand it.*

• *Frankly, I smell a rat.*

• *Me, too. I'm convinced that something is definitely wrong here.*

• *We'd better call the police.*

*2. Go to the dogs (become run-down – занепадати, бути в занедбаному стані, майже розвалитись)*

• *Have you seen their house lately? It's really gone to the dogs.*

• *It's true that it has become run-down and in serious need of repair, but I'm sure that it can be fixed up to look like new.*

• I guess with a little carpentry work and some paint it could look pretty decent.

**3. Fishy** (strange and suspicious – дивний та підозрілий)

When the security guard saw a light in the store after closing hours, it seemed to him that there was something **fishy** going on. He called the central office and explained to his superior that he thought something **strange and suspicious** was occurring.

**4. Take the bull by the horns** (take decisive action in a difficult situation – пішуче діяму)

Julie had always felt that she was missing out on a lot of fun because of her clumsiness on the dance floor. She had been putting off taking lessons, but she finally **took the bull by the horns** and went to a professional dance studio for help. She was tired of feeling left out **and acted decisively to correct the situation.**

**5. Horse of a different colour** (quite a different matter – зовсім інша справа)

Eric likes to play jokes on his friends, but he makes sure that nobody is hurt by any of his pranks. A prank that hurts someone is a **horse of a different colour!** Being playful is one thing, but hurting someone by one's prank is **quite a different matter.**

**6. Let the cat out of the bag** (inform beforehand – розплекати, видати таємницю)

Bob was going to retire from teaching in June, and the foreign language department was planning on presenting him with some luggage at his retirement dinner. He wasn't supposed to know about it, but someone **let the cat out of the bag.** At the dinner Bob acted surprised, even though someone **had told him what he was getting before the official presentation.**

**7. For the birds** (uninteresting and meaningless – дурня, маячня, не потрібне нікому, марне витрачання часу)

They went to a poetry reading, but they got bored and restless. As far as they were concerned, it was **for the birds!** They left during an intermission because they found the reading **totally uninteresting and meaningless.**

**8. Straight from the horse's mouth** (from a reliable source – з перших рук)

• How did you find out that Jill was engaged?

- *I got the information from a very reliable source.*
- *You mean Jill told you so herself?*
- *That's right. I got it **straight from the horse's mouth!***

**9. Horse around** (play around – дуріти, клеїти дурня, марнувати час)

- *Did you hear about Dave's back injury?*
- *No. How did he get hurt?*
- *Well, after the coach left the gym he decided to stay and **horse around** on the parallel bars. He somehow lost his grip and fell on his back.*
- *That's too bad, but he shouldn't have been **aimlessly playing around** on the equipment without proper supervision.*

**10. Cat got your tongue?** (can't talk? – що, язика проковтнув? Заціпило?)

- *Come on, Connie! Tell us what you think about our little ride down the rapids yesterday.*
- *Well, uh...*
- *Wasn't it exciting?*
- *I, uh...*
- *What's the matter? **Cat got your tongue?***
- *If you must know, I'm **keeping quiet** because I was scared out of my wits!*

**11. Get in someone's hair** (bother someone – дошкуляти, дратувати, “діставати”)

- *Clara, I know that the children **get in your hair**, but you should try not to let it upset you so much.*
- *Listen, Jim. I can't help it. The children **bother me and make me angry** when they're so noisy and messy.*

**12. Shoot off one's mouth** (express one's opinion loudly – вихвалитися, хизуватися, кричати на всю вулицю). It is useful to know some other idioms with the same key word:

- I'll be shot if ... – щоб мені провалитися на цьому місці, якщо ...;*
- shoot that! – перестань!, годі!, облиш!;*
- shot in the neck – напідпитку;*
- to shoot [out] one's neck – поводитися зухвало;*
- to shoot a goal – потрапити в ціль; добитися свого;*
- to shoot a line – хвастати;*

*to shoot an emergency landing – робити вимушену посадку;*  
*to shoot Niagara [the gulf] – зважуватися на відчайдушний крок;*  
*to shoot oneself clear – катапультиватися;*  
*to shoot the cat – блювати;*  
*to shoot the moon – вночі виїхати з квартири, не заплативши за неї.*

*Jim doesn't play tennis very much, but he's always **shooting off his mouth** about how good he is. Yet he's fooling nobody. Jim is somewhat of a braggart and everyone knows that he gives opinions without knowing all the facts and **talks as if he knew everything** about the game.*

**13. Jump down someone's throat** (become angry with someone – розлютитись, розгніватись на когось)

• *That's it, Greg! You'd better not come in after midnight again tonight!*

• *I know, dad. You don't have to **jump down my throat!** I told you that I'd make it home around 11:30. I don't intend to be late!*

• *Well, you've said that before and in you come at 2:30 in the morning. You can't blame me for **getting angry and scolding you**. I've got good reason.*

The rest of the idioms given below are very often used in modern English and therefore it is useful to memorize them. Idioms are often used in proverbs as their integral parts. Sometimes it is even hard to tell between a proverb and idiom, or saying, as all of them are not infrequently used in their figurative meaning:

*All's well that ends well (a **Let sleeping dogs lie** (do not successful outcome is worth the agitate a potential source of effort) trouble)*

*All thumbs (clumsy)*

*Lose one's shirt (lose a great deal of money)*

*At the end of one's rope (at the limit of one's ability to cope)*

*Make a splash (be successful and attract attention)*

*Bark worse than one's bite (not as bad-tempered as one appears)*

*Make ends meet (pay one's bills)*

*Bend over backwards (try very hard)*

*Mind one's P's and Q's (take care in speech and action)*

**Bite the bullet** (endure in a difficult situation) **Money talks** (money can influence people)

**Bite the dust** (go down in defeat) **Not have a leg to stand on** (to have no good defence for one's opinion or actions)

**Blow it** (fail at something) **On ice** (set aside for future use)

**Bury the hatchet** (make peace) **On one's last legs** (sick and failing)

**Come alive** (brighten up and become active) **On the line** (in danger of being lost)

**Cough up** (give unwillingly) **Out of the woods** (out of danger)

**Different strokes for different folks** (everyone has different interests and tastes) **Out on a limb** (in a risky position)

**Dressed to kill** (wear one's finest clothing) **Paint the town red** (carouse and have a good time)

**Dressed to the teeth** (dressed elegantly) **Pay through the nose** (pay too high a price)

**Drive someone up a wall** (annoy someone greatly) **People who live in glass houses shouldn't throw stones** (one should not criticize when one is equally at fault)

**Duck soup** (easy, effortless) **Play it by ear** (improvise as one goes along)

**Early bird catches the worm** (arriving early gives one an advantage) **Pull someone's leg** (fool someone)

**Eating someone** (bothering or worrying someone) **Pull strings** (exert influence)

**Eyes are bigger than one's stomach** (take more food than one can eat) **Put one's money where one's mouth is** (follow through with a stated intention)

**Face the music** (accept the consequences) **Raise a stink** (protest strongly)

**Feed someone a line** (deceive someone) **Scratch someone's back** (return a favour)

<b>Feel like a million dollars</b> (feel wonderful)	<b>Sell someone down the river</b> (betray someone)
<b>For a song</b> (for very little money)	<b>Sell someone short</b> (underestimate someone)
<b>Fork over</b> (hand over, give)	<b>Shake a leg</b> (hurry)
<b>Get away clean</b> (escape punishment)	<b>Shape up or ship out</b> (behave properly or leave!)
<b>Get off someone's back</b> (stop bothering someone)	<b>Shoot the breeze</b> (chat informally)
<b>Get the ax</b> (be dismissed, fired)	<b>Sitting pretty</b> (in a fortunate position)
<b>Get the ball rolling</b> (initiate action)	<b>Snow job</b> (insincere talk)
<b>Get the jump on someone</b> (get the advantage over someone)	<b>Spill the beans</b> (reveal a secret)
<b>Get up on the wrong side of the bed</b> (wake up in a bad mood)	<b>Spread oneself too thin</b> (become involved in too many activities)
<b>Give it one's best shot</b> (try hard)	<b>Stick out one's neck</b> (take a risk)
<b>Give someone the slip</b> (make a getaway)	<b>Stick to one's guns</b> (maintain one's position)
<b>Go fly a kite</b> (go away!)	<b>String someone along</b> (lead someone on dishonestly)
<b>Go to bat for someone</b> (help out and support someone)	<b>Talk through one's hat</b> (make foolish statements)
<b>Hang on</b> (persevere)	<b>Tongue-in-cheek</b> (not serious)
<b>Have the world by the tail</b> (be successful and happy)	<b>Toot one's own horn</b> (boast)
<b>Hit the ceiling</b> (become very angry)	<b>Tough row to hoe</b> (a difficult task to undertake)
<b>Hit the hay</b> (go to bed)	<b>Try one's wings out</b> (try to do something one has recently become qualified to do)
<b>Hot under the collar</b> (extremely angry)	<b>Turn a deaf ear to something</b> (to ignore what someone says)
<b>If the shoe fits, wear it</b> (admit the truth)	<b>Turn someone off</b> (disgust someone)

<b><i>In stitches</i></b> (laughing very hard)	<b><i>Turn the tide</i></b> (to cause a reversal in the direction of events, in public opinion)
<b><i>In the hole</i></b> (in debt)	<b><i>Under one's own steam</i></b> (by one's own power or effort)
<b><i>Jump the gun</i></b> (to be hasty)	<b><i>Under the weather</i></b> (ill)
<b><i>Keep under one's hat</i></b> (keep something a secret)	<b><i>Under the wire</i></b> (just barely in time or on time)
<b><i>Kick the bucket</i></b> (die)	<b><i>Up in the air</i></b> (undecided, uncertain)
<b><i>Kick up one's heels</i></b> (celebrate)	<b><i>Up one's sleeve</i></b> (concealed)
<b><i>Knock someone's socks off</i></b> (enthuse and excite)	<b><i>Walk a tightrope</i></b> (to be in a situation where one must be very cautious)
<b><i>Leave someone high and dry</i></b> (abandon someone)	<b><i>Walk on air</i></b> (to be very happy, to be euphoric)
<b><i>Lemon</i></b> (something defective)	<b><i>Wet blanket</i></b> (dull or boring person who spoils the happiness of others)

### Questions for discussion:

1. What are stylistic peculiarities of idioms?
2. What are grammatical peculiarities of idioms?
3. What are syntactical peculiarities of idioms?
4. What are lexemic, phrasal and completely frozen idioms?
5. What classes of idioms do you know?
6. What are partial idioms?

### Translate the following texts into Ukrainian:

#### Semantic Change

Everyone knows that words can change their meaning. We do not need to have taken a course in semantics to hold a view about what has happened to *gay* since 1960s. Some strongly disapprove of the new meaning which this lexeme has developed; some welcome it; but all

native speakers of English recognize that there has been a change, and are able to talk about it. Semantic change is a fact of life. And those who have had to study older works of literature, such as a Shakespeare play, will need no reminding of how much of the vocabulary has been affected by such changes.

Linguists have distinguished several kinds of semantic change. Four particularly important categories are given below.

- *Extension or generalization.* A lexeme widens its meaning. Numerous examples of this process have occurred in the religious field, where *office*, *doctrine*, *novice*, and many other terms have taken on a more general, secular range of meanings.
- *Narrowing or specialization.* A lexeme becomes more specialized in meaning. *Engine* was formerly used in a general sense of 'mechanical contrivance' (especially of war and torture), but since the Industrial Revolution it has come to mean 'mechanical source of power'.
- *Pejoration or deterioration.* A lexeme develops a negative sense of disapproval. Middle English *villein* neutrally described a *serf* (which means *servant*, a peasant personally bound to his lord, to whom he paid dues and services, sometimes commuted to rents, in return for his land, and etymologically comes from Old French *vilein* – serf), whereas Modern English *villain* is by no means neutral and means *malefactor*, *evildoer*. Similarly, *junta* which used to mean *a legislative or executive council of Spain* and still means the same in Spain and some parts of Latin America, has acquired a sinister, dictatorial sense, and means a group of military officers holding the power in a country, especially after a coup d'état or a small group of men; cabal, faction, or clique:  
*government by junta* — правління хунти  
*military junta* — військова хунта  
*revolutionary junta* — революційна хунта  
*ruling junta* — правляча хунта.

## Cowboy

This is an interesting example of how lexeme can have its meaning deteriorate in several directions at once. *Cowboy* originally developed quite positive connotation, with its romantic associations of the Wild

West. To these have now been added a number of distinctly negative overtones in certain regional varieties.

In British English, it can mean an incompetent or irresponsible workman or business: *cowboy plumbers, cowboy double-glazing firm.*

In Northern Ireland, it can mean a member of a sectarian gang.

In American English, it can mean an automobile driver who does not follow the rules of the road or a factory worker who does more than the piece-work norms set by his union or fellow-workers.

**Translate the following sentences paying attention to the homogeneous verbs which require different noun cases enhanced in italic font:**

1. "Do not reject these changes!" said a white South African businessman whom I genuinely *like and respect and expect* to have as a friend.
2. I remember *talking with and being charmed* by Che Guevara a few years ago.
3. After a quarter century in this city (Washington, D.C.) as editor, reporter and columnist, he knew, *was respected by and had access to* almost every major figure of our era.
4. Hated by some, *envied by many, feared by* his competitors, Dr. Rosenbach was nevertheless able to exert his charm on all, no matter what their status in society.
5. Light, colour and significance do not exist in isolation. They *modify*, or are *manifested by* objects.
6. "I'd thought you were a Christian, Charlie Cool. My idea of a Christian does not include *laughing at and encouraging* a poor mad woman."
7. Nothing in his /L. Carroll's/ diaries or his letters suggests that his interest in the scores of little girls *he told stories to, played with at the seaside, and loved to take very formally to the theatre*, when mothers allowed this, was other than innocent. ("NY")
8. There was a manly vigour in his tone that convinced me he was *wrestling with, and triumphing over*, the great sorrow that had so nearly wrecked his life. (L. Carroll)
9. At present nearly 200,000 American engineers and scientists spend all their time making weapons, which is *a comment on*, and perhaps

*explanation for, the usual statement that more scientists are now alive than since Adam and Eve. (P. Goodman)*

10. It is well to remember that Willy Brandt and Georges Pompidou *did not like and trust each other. ("Nsw.")*
11. "Oh," she said, "I am so *frightened and so sceptical of big undertakings.*" (*D.H. Lawrence*)
12. You'd never had taken him for a little white-headed snipe that the girls used to *order about and make fun of.* (*O. Henry*)
13. He denied any suggestion that he *was connected with, or was responsible for,* the absence of the main witness at the trial.
14. *He called for, and got, sympathy* in the way most of us could never do. *u revoir, my dearest. I shall be thinking of and writing to you.*
15. Of vital importance in communication — understating, speaking, reading, and writing — are *a knowledge of, and a facility with,* the pronunciation and intonation patterns of English.

## TOPIC 13: PHRASAL VERBS AND COMMON ENGLISH PHRASES

### 13.1. Phrasal Verbs

A phrasal verb is a verb that consists of two or three words; its meaning is different from the meaning those words would have if they are considered each one separately. For example, the meaning of *carry out* (=do) in the sentence *Scientists carried out an experiment* is not related to the normal meaning of "carry" or the normal meaning of "out". We cannot guess the meaning of *pull up* (=stop) in the sentence *A car pulled up outside the house* even if we know what "pull" and "up" mean. Even though *answer back* (=answer rudely) is related to the meaning of the verb "answer", this does not help us to understand what *answer back* means.

Most phrasal verbs consist of two words: *get up, go off, turn on, make out, and deal with.* The first word is a verb, the second word is a particle, which is either an adverb ("out") or a preposition ("with"). There are also some three-word phrasal verbs: *catch up with, look forward to.*

Verbs which are used with an adverb or preposition but do not combine to produce a special meaning are not phrasal verbs. In sentence such as *The boy fell off his bike* and *We carried some chairs out into the*

garden, “fall off” and “carry out” are not phrasal verbs because their meaning can be worked out if we know what “fall” and “off”, “carry” and “out” mean.

Some verbs are only ever used with a particular preposition or adverb: for example, *rely on* and *amount to*. Other phrasal verbs mean almost the same as the verb on its own, but the adverb adds emphasis or contains the idea of an action being completed or continued: *eat up*, *hurry up*, *toil away*. Some phrasal verbs are used with “it” – *hit it off*, *jump to it* – and others are used with a reflexive pronoun – *pride yourself on*, *lend itself to*.

One and the same phrasal verb may have more than one meaning, which depends on the context:

**1. Catch up on smth.:** to do something that one did not have time to do earlier: *I needed a couple of days to catch up on my school work.*

*I spent most of the weekend trying to catch up on my sleep.*

**2. Catch up on smth.:** to get the most recent information about something: *He's been away for a month, so it will take him a while to catch up on what's been going on.*

**3. Catch up with smb.:** if something bad catches up with you, it starts to affect you after a period of time in which it did not: *The player admitted that his long-term knee injury is finally beginning to catch up with him.*

**4. Catch up with smb:** to discover that someone has done something wrong, and punish him for it: *Hughes had avoided paying tax for years before the authorities finally caught up with him.*

**5. Catch up with smb.:** to meet someone you know after not seeing him for a period of time: *She's back in the country and keen to catch up with family and friends. I'll catch up with you later* (= used to tell someone that you will talk to them later): *I've got to dash off a meeting now – I'll catch up with you later.*

**6. Catch up with smth.:** to do something that needs to be done, because you did not have time to do it earlier: *Friday is a quiet day, so I usually have chance to catch up with my paperwork.*

**7. Catch up with smth.:** to get the most recent information about something: *The event provides an opportunity for members to catch up with each other's news.*

The position of the object in the phrasal verb can vary. For example, at *turn on* (= make something start working), there are two grammatical

patterns: **turn on smth.**, **turn smth. on**. They show that the object can come either after the phrasal verb, or between the main verb and the particle:

*I turned on the radio and listened to the six o'clock news.*

*Could you turn the oven on, if you're going in the kitchen?*

The phrasal verb *nod off* has only one grammatical pattern: *nod off*. This is because the verb does not take an object: *I missed the end of her TOPIC – I think I must have nodded off.*

The grammatical patterns of the phrasal verb *join in* (=take part in an activity with other people) are as follows: *join in*, *join in smth.* They show that *join in* can be used without an object, or with an object immediately after the phrasal verb: *When we get to the chorus, I want everybody to join in. Politely, he joined in the laughter.*

The grammatical pattern of the phrasal verb *talk into* (=persuade someone to do something, especially something they are unwilling to do) is: *talk smb. into smth.* This shows that *talk into* must have two objects. The first is a person, and the second is a thing: *I should never have let you talk me into this crazy scheme.*

Phrasal verbs such as *turn on*, *put off*, and *rip off* can all take an object between the main verb and the particle, or after the phrasal verb. They are called "separable" phrasal verbs because their two parts can be separated: *Can you turn the oven on for me? Can you turn on the oven for me?*

With this type of verb two more rules apply:

1. If the object is a pronoun, then this pronoun must come between the verb and the adverb: *If you're not listening to the radio, I'll turn it off (not I'll turn off it).*

2. If the object is a long phrase, it should come after the phrasal verb: *The French carried out a series of six nuclear tests.*

The phrasal verbs can be transformed into nouns and adjectives – derivatives with a slightly changed word form. The noun *blackout* (written in one word instead of two) comes from the phrasal verb *black out* (=suddenly become unconscious), and the adjective *made-up* (written through dash instead of two separate words) comes from the phrasal verb *make up* (=invent a story, name, etc.).

Sometimes the phrasal verbs can take a preposition:

**Back out:** to decide not to do something that one has agreed to do: *The couple who were going to buy our house backed out at the last minute.*

**Back out of:** *She's made a promise and she can't back out of it now.*

Very often phrasal verbs are used in common phrases:

**Bet on smth.:** to feel sure that something will happen, especially so that it influences what you decide to do: *Traders who had bet on a rise in share prices lost money.*

**Don't bet on it/I wouldn't bet on it:** *"Do you think they'll let me work for them again?" I wouldn't bet on it."*

Phrasal verbs are highly idiomatic and most of them should be just memorized.

### 13.2. Common English Phrases

There are phrases in English which people use over and over again in their greetings, goodbyes, and everyday small talk. Whereas it is true that there is an infinite number of possible sentences in any language, it is also true that some of those sentences are used repeatedly from day to day. The effective use of language is not in being able to create and understand an infinite number of sentences, but to use the right sentence the right way in a given context. In many instances the meaning of a phrase is quite clear, but the typical context for the phrase is not. In some instances, the meaning of the full expression is quite clear, but the expression typically occurs in an elliptical form that is not easy to understand. So, we should know both full and shortened forms of the same expression to comprehend them correctly. These expressions are highly colloquial. Many of them express joking, anger, and sarcasm. A surprising number of expressions are used in real conversational exchanges – they contain exaggerations and non standard units. In general, this is not the type of language that one would choose to write or even speak on many occasions. It is the type of language that one hears every day and needs to understand, however. There are thousands of the phrases in English which should be remembered and used correctly in a right place of conversation. These are also signs of fluency in the language making it sound natural and very English:

***Absolutely!*** – a strong affirmation: – *Are you ready to go? – Absolutely!*

**Act your age!** – Behave more maturely! (A rebuke for someone who is acting childish. Often said to a child who is acting like an even younger child): – *Aw, come on! Let me see your book!* – *Be quiet and act your age. Don't be such a baby.*

**Age before beauty** – a comical and slightly rude way of encouraging someone to go ahead of oneself; a comical, teasing, and slightly grudging way of indicating that someone else should or can go first: – No, no. Please, you take the next available seat,” smiled Tom. “Age before beauty, you know”.

**Anything new down your way?** – Has any interesting event happened where you live? (Rural and familiar): – Anything new down your way? – Nothing worth talking about.

**Bingo!** – That's it, just what I've been waiting for! (From the game Bingo, where the word “Bingo!” is shouted by the first person to succeed in the game): *Bob was looking in the button box for an old button to match the ones on his shirt. “Bingo!” he cried. “Here it is!”*

**Bite your tongue!** – an expression said to someone who has just stated an unpleasant supposition that unfortunately may be true: – *I'm afraid that we've missed the plane already. – Bite your tongue! We still have time.*

**Boy and boy oh boy** – a sentence opener expressing surprise or emphasis. (This is not a term of address and can be used with either sex, although it is quite informal. The alternate form is more informal and more emphatic. Words such as this often use intonation to convey the connotation of the sentence that is to follow. The brief intonation pattern accompanying the word may indicate sarcasm, disagreement, caution, consolation, sternness, etc.): *John: Hi, Bill. Bill: Boy, am I glad to see you!; Bob: What happened here? Fred: I don't know. Bob: Boy, this place is a mess; “Boy, I'm tired! Moaned Henry; “Boy oh boy, this cake looks good,” thought Jack.*

**Come on!** – Stop it!; Stop doing that: – Are you really going to sell your new car? – Come on! How dumb do you think I am?

**Cut the comedy!** and **Cut the funny stuff!** – Stop acting silly and telling jokes!; Be serious!: – All right, you guys! Cut the comedy and get to work!

**Dear me!** – an expression of mild dismay or regret: – *Dear me, is this all there is? – There's more in the kitchen. “Oh, dear me!” fretted John, “I'm late again.”*

**Dig in!** – Please start eating your meal (heartily): *Sue: Sit down, everybody. Bob: Wow, this stuff looks good! Alice: It sure does. Sue: Dig in!*

**Do I have to spell it out (for you)? And Do I have to paint (you) a picture?** – What do I have to do to make this clear enough for you to understand? (Shows impatience.): – *I don't think I understand what you're trying to tell me, Fred. – Do I have to spell it out for you? – I guess so. – We're through, Mary. Sally: Would you please go over the part about the square root again? Mary: Do I have to paint you a picture? Pay attention!*

**(Do you) know what? And You know what?** An expression used to open a conversation or switch to a new topic. – *1. You know what? – No, what? – I think this milk is spoiled. – 2. Know what? – Tell me. – Your hair needs cutting. – So, what?*

**Drop me a line.** Communicate with me by telephone or mail and tell me your news. – *If you get into our area, drop me a line. – I sure will, John. – Bye.*

Enjoy your meal. An expression used by food service personnel after the food has been served. *The waiter set the plates on the table, smiled, and said, "Enjoy your meal."*

**Fancy meeting you here!** I am very surprised to meet you here! (A catch phrase). – *Hi, Sue! Fancy meeting you here! – Hi, Tom. I was thinking the same thing about you.*

**Forget (about) it!** Drop the subject! Never mind!; Don't bother me with it! – *Thank you so much for helping me! – Oh, forget it!*

**Get lost!** Go away!; Stop bothering me! – *Fred kicked his foot at the dog behind him and said, "get lost, you worthless mutt!"*

**Get out of here!** Go away!; Leave this place! – *I've heard enough of this! Get out of here! – I'm going! I'm going!*

**Give it a rest!** Stop talking so much. Give your mouth a rest. (Familiar or rude. Compare to **Give me a rest!**). – *Now, I would also like to say something else. – Give it a rest, Tom. We're tired of listening to you.*

**Give me a break!** Please give me a chance!; Please give me another chance!; Leave me alone! *1. I know I can do it. Let me try again. – Well, I don't know. – Give me a break! – Well, okay. 2. "Give me a break!" shouted Bob. "Go away and stop bother me!"*

**Go ahead!** Please do it.; You have my permission and encouragement to do it. – *Can I put this one in the refrigerator?* – *Sure. Go ahead.*

**Good for you!** A complimentary expression of encouragement for something that someone has done. – *I just got a raise.* – *Good for you!*

**(Good) heavens!** An exclamation of surprise, shock, or amazement. – *Good heavens! A diamond ring!* – *I bet it's not real.*

**Good job! (= Nice going! Nice job!)** That was done well. – *Well, I'm glad that's over.* – *Nice going, John! You did a good job.*

**Gotcha!** 1. I understand what you said or what you want. – *I want this done now! Understand?* – *Gotcha!* 2. I've caught you at your little game. – *My flight was nearly six hours late.* – *Gotcha! I just heard you tell Mary it was three hours late.*

There are more than 2000 everyday phrases and sentences that English speaking people use on a regular basis, and it's no use to enumerate them all here. The best way to know and use them is to learn through hearing and studying special guides of common English phrases.

### **Questions for discussion:**

1. Why are phrasal verbs idiomatic by their character?
2. Why is it difficult to translate phrasal verbs?
3. Why are common English phrases in their majority idiomatic by their character?

### **Translate the text into Ukrainian:**

#### **The Importance of Analysis in Translation**

The ability to analyze a source text linguistically, culturally, even philosophically or politically is of paramount importance to the translator. Wherever translation is taught, the importance of analysis is taught:

- Never assume you understand the source text perfectly.
- Never assume your understanding of the source text is detailed enough to enable you to translate it adequately.

- Always analyze for text type, genre, register, rhetorical function, etc.
- Always analyze the source text's syntax and semantics, making sure you know in detail what it is saying, what it is not saying, and what it is implying.
- Always analyze the syntactic, semantic, and pragmatic relationship between the source language (especially as it appears in this particular source text) and the target language, so that you know what each language is capable and incapable of doing and saying, and can make all necessary adjustments.
- Always pay close attention to the translation commission (what you are asked to do, by whom, for whom, and why), and consider the special nature and needs of your target audience; if you aren't given enough information about that audience, ask; if the commissioner doesn't know, use your professional judgement to project an audience. These analytical principles are taught because they do not come naturally.

A novice translator attempting his or her first translation is not likely to realize all the pitfalls lurking in the task, and will make silly mistakes as a result. When translating from a language that we know well, it is natural to assume that we understand the text; that the words on the page are a fairly easy and unproblematic guide to what is being said and done in the text. It is also natural to assume that languages are structurally not all that different, so that roughly following the source-text word order in the target language will produce a reasonably good translation. Natural as these assumptions are, they are wrong, and experienced translators learn to be wary of them — which inevitably means some form of analysis. Because this analytical wariness does not come naturally, it must be taught — by experience, or by a translation instructor.

Experienced professional translators will gradually move "beyond" analysis in much of their work, precisely by internalizing or sublimating it. It will seem to professional translators as if they rarely analyze a text or cultural assumptions, because they do it so unconsciously, and thus so rapidly. The analytical procedures taught in most translator training programs are not consciously used by professional translators in most of their work, because they have become second nature. And this is the desideratum of professional training: to

help students first to learn the analytical procedures, then to sublimate them, make them so unconscious, so automatic, so fast, that translation at professional speeds becomes possible. At the same time, however, the importance of *conscious* analysis must never be lost. Rapid subliminal analysis is both possible and desirable when (1) the source text and transfer context are unproblematic and (2) the translator possesses the necessary professional knowledge and skills. It is not possible when the source text and transfer context are problematic; and it is not desirable when the translator's knowledge base and skills are inadequate to the task at hand. In these latter cases it is essential for the translator to shift into the conscious analytical mode taught in schools. In the ideal professional translation proceeds subliminally, at the unconscious level of habit (which comes to feel like instinct), as long as the problems faced are covered by the translators' range of experience. As long as the problems that arise are ones they have faced before, or close enough in nature to ones they have faced before that analogical solutions are quick and easy to develop, the wheel of experience turns rapidly and unconsciously; translation is relatively fast and easy. When the problems are new, or strikingly difficult, alarm bells go off in the translators' heads, and they shift out of "autopilot" and into "manual," into full conscious analytical awareness. This will involve a search for a solution to the problem or problems by circling *consciously* back around the wheel of experience, running through rules and precepts and theories, mentally listing synonyms and parallel syntactic and pragmatic patterns, and finally choosing the solution that "intuitively" or "instinctively" is best. This is, an *ideal* model, which means that it doesn't always correspond to reality:

- The less experience translators have, the more they will have to work in the conscious analytical mode — and the more slowly they will have to translate.
- Even in the most experienced translators' heads the alarm bells don't always go off when they should, and they make careless mistakes (which they should ideally catch later, in the editing stage — but this doesn't always happen either).
- Sometimes experienced translators slow the process down even without alarm bells, thinking consciously about the analytical contours of the source text and transfer context without an overt "problem" to be solved, because they're tired of translating rapidly, or

because the source text is so wonderfully written that they want to savor it (especially but not exclusively with literary texts).

**Translate the following sentences paying attention to affixal coinages in italics:**

1. Homer Wells kept his notes in one of Dr. Larch's old medical school notebooks. Larch had been a cramped, sparse *note taker* — there was plenty of room.
2. Since 1944 there have been only 10 prosecutions under the act. If it is *unenforceable*, or at least *unenforced*, is there any point in replacing it with other legislation?
3. Yesterday's international plan to set up a science and technology center in Russia (unemployed and eminently *brain-drainable* former scientists for the use of) has already been anticipated by free market- minded men.
4. Neil Kinnock has made some good conference speeches but today he needs to make a really special one. Making Labour *electable*, which happened fairly regular prior to 1979, is his undeniable achievement. But party members and electors are entitled to ask a question: electable to what purpose?
5. Peregrine Worsthorn, the tower of Kiplingesque conservatism at the Sunday Telegraph, in London, has taken to zapping his American neo-conservative cousins on the subject of *hawkishness in foreign policy*. (“NYTM”)
6. Why are being asked to read some 1,600 pages from the diary of an unknown writer? Who cares about Arthur Crew Inman? During the 1920s he published several volumes of *forgettable* verse, if the experts he quotes in his dairy are any indication. (“NYTBR”)
7. As a pagan, I see all life and nature as sacred, yet I live in a society which views the Earth as a *plunderable* resource. (“Ind.” May 27, 93)
8. Is Douglas Fairbanks Jr. the most *clubable* man of the 20th century? If membership in the world's finest clubs was, by itself, the test of *clubability*, then Doug could claim preeminence. *Clubability*, however, presumes much more: the ability to tell spellbinding yarns, to wear suits well, to walk the fine line between

being a character and an eccentric, and, above all else, to possess genuine good humour and bullet-proof equanimity. (“F.”)

9. t us toast Mel Brook’s “The Producers”, the world’s funniest film about the World worst musical. I sheer *quotability* “The Producers” gives “Hamlet” sleepless nights. (“G.”)
10. D.Peploe was not a *joiner of clubs* or coteries but enjoyed conversations on every imaginable subject, preferably not art.
11. It is a joy to re-encounter David Levaux’s production of “No man’s Land” by H.Pinter. Not even the *coughers* who haunt West End first nights can diminish Pinter’s twilit masterpiece. (“G.”)
12. In an interview with Ray Connolly in “The Times” tomorrow, Blunkett explained that at school he became a *stirrer for good causes* and led a delegation about the quality of the meals. (“T.”, Jan. 12, 90)
13. One of the reasons I am so impressed with him is that we parish pumpkin politicians do a lot of talking and little doing, but David is a *doer* and on that account I rate him very high indeed. (“G.”)
14. Other Arab leaders know that a deal crowning the butcher of Baghdad with *saviorhood* would increase his momentum and whet his appetite. (“IHT”)
15. He used to buy Arrow shirts, at that time the nec plus ultra (=super) of shirtdom. (“NYTBR”)

*Considering Language then as some mighty potentate, into the majestic audience-hall of the monarch ever enters a personage like one of Shakespeare's clowns, and takes position there, and plays a part even in the stateliest ceremonies. Such is Slang, or indirection, an attempt of common humanity to escape from bald literalism, and express itself illimitably.*

*Walt Whitman, "Slang in America"*

## TOPIC 14: SLANG AS A PROBLEM OF TRANSLATION

### 14.1. Sociolinguistic Aspects of Slang

In linguistics, where definitions at best are often imprecise and leaky, that of slang is especially notorious. The problem is one of complexity, such that a definition satisfying to one person or authority would seem inadequate to another because the prime focus is different. Like the proverbial blind men describing an elephant, all correctly, none sufficiently, we tend to stress one aspect or another of slang. Our stress will be on the individual psychology of slang speakers.

The external and quantitative aspects of slang, its sociolinguistics, have been very satisfactorily treated, nowhere, more so than in Stuart Berg Flexner's masterful preface to the *Dictionary of American Slang*.

Recorded slang emerged, as the sketch of dictionaries has shown, from the special languages of subcultures, or perhaps we should call the more despised of them "undercultures". The group of those people most persistently has been the criminal underworld itself, including the prison population, whose "*cant*" or "*argot*" still provides a respectable number of unrespectable terms. Other undercultures contributing heavily are those of:

- Hoboes and gypsies:

**gimp** — (*hoboes and underworld*) 1. A limp; 2. v: The old guy was gimping across the street; 3. A lame person: He'd just kick a gimp in the good leg and leave him lay (J.K. Winkler);

**glom or glaum or glahm** — (*hoboes and underworld*) 1. A hand, regarded as a grabbing tool; 2. To grasp, seize: *She glommed the kid and held on tight*; 3. To steal: "*Where'd you glahm 'em?*" I asked (*Jack London*); ... *under the pretext of glomming a diamond from the strongbox* (*S. J. Perelman*); 5. To be arrested; 6. To look at, seize with the eyes; = ganger, glim: ...*or walk around the corner to glom old smack heads, woozy winos and degenerates* (*New York Times*); 7. *n*: Have a glom at that leg, won't you?

- soldiers and sailors:

**buddy-buddy** — a close friend;

**buck general** — a brigadier general;

**brass hat** — 1. A high-ranking officer in the military or other uniformed services; 2. Any high-ranking official; manager; chief; = boss;

**farm** — to be killed in action; die in the armed services; = buy the farm: *Just about my whole company farmed that day*;

**goof-off** — (*WW2 armed forces*) a person who regularly or chronically avoids work; = fuck off: ...*getting kicked out of seminary as a goof-off* (*inside Sports*); 2. A period of relaxation, respite: *A little goof-off will do you good*.

- the police:

**blotter** — 1. (*police*) the daily record of arrests at a police station; 2. drunkard; 3. (*college students*) LSD; (also **blotter acid**) a sheet of absorbent paper to which liquid LSD has been applied and then allowed to dry;

**feeb** or **feebie** — an agent of the Federal Bureau of Investigation: *the agents of the Federal Bureau of Investigation, whom they call "Feebs"* (*Shapiro*); ...*our heroes, the feebs, however* (*Village Voice*); ...*make sure the Feebies didn't get any credit for it* (*Patrick Mann*);

- narcotics users:

**get off** — 1. (*narcotics*) to get relief and pleasure from a dose of narcotics: *How we s'posed to get off with no water to mix the stuff with?* (*Philadelphia Bulletin*); 2. (*sex*) to do the sex act; to have an orgasm: *It*

is led by trendy bisexual types, who love to **get off** amidst the chic accouterments of a big *smack-and-coke* party (Albert Goldman); 3. (musicians) to play an improvised solo, to avoid the consequences of, get away with something: *He thinks he can get off with charging \$150 for this junk.*

- -gamblers:

**Hedge or hedge off** — (*gambling*) To transfer part of one's bets to another bookmaker as a means of reducing possible losses if too many of one's clients were to win; 2. Something that offsets expected losses: People were buying gold as a hedge against inflation.

- -cowboys:

**belly up** — to die;

- -all sorts of students:

**blind date** — an arranged appointment for a show, dance, etc., where one's partner is a previously unknown person, usually the friend of a friend;

**blitzed** – (*college students*) drunk: ...*really blitzed. Six beers on an empty stomach (Cameron Crowe);*

- -show-business workers:

**mugger** — an actor or comedian, who makes exaggerated faces, grimaces, etc., for humorous effect: ...*where this trivial mugger is performing... (Gene Fowler);*

**never follow a dog act** — be very careful about whom you are to be immediately compared with (Often a rueful comment after one has been outshone);

- -jazz musicians and devotees:

**blow** — to play a musical instrument, especially in jazz style and not necessarily a wind instrument: *There will be three kids blowing guitar, banjo, and wash-board (Ed McBain);*

**blow up a storm** — to play, especially jazz trumpet, cornet, clarinet, etc., with great skill and verve: *I first heard Buddy Bolden play... He was blowing up a storm (Louis Armstrong);*

- -athletes and their fans:

**actor** – (*sports*) an athlete who is good at pretending he has been hurt or fouled, especially a baseball player who very convincingly mimes the pain of being hit by a pitch.

- railroad and other transportation workers:

**buggy** — 1. (railroad) A caboose; 2. A car, especially an old rickety one; = heap, jalopy: *I wouldn't exactly call my Maserati a buggy.*

- immigrant or ethnic populations cutting across these other subcultures:

**kike** — 1. a Jew (Sometimes used by Jews of other Jews they regard with contempt); 2. *adj*: *kike neighborhood* [origin unknown and much speculated upon; perhaps from Yiddish *kikel* “circle” because Jews who could not sign their names would make a circle; perhaps an alternation of *Ike* “Isaac”; perhaps because so many Jewish immigrant names ended in *-ky* or *ki*; perhaps from British dialect *keek* “peep”, used for a spy on a rival’s designs in the closing business].

In the 1980s some of these traditional spawning grounds for slang have lost their productivity, and that other subcultures have emerged to replace them. For example, general adoption of terms from hoboes, from railroad workers, from gypsies, and from cowboys has very nearly ceased, although the contributions of all these persist in the substrata of current slang. Criminals and police (cops and robbers) still make their often identical contributions, and gamblers continue to give us zesty coinages:

**fish** — 1. (*prison*) a new inmate: *As a “fish” in Charlestown, I was physically miserable (Malcolm X);* 2. (*street gang*) a nonmember of a street gang; a person regarded as inimical and distasteful by a street gang; 3. A stupid person, especially one easily victimized; = patsy, sucker: *Why should he be the fish for the big guys? (Ira Wolfert);* 4. A person, especially a criminal, thought of as being caught like a fish: *The*

*cops catch a lot of very interesting fish (Life)*; 5. (*homosexuals*) A heterosexual woman; 6. (*students*) A promiscuous woman; 7. (*sports*) A weak opponent: *The superteams get stronger. They can pad their schedules with the occasional fish (Sports Illustrated)*; 8. A dollar: The job paid only fifty fish (Lionel Stander); 9. To seek information, especially by a legal or quasi-legal process having a very general aim; = go fishing; 10. To ask for something, usually a compliment, especially in an indirect and apparently modest way.

Teenagers and students can still be counted on for innovation and effrontery. Show business workers, although they have largely shed the raffish image of their roving and carnival past, are still a fertile source of slang. But several centers of gravity have shifted greatly during the past fifty or so years.

For example, the adoption of military, naval, and merchant marine slang has slowed to a relative trickle, not surprisingly. World Wars I and II probably gave the American people more general slang than any other events in history but they are now history, and the Korean and Vietnam wars have had in comparison a meager effect.

Railroad slang has been replaced, though on a lesser scale, by the usage of airline workers and truck drivers:

**grandma** — (truckers) The lowest and slowest gear of a truck.

The jazz world, formerly so richly involved with drug use, prostitution, booze, and gutter life, is no longer so contributory, nor has rock and roll quite made up the loss, but taken as a whole, popular music — rock, blues, funk, rap, reggae, etc., - are making inroads.

Terms from “the drug scene” have multiplied astronomically, and a specialized book could easily be made from them alone:

**bud** — (*teenagers*) marijuana;

**fall out** — 1. To go to sleep or into a stuporous condition from narcotic intoxication: *Only those who are uptight fall out (Saturday Review)*; *If you resist falling out and pass the barrier, the curve is up to a mellow stupor (New York)*;

2. To become helpless with laughter or emotion; = crack up: *I tried double tempo and everybody fell out laughing (Charlie Parker)*.

The “counterculture” helped disseminate many drug terms that might otherwise have remained part of a special vocabulary. Sports also make a much larger contribution, with football and even basketball not challenging but beginning to match baseball as prime producers:

**bring it** — (*baseball*) to throw a baseball fast;

**grapefruit league** — (*baseball*) The association of major league teams as they play each other in preseason training (*most spring training camps are held in citrus-growing regions*);

**grass-cutter** — (*baseball*) A very low and hard line drive.

Among the immigrant-ethnic bestowals, the influx from Yiddish continues strong in spite of the sociological shifting of the Jewish population:

**haimish** or **heimish** — friendly and informal; unpretentious; cozy: *No one in his right mind would ever call Generals de Gaulle or MacArthur haimish (Leo Rosten) (from Yiddish, with root of haim “home”).*

The old Dutch and German sources have dried up. The Italian carries on in modest proportion. The Hispanic has been surprisingly influential, although a heavier contribution is surely predictable.

All these are far outstripped by increased borrowing from black America, and this from the urban ghetto rather than the old Southern heartland. Close analysis would probably show that, what with the prominence of black people in the armed forces, in music, in the entertainment world, and in street and ghetto life, the black influence on American slang has been more pervasive in recent times than that of any other ethnic group in history. This can be conjectured, of course, without any implication that black Americans constitute a homogeneous culture:

**bro'** — 1. brother;

2. a black person: *the slick-speaking bro who scores points off the ofay (Time)*;

3. (*motorcyclists*) a motorcyclist = biker. *the pack of twenty-seven bros jamming along the freeway (Easyriders)*.

Some sources of the slang are entirely or relatively new. Examples of this are the computer milieu and the hospital-medical-nursing complex:

**GIGO** or **gigo** — (*computer*) The output is no better than the input (from: *garbage in, garbage out*);

**gork** — (*hospital*) 1. A stuporous or imbecilic patient; patient, who has lost brain function: *The gork in that room has the "O" sign, did you notice?* (*Elizabeth Morgan*); 2. To sedate a patient heavily.

In the first case an exciting technological inundation is at the base, and in the other, as in so many other trends of our era, the reason is television.

In the matter of sex, our period has witnessed a great increase in the number of terms taken over from homosexuals, especially male homosexuals. And it would be wrong to restrict the range of their contribution to sex terms alone, since the gay population merges with so many others that are educated, witty, observant, acerbic, and modish:

**faggot** — a male homosexual: *Hot faggot queens bump up against chilly Jewish matrons* (*Albert Goldman*); *...an amazing job of controlling the faggots* (*Tennessee Williams*);

**fag hag** or **faggot's moll** — a heterosexual woman who seeks or prefers the company of homosexual men: *Zeffirelli seems to have created a sort of limp-wrist commune, with Clare as the fag-hag* (*Judith Crist*); *Michael once referred to her...as "the fag hag of the bourgeoisie"* (*Armistead Maupin*);

**fairy godmother** — a male homosexual's homosexual initiator and tutor;

**fairy lady** — a lesbian who takes a passive role in sex;

**girl** — a male homosexual; 2. (*narcotics*) cocaine: *They call cocaine girl because it gives 'em a sexual job when they take a shot* (*C. Cooper*); 3. a queen of playing cards.

The "growth sector" hardest to characterize just now is in linear descent from the people old Captain Francis Grose, and Ben Jonson and others before him, called "university wits". Today, trying to mark off this most fecund assemblage, we need a clumsy compound like "the Washington-Los Angeles-Houston-Wall Street-Madison Avenue nexus". The American culture occupies these centers, and they occupy the culture through pervasive and unifying communications media. They give us the slang of the brass, of the execs, of middle management,

of dwellers in bureaucracies, of yuppies, and of the talk shows and the “people” sort of columns and magazines. Bright, expressive, sophisticated people, moving and prospering with American lively popular culture, and not entirely buying it. They are the trend-setters and source of the slang that seems to come from everywhere and not to be susceptible of labeling. We will need more historical perspective before we can be usefully analytic about them, but they, whoever they are, clearly make up the wave of the present.

#### **14.2. Primary and Secondary Slang**

This new emphasis in the fortunes of American slang, by the way, points to one of its important distinctions, that between what we call “primary” and “secondary” slang. Primary slang is the pristine speech of subculture members, so very natural to its speakers that it seems they might be mute without it. Of course they would not be, since we know that slang is by definition always an alternative idiom, to be chosen rather than required. Much of teenage talk, and the speech of urban street gangs, would be examples of primary slang. Secondary slang is chosen not so much to fix one in a group as to express one’s attitudes and resourcefulness by *pretending*, momentarily, in a little shtick of personal guerilla theater, to be a member of a street gang, or a criminal, or a gambler, or a drug user, or a professional football player, and so forth – and hence to express one’s contempt, superiority, and cleverness by borrowing someone else’s verbal dress. Secondary slang is a matter of stylistic choice rather than true identification. The increasing currency of the “Washington-Los Angeles-Houston, etc.,” sort of slang may mean that in the future secondary or acquired slang will be our major variety. That is, the old disreputable groups will blend gradually into the mass, and slang will become more a matter of individual wit and self-advertisement, with its sources no more apparent than those of, say, a dirty joke. In fact it may be conjectured that even now the strong influence of black slang and gay slang has less to do with those subcultures per se than with the fact that both put a very high premium on verbal skill. Blacks, for example, are particularly given to rhyme and other prosodic features that seem to be increasingly prominent in slang.

#### **14.3. Individual Psychology of Slang**

Obviously an individual in one of the groups or subcultures mentioned above, or any of many others, resorts to slang as a means of attesting membership in the group and of dividing him- or herself off

from the mainstream culture. He or she merges both verbally and psychologically into the subculture that preens itself on being different from, in conflict with, and superior to the mainstream culture, and in particular to its assured rectitude and its pomp. Slang is thus an act of bracketing a smaller social group that can be comfortably joined and understood and be a shelter for the self. It is simultaneously an act of featuring and obtruding the self within the subculture — by cleverness, by control, by up-to-dateness, by insolence, by virtuosity of audacious and usually satirical wit, by aggression (phallic, if you wish). All this happens at fairly shallow levels in the psyche and can be readily understood. It explains most of what we know and feel about slang.

But what explains “it”? If, as the authorities agree, slang is a universal human trait and as old as the race itself, and if it came into being in the same human society where language itself was born, can we not seek deeper and more generalized explanations? Authorities also agree, as it happens, that the roots of slang must be sought in the deepest parts of the mind, in the unconscious itself. Although that territory is perilous ground for a working lexicographer, a few conjectures and a few relationships can be proposed for consideration. It seems that the deeper psychodynamics of slang has to do with two things: 1) defense of the ego against the superego, and 2) our simultaneous eagerness and reluctance to be human.

Surely wounded egos are the most common human non-anatomic possession. Slang might be seen as a remedy for them, as a self-administered therapy old as the first family that spoke. The family, like society, entails a hierarchy of power and of right, against which the healthy growing self of the child needs measures to compensate for its weakness and sinfulness. Slang as a remedy denies the weakness and brags about the sinfulness.

In this view, it would not be too much to claim that therapeutic slang is necessary for the development of the self; that society would be impossible without slang. It is curious that a linguistic phenomenon that seems so fleeting and so frivolous, as slang undeniably does, should at the same time be so deep and so vital to human growth and order. This is only one of the paradoxes of slang.

This aspect of slang is “deeper” than the matters mentioned above, like group identification and so on, only because it existed before groups, and it persists as groups themselves chop and change in the flux of history. In this aspect slang is similar to, and perhaps the same as, profanity. Like profanity slang is a surrogate for destructive physical

action. Freud once remarked that the founder of civilization was the first man who hurled a curse rather than a rock or spear at his enemy. Slang also has this usefulness, and I suspect that profanity is a subcategory of slang, the more elemental phenomenon.

Hence, slang is language that has little to do with the main aim of language, the connection of sounds with ideas in order to communicate ideas, but is rather an attitude, a feeling, and an act. To pose another paradox: Slang is the most nonlinguistic sort of language.

“Our simultaneous eagerness and reluctance to be human” — what can that have to do with slang? Our notion here is that when you try to consider it deeply slang seems to join itself with several other phenomena: with Freud’s “dream-work,” with comedy, with elements of myth.

It seems that slang (we mean the slang impulse of the psyche) shares with all these the salvational and therapeutic function of both divorcing us from and maintaining our connection with genetic animality. Dream-work relieves us of the need to be reasonable and discharges the tension of the great burden with which our angelic rationality charges us. Although we are uncomfortable with paradox in ordinary language, we easily tolerate it in slang, where it seems as much at home as it is in the study of logic.

Slang links itself with comedy in the respect that it exploits and even celebrates human weakness, animality, without working to extirpate it. It makes room for our vileness, but only so much room. The great comic figures of our culture usually come in pairs, each member having its legitimacy, and each limiting the other: Sancho Panza and Don Quixote; Falstaff and Prince Hal; Huck Finn and who? — Tom Sawyer, Aunt Polly, even Jim. To these we may add the Wife of Bath, whose counterfigure was a part of herself, making her more like most of us than Sancho or Falstaff or Huck are. We may add, without too much strain, the comic figure Dante Alighieri over against Beatrice and the lightweight devil Mephistopheles over against Faust. What we seem to have in the comic heroes and in our own slang impulse is a reaching for or clinging to the primal earth, a *nostalgie de la boue*, which helps make tolerable the hard aspiration to be civilized and decent.

As to myth, Sancho, Alice of Bath, and Falstaff are modern myths themselves. For ancient myth we might think of Antaeus, whose strength was valid only while he had his feet on the earth, and of Silenus and the satyrs, and even of the Devil himself, who must, when he is not quoting scripture, speak a great deal of slang. We may also attend to the

intriguing “trickster” figure who is so prevalent in world mythology. C.G.Jung reminds me of the slang impulse when he asserts, for example, “... [the trickster’s] fondness for sly jokes and malicious pranks, his powers as a shape-shifter, his dual nature, half animal, half divine, his exposure to all kinds of tortures, and — last but not least — his approximation to the figure of a saviour.” In the same essay, “On the Psychology of the Trickster-Figure,” Jung relates the trickster to the medieval Feast of Fools and other manifestations of the comic and slang spirit, especially those that deflate pomp, that prick presumption, that trip up our high horses. Jung believed that the civilizing process began within the framework of the trickster myth, which is a race memory of the human achievement of self-consciousness.

As the literary scholar Wylie Sypher said, “...*man is not man without being somehow uneasy about the ‘nastiness’ of his body, [and] obscenity... is a threshold over which man enters into the human condition.*” For *obscenity* we might read *slang*, and observe that we are not so far beyond the threshold that we cannot always reach it with out foot, which is of clay.

Slang is also the idiom of the life force. That is, it has roots somewhere near those of sexuality, and it regularly defies death. What we have in mind is partly the “dirty” and taboo constituent of slang, but even more its tendency to kid about being hanged, electrocuted, murdered, or otherwise annihilated. Gallows humor is, from this point of view, more central to slang than may have been thought.

One changing pattern that has obvious connections with both socio- and psycholinguistics is the relation of slang to gender. In these times, and partly because of the feminist movement, women are more and more using the taboo and vulgar slang formerly accounted a male preserve. Sociologically this shows the determination of some women to enter the power structure by talking on this badge, among others, that denotes “maleness”, and simultaneously to shed the restrictions of the “ladylike” persona. Psychologically the implications are not that clear, but it may be that some women are determined to replicate at the core of their psyches the aggressive and ordering nature we have usually identified as a part of profound maleness, or else to show that these masculine traits do not lie as deep as we thought.

There isn’t any litmus test for slang and non-slang. Slang shares misty boundaries with a relaxed register usually called “informal” or “colloquial”, and we inevitable stray across the boundary, hence

altogether this type of vocabulary combines slang and the so called unconventional English.

Slang also shares a boundary with a stylistic register we might call “figurative idiom”, in which inventive and poetic terms, especially metaphors, are used for novelty and spice, and incidentally for self-advertisement and cheekiness, in relief of a standard language that is accurate and clear but not personal and kinetic.

### Questions for discussion:

1. What groups of people generate and use slang?
2. What slang words mentioned in the topic do you remember?
3. What kinds of word-building and semantic development are observed in slang words?
4. What is primary and secondary slang?
5. How is individual psychology of slang developed?

**Read and translate the dialogue below, learn the attached vocabulary and do the exercises below:**

#### **American Slang: At the Mall**

#### **Dialogue in slang**

*Debbie and Alicia are out shopping.*

Debbie: Oh, **brother!** Get a **load** of that **number** she’s wearing. I wouldn’t be **caught dead** in that. What a **scream!**

Alicia: I forgot you always **get a kick** out of **trashing** everyone in the mall. I think that’s the only reason you **drag** me here.

Debbie: Okay, okay, I’ll behave. Lets go **hit** the stores but I can only **window shop** ‘cause I’m **broke...** unless you let me **sponge** a few **bucks** off you.

Alicia: Sure, what do I care? I’m **rolling in it!**

Debbie: Great, then let’s **shop till we drop!**

Alicia: Gee, look at the blouse in that window. It's **drop-dead gorgeous!** I've got to have it. **Holy cow! 200 bucks? Talk about a rip-off!** Like I'm really going to **fork out** that kind of **dough** for a blouse.

Debbie: **Hold it down!** Let's just **get going**. This **joint's** a little **too rich for my blood**.

Alicia: That really **bugs** me. That thing **had my name on it**. Come on, I want to go **drown my sorrows** in a vat of ice cream.

Debbie: **Now you're talkin'!**

### **Translation of dialogue in standard English**

Debbie: Oh, **wow!** **Just look** at that **outfit** she's wearing. I would **never** wear that. How **funny!**

Alicia: I forgot you always **enjoy criticizing** everyone in the mall. I think that's the only reason you **force** me to come here.

Debbie: Okay, okay, I'll behave. Let's go into the stores, but I can only **browse** because **I don't have any money...** unless you let me **borrow** a few **dollars** from you.

Alicia: Sure, what do I care? I'm **rich!**

Debbie: Great, then let's **shop until we're exhausted!**

Alicia: **Well,** look at the blouse in that window. It's really **gorgeous!** I've got to have it. **Wow! 200 dollars? That sure is thievery!** It's absurd to think that I'm really going to **spend** that kind of **money** for a blouse.

Debbie: **Don't talk so loud!** Let's just **leave**. This **place** is a little **too expensive**.

Alicia: That really **upsets** me. That thing **was perfectly suited to me**. Come on, I want to go **cheer up by eating** a vat of ice cream.

Debbie: **That's a good idea!**

### **Dialogue in slang as it would be heard**

Debbie: Oh, **brother!** **Ged a load** a that **number** she's wearing. I wouldn't be **caught dead'n** that. **Whad a scream!**

Alicia: I forgot you always **ged a kick** outta **trashing** everyone in the mall. I think that's the only reason you **drag** me here.

Debbie: Okay, okay, I'll behave. Let's go **hit** the stores bud I c'n only **window shop** 'cause I'm broke.,, unless you let me **sponge** a few **bucks** off ya.

Alicia: Sher, whad do I care? I'm **rolling in it!**

Debbie: Great, then let's **shop till we drop!**

Alicia: **Gee**, look at the blouse in that window. It's **drop-dead gorgeous!** I've gotta have it. **Holy cow!** 200 **bucks?** **Talk about a rip off!** Like I'm really gonna **fork out** that kind 'a **dough** fer a blouse.

Debbie: **Hold it down!** **Let's jus' get going.** This **joint's** a liddle **too rich fer my blood.**

Alicia: That really **bugs** me. That thing **had my name on it.** C'mon, I wanna go **drown my sorrows** in a vad of ice cream.

Debbie: Now yer **talkin'!**

## Vocabulary

**"Brother!"** *exclam.* (said in contempt) • *Oh, brother! How could she wear that?; I can't believe it! How could she wear that?*

NOTE: Used as an exclamation, "*brother*" can certainly be used among women.

SYNONYM: **"Come on!"** *exclam.* • *Come on! How could she wear that?; I can't believe it! How could she wear that?*

**dough** money • *How much dough have you got?; How much money do you have?*

NOTE: This old term is mainly heard in old movies or in jest.

**drown one's sorrows (to)** *exp.* to cheer one up (usually by drinking) • *Let's go drown our sorrows; Let's go cheer ourselves up by having a few drinks.*

**fork out (to)** to pay • *How much money did you have to fork out to buy that car?; How much money did you have to pay to buy that car?*

SYNONYM: **to cough up** *exp.* • *I had to cough, up \$100 for my car repair; I had to pay \$100 for my car repair.*

**"Gee!"** *exclam.* (exclamation of surprise or wonder, a euphemism for "Jesus") • *Gee, I wonder how he did that!*

SYNONYM: **"Wow!"** *exclam.* • *Wow, I wonder how he did that!*

**get a kick (to)** to enjoy very much • *i get a kick out of your sister; I enjoy your sister very much.*

**SYNONYM: to get a charge.** • *I get a charge out of going to the beach;*  
I really enjoy going to the beach.

**“Now you’re talkin’”** *exp.* “Now you’re being sensible.”

**NOTE:** In this expression, the verb “*talking*” is usually heard in its abbreviated form “*talkin’*”

**SYNONYM: “I’m with you”** *exp.*

**number** *exp.* 1. outfit • *What do you think of the new number I just bought?* • What do you think of the new outfit I just bought? • 2. a very attractive person • *She’s quite a number!*; She’s very pretty!

**sponge off someone (to)** *exp.* to borrow money from someone • *He always sponges off me;* He always borrows money from me.

**SYNONYM: to hit someone up** *exp.* to ask to borrow money from someone • *He hit me up for \$200;* He asked me if he could borrow \$200.

**trash someone (to)** *exp.* 1. to criticize someone unmercifully • *I didn’t come here to have you trash me!*; I didn’t come here to have you criticize me so unmercifully! • 2. to destroy something • *My brother borrowed my car and trashed it;* My brother borrowed my car and destroyed it.

### Practice the Vocabulary

#### A. Underline the definition of the expression in boldface:

- to get a load of something:**  
a. to arrive                      b. to observe                      c. to leave
- to be rolling in it:**  
a. to be tired                      b. to be energetic                      c. to be rich
- to bug someone:**  
a. to annoy someone                      b. to hit someone                      c. to hug someone
- rip off:**  
a. outfit                      b. thievery                      c. funny
- to trash someone:**  
a. to criticize someone                      b. to like someone                      c. to hit someone
- to get a kick out of something:**  
a. to enjoy                      b. to dislike                      c. to become sick

7. **to sponge:**  
 a. to lend                      b. to steal                      c. to borrow
8. **to get going:**  
 a. to laugh                      b. to arrive                      c. to leave
9. **“What a scream!”:**  
 a. “What a difficulty”                      b. “How funny!”                      c. “How strange!”
10. **to fork out:**  
 a. to spend                      b. to criticize                      c. to eat
11. **joint:**  
 a. money                      b. place                      c. car

**B. Fill in the blank with the word that best completes the phrase:**

1. Get a \_\_\_\_\_ of that dress she’s wearing.  
 a. **toad**                      b. **load**                      c. **road**
2. I want to go \_\_\_\_\_ my sorrows.  
 a. **drown**                      b. **crown**                      c. **brown**
3. Let’s shop till we \_\_\_\_\_.  
 a. **drop**                      b. **stop**                      c. **crop**
4. Since I don’t have a lot of money, I can only \_\_\_\_\_ shop.  
 a. **door**                      b. **chimney**                      c. **window**
5. I get a \_\_\_\_\_ out of that comedian.  
 a. **hit**                      c. **kick**                      c. **punch**
6. Do you have a few \_\_\_\_\_ I could borrow?  
 a. **bucks**                      b. **sponges**                      c. **windows**
7. Why do you want to \_\_\_\_\_ me to that stupid party?  
 a. **brag**                      b. **rag**                      c. **drag**
8. I would never \_\_\_\_\_ out that kind of money on a dress.  
 a. **fork**                      b. **spoon**                      c. **knife**
9. That’s a lot of \_\_\_\_\_ to spend on a car!  
 a. **pastry**                      b. **dough**                      c. **cake**
10. You spent \$100 on that? What a \_\_\_\_\_ off.  
 a. **tear**                      b. **break**                      c. **rip**

11. That dress is beautiful! It has my \_\_\_\_\_ on it.  
 a. name                      b. fame                      c. lame
12. This restaurant is too rich for my \_\_\_\_\_.  
 a. flood                      b. water                      c. blood

**C. Match the two columns:**

- |  |   |
|--|---|
| 1. Lets go attack the stores.                | A. I wouldn't be caught dead wearing that.    |
| 2. That sure is thievery!                    | B. Hold it down.                              |
| 3. Now that's a good idea.                   | C. How funny!                                 |
| 4. Be quiet.                                 | D . He's rolling in it.                       |
| 5. What do you think of this little outfit?  | E. That's drop-dead gorgeous.                 |
| 6. What a scream!                            | F. She really trashed me.                     |
| 7. That's absolutely beautiful.              | G. G. Talk about a rip-off!                   |
| 8. Let's leave.                              | H. . What do you think of this little number? |
| 9. I'd never want to be seen wearing that.   | I. Let's get going.                           |
| 10 She really criticized me.                 | J. Now you're talkin'.                        |
| 11 I'm going to cheer myself up by drinking. | K. I'm going to drown my sorrows.             |
| 12 He's rich.                                | L. Let's go hit to the stores.                |

**Translate the following sentences paying attention to formal Subject (in italics) of a sentence which in translation becomes Object:**

1. The second half of the 15th century *saw* wars and conquests in Morocco and the colonization of Madeira and the Azores. These

- islands offer a pleasant climate and fertile land. (“IHT”)
2. Queen Victoria’s reign *saw* rumbustious political rallies in Hyde Park and Albert’s Great Exhibition with Crystal Palace. (“G.”)
  3. The postwar years *have seen* decisive advances in the study of primates such as chimpanzees and in discovery of fossils of our ancestors. (“MS”)
  4. Paradoxically, the ending of the Cold War *has not seen* a reduction in either personnel or budget of the secret Intelligence Service. (“Ind”)
  5. Brittany’s much-forgotten language is getting a new *lease of life*, as the first-ever Breton dictionary prepares to *hit the shelves* next year. Three years of research have produced 1,000 pages containing 10,000 words, a modest feat when compared to the Larousse French dictionary of 60,000 words. (“G.”)
  6. Commonwealth leaders yesterday concluded their biannual summit with pledges covering topics from South Africa to Cyprus, from democracy to global trade, but with little *clout* behind the words. Five days of talking produced a 17-page communiqué. (“Ind.”)
  7. The main block of the boarding school *houses* the boy’s dormitories, dining rooms, common rooms and exercise room. (“G.”)
  8. Built in 1933 as a memorial to Lillie Hitchcock Coit, who left a third of her fortune to beautify the city, the tower *houses* 3,691 square feet of murals that portray the life of 1930s California. (“MS”)
  9. The Southeast of Turkey *harbours* a number of ancient and diverse languages brought in by the different people who, over thousands of years, settled in this area of mountains and wide open spaces. (“G.”)
  10. Archeologists working in Israel’s Nahal hemar cave, a Neolithic site south of Jerusalem, have found pieces of fabric that may be the earliest known example of linen. The cave also has *yielded* what may be the oldest known samples of woven baskets in the Middle East. (“NG”)
  11. Britain *counts only* four industries in which it can still be ranked as of world class: chemical, aerospace, steel and Pharmaceuticals. (“G.”)

12. His school *draws* about 600 pupils from 13 villages. The last teacher vacancy, for a head of physical education, attracted more than 50 applicants. But attracting queues of parents has proved difficult. ("G.")

## TOPIC 15: TRANSLATION ON THE LEVEL OF SENTENCE AND TEXT

### 15.1. Translation of Clichés and Formulas

In some cases it turns out, that even word-combinations can not serve as units of translation, and the equivalence can be set only on the level of sentences. It happens, when sentences under translation are idiomatic in their meaning, their meaning being not equal to the meanings of the words and word-combinations, constituting a sentence. As usual these are proverbs.

As it is evident from the examples, given below, in such kind of translation the whole sentence is the translation unit – meaning of the Russian sentence coincides with such of the English sentence, but within the sentences themselves any correlation between words or word-combinations is impossible to find.

Other types of clichés or formulas – different graffiti, signs, road signs, and courtesy formula (polite requests) belong to this category of phrases:

*Keep off the grass.*

*Wet paint.*

*Slow, men at work.*

*Many happy returns of the day.*

*There's a good boy.*

*Keep your nose out of it.*

*Stay out of our business.*

*По газонах не ходити.*

*Обережно, пофарбовано*

*Тихий хід, дорожні роботи.*

*Поздоровляю з днем народження.*

*От хороший, от молодець.*

*Не лизь, куди не просять. Не пхай свого носа туди, куди не слід.*

*Не втручайся не в свої справи.*

A couple of examples of translation on the sentence level:

*I have to admit it.  
Don't even mention them to me.  
But outside of that I don't care  
much.*

*Тут нічого не скажеш.  
Терпіти не можу.  
...Але в цілому це нісенітниця.*

It should be noted, that in original sentences there is nothing idiomatic – their meaning is in total accord with the sum of meanings of isolated words; however, the translation is made on the level of the whole sentence, which comes forward as an inseparable translation unit.

## 15.2. Types of Proverbs and Their Translation

### 1. *Absolute mono-equivalents* – not numerous:

<i>Habit is second nature.</i>	<i>Звичка – друга натура.</i>
<i>A good name is better than riches.</i>	<i>Добра слава краща за багатство.</i>
<i>Extremes meet.</i>	<i>Крайнощі сходяться.</i>
<i>Time is money.</i>	<i>Час – гроші.</i>

### 2. *Relative mono-equivalents* – with partial divergence of figurativeness:

<i>Великому кораблю велике плавання.</i>	<i>A great ship asks deep waters.</i>
<i>Мовчання – знак згоди.</i>	<i>Silence gives consent.</i>
<i>Одна ластівка весни не робить.</i>	<i>One swallow doesn't make a summer.</i>
<i>Один розум добре, а два – краще.</i>	<i>Two heads are better than one.</i>
<i>Порожня бочка сильніше гримить.</i>	<i>Empty vessels make most noise.</i>
<i>Гарно сміється той, хто сміється останнім.</i>	<i>He laughs best who laughs last.</i>

### 3. Some proverbs are rendered by means of the *antonymic equivalent*:

<i>Не та собака кусає, яка гавкає.</i>	<i>His bark is worse than his bite.</i>
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*Курчат рахують восени.*

*Don't count your chickens before they are hatched.*

4. With full divergence of figurativeness – the most numerous group:

*Хто старе згадає, тому око геть.  
Любиш кататись, люби й  
санчата возити.*

*Let bygones be bygones.  
After dinner comes the reckoning.*

*Лякана ворона і куца боїться.  
Рибак рибака здалеку бачить.  
Дерево, що скрипить, два віки  
стойть.*

*Once bitten, twice shy.  
Birds of a feather flock together.  
A creaking door hangs long on its  
hinges.*

*У семи няньок дитя без ока.  
Не помажеш, не поїдеш.*

*Too many cooks spoil the broth.  
Creaking wheel needs grease.*

5. Antonymic translation is used in the following proverbs:

*В чужий монастир зі своїм  
статутом не ходять.*

*Do in Rome as the Romans do  
(When in Rome do as the Romans  
do).*

*Нема худа без добра.*

*Every dark cloud has a silver  
lining.*

*Шила в мішку не сховаєш.*

*Murder will out.*

6. With divergence in number or word order:

*Гра не варта свічок.  
Краплина по краплині і каміння  
зітре.*

*The game is not worth the candle.  
Little strokes fell great oaks.*

*Нема троянди без колючок.  
Прийшла біда, відчиняй  
ворота.*

*There is no rose without a thorn.  
Misfortunes never come alone.*

*Все добре, що добре  
закінчується.*

*All's well that ends well.*

*Куй залізо, допоки гаряче.*

*Strike while the iron is hot.*

*Не все те золото, що блищить.*

*All that glitters is not gold. (All is  
not gold that glitters).*

7. **Selective translation:** There are many synonymous proverbs in English, the same as in Russian, which may cause difficulties in choosing the most appropriate variant. The Russian proverb: *Краще синиця в руці, ніж журавель в небі.* corresponds to three English proverbs:

*A bird in the hand is worth two in the bush.  
Better an egg to-day than a hen to-morrow.  
One to-day is worth two tomorrow.*

The reverse examples with several synonymous Russian proverbs, obtaining one translation in English, also take place.

### 15.3. Translation on the Level of Text

Finally there are the cases, when even sentences fail to be the units of translation, and then the whole text becomes the unit, in which the whole group of independent sentences is combined within the framework of one text. Such phenomenon in prose is improbable or rare exception; however in such specific type of translation as translation of poetry it is quite ordinary. Let us compare Shakespeare's sonnet No 49 in the SL and in S. Y. Marshak's translation:

*Against that time, if ever that time come,  
When I shall see thee frown on my defects,  
When as thy love hath cast his utmost sum,  
Call'd to that audit by advis'd respects;  
Against that time when thou shalt strangely pass  
And scarcely greet me with that sun, thine eye,  
When love, converted from the thing, it was,  
Shall reasons find of settled gravity is  
Against that time do I ensconce me here  
Within the knowledge of mine own desert,  
And this my hand against myself uprear,  
To guard the lawful reasons on thy part:  
To leave poor me thou hast the strength of laws,  
Since why to love I can allege no cause.*

*В тот черный день (пусть он минует нас!),  
Когда увидишь все мои пороки,*

*Когда терпенье истощишь запас  
И мне объявишь приговор жестокий,  
Когда, со мной сойдясь в толпе людской,  
Меня едва подаришь взглядом ясным,  
И я увижу холод и покой  
В твоём лице, по-прежнему прекрасном,  
В тот день поможет горю моему  
Сознание, что я тебя не стою,  
И руку я в присяге подниму,  
Все оправдав своей неправотою.  
Меня оставить вправо ты, мой друг,  
А у меня для счастья нет заслуг.*

Here it is impossible to set correlation between the original text and the translated text either on the level of isolated words (except for only the words: *defects* – пороки, *hand* – руку and *leave* – оставить), or on the word-combination level, or even on the sentence level, because none of the sentences of the Russian text, taken separately, outside the given context, can be considered as equivalent to the meaning of the sentence of the English text. Here the whole translated text is the unit of translation: in spite of the absence of correlation among their parts, the Russian poem as a whole, can be considered as an equivalent to English one, because in general, both of them impart one and the same content and figurative information.

### **Questions for discussion:**

1. Why are clichés and formulas translated on the level of sentence?
2. In what way do the types of proverbs differ from each other?
3. What are the characteristics of relative mono-equivalents?
4. What are the characteristics of antonymic equivalents?
5. Why are poems sometimes translated on the level of text?

**Translate the following text paying attention to Geographical Names on the Map of the USA in italics:**

***1. Introduction Geographical Names***

When there is doubt about translating the name of a given place, it is recommended that a document be found that serves as a primary source.

"There is no part of the world," said Robert Louis Stevenson, "where nomenclature is so rich, poetical, humorous and picturesque as in the United States of America." The map of the country is besprinkled with place names from at least half a hundred languages, living and dead. There are Spanish, French and Indian names as melodious and charming as running water; there are names out of the histories and mythologies of all the great races of man; there are names grotesque and names almost sublime. No other country can match these geographical names for interest and variety.

The original English settlers, it would appear, displayed little imagination in naming the new settlements and natural features of the land that they came to. Their almost invariable tendency, at the start, was to make use of names familiar at home, or to invent banal compounds. *Plymouth Rock* at the North and *Jamestown* at the South are examples of their poverty of fancy; they filled the narrow tract along the coast with new *Bostons*, *Cambridges*, *Bristols* and *London*, and often used the adjective as a prefix. But this was only in the days of beginning. Once they had begun to move back from the coast and to come into contact with the aborigines and with the widely dispersed settlers of other races, they encountered rivers, mountains, lakes and even towns that bore far more engaging names, and these, after some resistance, they perforce adopted. The native names of such rivers as the *James*, the *York* and the *Charles* succumbed, but those of the *Potomac*, the *Patapsco*, the *Merrimac* and the *Penobscot* survived, and they were gradually reinforced as the country was penetrated. Most of these Indian names, in getting upon the early maps, suffered somewhat severe simplifications. *Potowanmeac* was reduced to *Potomack* and then to *Potomac*; *Uneaukara* became *Niagara*; *Reckawackes*,<sup>6</sup> by the law of Hobson-Jobson, was turned into *Rockaway*; and *Pentapang* into *Port Tobacco*. But, despite such elisions and transformations, the charm of thousands of them remained, and today they are responsible for much of

the characteristic color of American geographical nomenclature. Such names as *Tallahassee*, *Susquehanna*, *Mississippi*, *Allegheny*, *Chicago*, *Kennebec*, *Patuxent* and *Kalamazoo* give a barbaric brilliancy to the American map. Only the map of Australia can match it. The settlement of the American continent, once the eastern coast ranges were crossed, proceeded with unparalleled speed, and so the naming of the new rivers, lakes, peaks and valleys, and of the new towns and districts no less, strained the inventiveness of the pioneers. The result is the vast duoduplication of names that shows itself in the Postal Guide. No less than eighteen imitative *Bostons* and *New Bostons* still appear, and there are nineteen *Bristols*, twenty-eight *Newports*, and twenty-two *Londons* and *New Londons*. Argonauts starting out from an older settlement on the coast would take its name with them, and so we find *Philadelphias* in Illinois, Mississippi, Missouri and Tennessee, *Richmonds* in Iowa, Kansas and nine other western states, and *Princetons* in fifteen. Even when a new name was hit upon it seems to have been hit upon simultaneously by scores of scattered bands of settlers; thus we find the whole land bespattered with *Washingtons*, *Lafayettes*, *Jeffersons* and *Jacksons*, and with names suggested by common and obvious natural objects, e. g., *Bear Creek*, *Bald Knob* and *Buffalo*. The Geographic Board made a belated protest against this excessive duplication. "The names *Elk*, *Beaver*, *Cottonwood* and *Bald*," it said, "are altogether too numerous." Of postoffices alone there are fully a hundred embodying *Elk*; counting in rivers, lakes, creeks, mountains and valleys, the map of the United States probably shows at least twice as many such names. A study of American geographical and place names reveals eight general classes, as follows:

(a) those embodying personal names, chiefly the surnames of pioneers or of national heroes;

(b) those transferred from other and older places, either in the eastern states or in Europe;

(c) Indian names;

(d) Dutch, Spanish, French, German and Scandinavian names;

(e) Biblical and mythological names;

f) names descriptive of localities;

(g) names suggested by the local flora, fauna or geology;

(h) purely fanciful names.

The names of the first class are perhaps the most numerous. Some consist of surnames standing alone, as *Washington, Cleveland, Bismarck, Lafayette, Taylor* and *Randolph*; others consist of surnames in combination with various old and new *Grundwörter*, as *Pittsburgh, Knoxville, Bailey's Switch, Hagerstown, Franklinton, Dodge City, Fort Riley, Wayne Junction* and *McKeesport*; and yet others are contrived of given names, either alone or in combination, as *Louisville, St. Paul, Elizabeth, Johnstown, Charlotte, Williamsburg* and *Marysville*. Great cities are surrounded by grotesque *Bensonhursts, Bryn Joneses, Smithvales* and *Krauswoods*. The number of towns in the United States bearing women's given names is enormous. There are eleven postoffices called *Charlotte*, ten called *Ada* and no less than nineteen called *Alma*. Most of these places are small, but there is an *Elizabeth* with 75,000 population, an *Elmira* with 40,000, and an *Augusta* with nearly 45,000. The names of the second class we have already briefly observed. They are betrayed in many cases by the prefix *New*; more than 600 such postoffices are recorded, ranging from *New Albany* to *New Windsor*. Others bear such prefixes as *West, North* and *South*, or various distinguishing affixes, *e. g., Bostonia, Pittsburgh Landing, Yorktown* and *Hartford City*. One often finds eastern county names applied to western towns and eastern town names applied to western rivers and mountains. Thus, *Cambria*, which is the name of a county but not of a postoffice in Pennsylvania, is a town in seven western states; *Baltimore* is the name of a glacier in Alaska, and *Princeton* is the name of a peak in Colorado. In the same way the names of the more easterly states often reappear in the west, *e. g., in Mount Ohio, Colo., Delaware, Okla., and Virginia City, Nev.* The tendency to name small American towns after the great capitals of antiquity has excited the derision of the English since the earliest days. There are sixteen *Athenses* here, and there are yet many *Carthages, Uticas, Syracuses, Romes, Alexandrias, Ninevehs* and *Troys*. The third city of the nation, *Philadelphia*, got its name from the ancient stronghold of Philadelphus of Pergamon. To make up for the falling off of this old and flamboyant custom, the more recent immigrants have brought with them the names of the capitals and other great cities of their fatherlands. Thus the American map bristles with *Berlins, Bremens, Hamburgs, Warsaws* and *Leipzigis*, and is beginning to show *Stockholms, Venices, Belgrades* and *Christianias*.

The influence of Indian names upon American nomenclature is quickly shown by a glance at the map. No fewer than 26 of the states have names borrowed from the aborigines, and the same thing is true of most of the rivers and mountains, and of large numbers of the towns and counties. There was an effort, at one time, to get rid of these Indian names. Thus the early Virrinians changed the name of the *Powhatan* to the *James*, and the first settlers in New York changed the name of *Horicon* to *Lake George*. In the same way the present name of the *White Mountains* displaced *Agiochook*, and *New Amsterdam*, and later *New York*, displaced *Manhattan*, which has been recently revived. The law of Hobson-Jobson made changes in other Indian names, sometimes complete and sometimes only partial. Thus, *Mauwauwaming* became *Wyoming*, *Maucwachoong* became *Mauch Chunk*, *Ouahache* became *Wabash*, *Asingsing* became *Sing-Sing*, and *Machihiganing* became *Michigan*. The second city of the United States *Chicago* bears an Indian name, and so do the largest American river, and the greatest American water-fall, and four of the five Great Lakes.

(be continued)

**Learn the most popular English proverbs and their interpretation:**

<b>Proverb</b>	<b>Interpretation</b>
1. Don't cry over spilt milk.	1. That problem is over — move on.
2. It never rains but it pours.	2. Bad things sometimes can get worse.
3. Don't count your chickens until they're hatched.	3. Wait for success to celebrate.
4. The proof of the pudding is in the eating.	4. It is success only if it works.
5. He who laughs last — laughs best.	5. Don't gloat too soon.
6. He who hesitates is lost.	6. Don't pass up opportunities.
7. Look before you leap.	7. Use some caution before making a move.

8. A bird in the hand is worth two in the bush.
9. When the cat's away the mice will play.
10. A rolling stone gathers no moss.
11. Grass doesn't grow on a racetrack.
12. Strike while the iron is hot.
13. A penny saved is a penny earned.
14. Beggars shouldn't be choosers.
15. Like father like son.
16. You can lead a horse to water but you can't make them drink.
17. All that glitters is not gold.
18. A stitch in time saves nine.
19. A fool and his money are soon parted.
20. A watched pot never boils.
21. Never look a gift horse in the mouth.
22. Birds of a feather flock together.
23. Too many cooks spoil the broth.
24. You cannot have your cake and eat it too.
25. A barking dog never bites.
8. One sure thing is better than two maybes.
9. Some work only when the boss watches.
10. You won't grow old keeping busy.
11. A busy man's desk has no dust on it.
12. Seize the opportunity when it's available.
13. Not spending is the same as earning money.
14. Don't complain about free gifts.
15. Men emulate their fathers.
16. You can only help those who want help.
17. Don't be allured by flashy temptations.
18. Repair something before the damage is too great.
19. A wise man has money because he's careful.
20. Move on to solve the next problem.
21. Accept a gift graciously.
22. You will be known by the company you keep.
23. One person needs to be in charge.
24. You cannot use and save the same item.
25. Many people talk without any action.

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| 26. Make hay while the sun shines.                                    | 26. Work when you are able.                           |
| 27. Rome wasn't built in a day.                                       | 27. Be patient and keep struggling.                   |
| 28. When in Rome do as the Romans do.                                 | 28. Adapt to the local customs.                       |
| 29. Absence makes the heart grow fonder.                              | 29. You appreciate people more when you miss them.    |
| 30. The early bird catches the worm.                                  | 30. Get a head start on your competitors.             |
| 31. A new broom sweeps clean.   | 31. New servants work hard or new masters are severe. |
| 32. The pot often calls the kettle black.                             | 32. It takes a bad man to identify the bad people.    |
| 33. One good turn deserves another.                                   | 33. You help someone — they help another.             |
| 34. A friend in need is a friend indeed.                              | 34. People in need want to be your friend.            |
| 35. Two wrongs do not make a right.                                   | 35. Don't return evil with evil.                      |
| 36. The pen is mightier than the sword.                               | 36. Words can do what violence cannot.                |
| 37. Curiosity killed the cat.   | 37. Don't pry into other's business.                  |
| 38. Necessity is the mother of invention.                             | 38. You create things you need.                       |
| 39. Actions speak louder than words.                                  | 39. Do something rather than tell me what you'll do.  |
| 40. Haste makes waste.  | 40. No planning will cause lots of problems.          |
| 41. You can lead students to knowledge but you can't make them think. | 41. Students will learn only if they want to.         |
| 42. People who live in glass houses shouldn't throw stones.           | 42. Only those who are blameless should blame others. |

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|--|---|
| 43. Every cloud has a silver lining.                                   | 43. We can learn something from each misfortune.      |
| 44. Beauty is only skin deep.  | 44. Inner beauty will never grow old.                 |
| 45. You can't teach an old dog new tricks.                             | 45. Some people with bad habits never change.         |
| 46. Don't cross the bridge until you get to it.                        | 46. Don't solve problems until they happen.           |
| 47. All work and no play make Jack a dull boy.                         | 47. You do better work with good rest and relaxation. |
| 48. Money burns a hole in your pocket.                                 | 48. Don't spend all your money — save some.           |
| 49. Don't change horses in the middle of a stream.                     | 49. Minimize changes when in the middle of a plan.    |
| 50. Every dog has its day.   | 50. Even the lazy and wicked win sometimes.           |
| 51. Let sleeping dogs lie.   | 51. Forget old hatreds and fights.                    |
| 52. Many hands make light work.  | 52. Work goes fast and easy when all work.            |
| 53. Leave no stone unturned.   | 53. Try to find success in many ways.                 |
| 54. An apple a day keeps the doctor away.                              | 54. Eat right and keep healthy.                       |
| 55. Live and let live.   | 55. There are many ways of being right.               |
| 56. Don't kill the goose that lays the golden egg.                     | 56. If something works keep on doing it.              |
| 57. Experience is a dear teacher but fools learn at no other.          | 57. Fools have to make their own mistakes to learn.   |
| 58. Happy is the man with a wise son.                                  | 58. You always take pride when your child succeeds.   |
| 58. Early to bed, early to rise, makes a man healthy wealthy and wise. | 58. Good rest and hard work will help you prosper.    |
| 60. Trust only in your money and down you go.                          | 60. Money is not the most important thing in life.    |

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| 61. Hunger is good — if it makes you work to satisfy it.               | 61. What you need, you will work for.                     |
| 62. We toss the coin — the Lord controls the decision.                 | 62. You may gamble but God determines your fate.          |
| 63. Pride goes before a fall.  | 63. Being too proud often clouds our judgment.            |
| 64. A lazy man sleeps soundly — and he goes hungry.                    | 64. Laziness will never bring success.                    |
| 65. Silence passes for wisdom.   | 65. Fools can pass as wise men when they don't talk.      |
| 66. As a twig is bent so grows the tree.                               | 66. We remember our early training.                       |
| 67. To plan evil is as wrong as doing it.                              | 67. To keep from evil stay far away from it.              |
| 68. Timely advice is as lovely as golden apples in a silver basket.    | 68. Good advice at the right time is valuable.            |
| 69. Good news from far away is like cold water to the thirsty.         | 69. Good news from friends is a wonderful thing.          |
| 70. A wound from a friend is better than a kiss from an enemy.         | 70. A treacherous enemy is worse than a misguided friend. |
| 71. When you fail to plan — you plan to fail.                          | 71. Success begins with a plan.                           |
| 72. He that stays up late and gets up early eats the bread of sorrows. | 72. Laziness has its own reward — sorrow.                 |
| 73. A man is known by the company he keeps.                            | 73. Your reputation will be judged by your friends.       |
| 74. A soft reply turns away anger.                                     | 74. Try to soften the anger with a gentle reply.          |
| 75. Work brings profit — talk brings poverty.                          | 75. Work can produce results — talk produces nothing.     |
| 76. Where the stall is clean there is no ox.                           | 76. It's easy to keep a neat office when you do no work.  |
| 77. If you are looking for advice stay away from fools.                | 77. You need nothing they have to say.                    |

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| 78. Only a simpleton believes everything he is told.                               | 78. Use judgment when hearing advice.          |
| 79. A beautiful woman without wisdom is like a pig with a golden ring in its nose. | 79. People value wisdom and beauty.            |
| 80. A wise man is hungry for truth — while the mocker feeds on trash.              | 80. Wise people love truth and wisdom.         |
| 81. It's better to eat soup with friends than steak with the enemy.                | 81. Friends can make any food a banquet.       |
| 82. A crust eaten in peace is better than steak with an argument.                  | 82. Peace and quiet can make food taste good.  |
| 83. What dainty morsels rumors are.  | 83. Many enjoy a good malicious rumor.         |
| 84. The way of the wicked is hard.   | 84. Lies and deceit are difficult to remember. |
| 85. A wise man thinks ahead. A fool doesn't and even brags about it.               | 85. Plan your work and relax.                  |
| 86. Let the blind lead the blind and they'll both fall in the ditch.               | 86. Get help from qualified people.            |
| 87. The one-eyed man in the land of the blind is king.                             | 87. A fool seems smart to idiot.               |
| 88. Don't cast pearls before swine.  | 88. Fools won't appreciate value.              |
| 89. To learn you must want to be taught. To refuse reproof is stupid.              | 89. I can teach — only you can learn.          |
| 90. Truth stands the test of time — lies are soon exposed.                         | 90. Truths are easier to remember.             |
| 91. Laugh and the world laughs with you — cry and you cry alone.                   | 91. The world loves a winner not a loser.      |

92. Only a fool despises his father's advice.
93. Wickedness loves company — and leads others into sin.
94. Kind words are like honey — enjoyable and healthful.
95. Idle hands are the devil's workshop.
96. Gossip separates the best of friends.
97. Rust wastes more than use.
98. Those who live by the sword die by the sword.
99. Abundance like want ruins many.
100. The absent are always wrong.
101. Adversity makes a man wise not rich.
102. A good archer is known by his aim not his arrows.
103. Bacchus drowned more men than Neptune.
104. A bad workman quarrels with his tools.
105. The bait hides the hook.
106. A barber learns by shaving fools.
107. There is small choice in rotten apples.
108. Danger makes men devout.
109. The mouse that has but one hole is often taken.
92. With age and love can spring wisdom.
93. Resist evil with all your strength.
94. Kindness builds — anger destroys.
95. Laziness often leads to getting into trouble.
96. Tearing people down will cost you friends.
97. Rot and rust destroy more things than use.
98. Violence breeds violence.
99. We put little value on things easily obtained.
100. The absent can't defend themselves or object.
101. From trouble comes experience, from experience wisdom.
102. It's not the tools you have but what you do with them.
103. You have more to fear from alcohol than the sea.
104. He puts the blame on the tools to hide his own failure.
105. There is no such thing as a free lunch.
106. Never let a trainee put a sharp knife to your throat.
107. A dilemma is the choice between two bad things.
108. You need to call upon the Lord in good and bad times.
109. Prepare for possible trouble by having alternatives.

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| 110. No man can serve two masters.  | 110. Pleasing two bosses will end pleasing none.                  |
| 111. No man is so wise he cannot be deceived.                             | 111. A wise man should be alert to deceit and trickery.           |
| 112. The oak is not felled in one stroke.                                 | 112. Don't expect success immediately every time.                 |
| 113. Oaks may fall when reeds bend.                                       | 113. Don't be too rigid in your ways — bend a little.             |
| 114. An occasion lost cannot be redeemed.                                 | 114. Opportunity doesn't always return for a second visit.        |
| 115. An old ox makes a straight furrow.                                   | 115. Experience and maturity can contribute to success.           |
| 116. Omelets are not made without breaking eggs.                          | 116. Somebody may be upset over anything you do.                  |
| 117. One enemy is too many — 1000 friends too few.                        | 117. Avoid making enemies.  |
| 118. Every path has a puddle.   | 118. Every endeavor has some problems to solve.                   |
| 119. If you don't pay a servant his wages — he will pay himself.          | 119. If you cheat a servant they will cheat you in return.        |
| 120. Penny wise — and pound-foolish.                                      | 120. It's foolish to save a penny and waste a dollar.             |
| 121. Don't pour water on a drowned mouse.                                 | 121. Don't shoot someone already dead.                            |
| 122. It is easier to pull down than to build.                             | 122. It's easier to tear down (criticize) than to build (praise). |
| 123. If you run after two rabbits you will catch neither.                 | 123. Two things done halfway don't make one whole.                |
| 124. He that seeks trouble never misses.                                  | 124. You will find evil if you are looking for it.                |
| 125. He who serves God for rewards will serve the devil for better wages. | 125. Loyalty for money is not loyalty.                            |
| 126. Shallow streams make the most noise.                                 | 126. Empty people make the greatest noise.                        |

127. Silence gives consent.      127. Evil can only survive when the good don't object.
128. You can't make a silk purse out of a sow's ear.      128. There are some things you cannot change.
129. A golden key can open an iron lock.      129. Money can open many doors.
130. Six feet of earth make all men equal.      130. There is no rank among the dead.
131. Never touch your eye except with your elbow.      131. Permission to do the impossible is a prohibition.
132. Tread on a worm and it will turn.      132. Even the humblest will resent ill treatment.
133. It never troubles a wolf how many sheep there are.      133. Armies don't fear nations with weak courage.
134. Two attorneys can thrive in a town where one cannot.      134. They make work for each other.
135. A workman is known by his tools.      135. A good workman keeps his tools in good order.
136. You can't turn back the clock — but you can wind it up again.      136. The past is past but most of your life is ahead.
137. Adolescence is like a house on moving day — a temporary mess.      137. Teenagers take time to get organized.
138. Facts do not cease to exist simply because they are ignored.      138. Ignoring reality never solves anything.
139. Forgiveness is perfume that a flower casts back upon the foot that crushed it.      139. Real forgiveness is when they don't deserve it.
140. The person who stands neutral — usually stands for nothing.      140. Not making a decision is a decision.
141. You can't hold another man down in a ditch without remaining there with him.      141. Holding someone down keeps you down as well.

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| 142. The cure for boredom is curiosity. There is no cure for curiosity.              | 142. Most people like to know why and how things work.     |
| 143. You can't keep trouble from coming — but you needn't give it a chair to sit on. | 143. Get rid of trouble by not making it welcome.          |
| 143. If you don't have a job without aggravation — you don't have a job.             | 143. If your boss has no troubles he doesn't need you.     |
| 145. Character consists of what you do on the 3rd and 4th tries.                     | 145. Keep trying. Don't give up so soon.                   |
| 146. We protest against unjust criticism — but accept unearned praise.               | 146. We take credit not ours and refuse blame when ours.   |
| 147. The thing necessary for the triumph of evil is for good men to do nothing.      | 147. All good men must resist evil when they encounter it. |
| 148. A squeaking wheel gets the grease — it also is the first to be replaced.        | 148. Many complaints may result in you being replaced.     |
| 149. When the horse is dead — get off.   | 149. You must know when to give up a lost cause.           |
| 150. We can no more win a war than we can win an earthquake.                         | 150. Wars cannot be won. All wars are a loss.              |
| 151. Remember you are one of those who can be fooled some of the time.               | 151. There is always another lesson to be learned.         |
| 152. A problem is a chance for you to do your best.                                  | 152. Your best asset is your ability to solve problems.    |
| 153. A penny saved isn't a heck of a lot.  | 153. You need to save more than a penny.                   |
| 154. Every silver lining has a cloud.  | 154. There is trouble everywhere.                          |

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| 155. Every sin has three parts — temptation — hesitation — participation. | 155. Avoid temptation and don't hesitate when you see it.   |
| 156. The early bird catches the early worm.                               | 156. Make sure you are an early bird and not an early worm. |
| 157. Whatever hits the fan may not be evenly distributed.                 | 157. Troubles and grief are not fairly given to all people. |
| 158. The common soldier's blood makes the General great.                  | 158. The common soldier will remain unknown.                |
| 159. If a donkey brays at you don't bray back.                            | 159. Do not argue with an idiot.                            |
| 160. Nothing comes out of a sack except what was in it.                   | 160. You reap as you sow.                                   |
| 161. There is a black sheep in every flock.                               | 161. There's often a misfit in any group..                  |
| 162. Fire and water can be good servants but bad masters.                 | 162. Both fire and water can be useful and dangerous.       |

**Translate the following sentences paying attention to homogeneous members of a sentence with different combinative power (in italics):**

1. *He was wearing gray flannel slacks, a white shirt, a blue cardigan, and a look of surprise.*
2. There were no women in the firm. That mistake had been made in midseventies, when they recruited the number one grad from Harvard, who happened to be *a she and a wizard* at taxation.
3. One evening, our friends took us to the Pizzeria Sfera, where I ate one of the best pizza I have ever tasted. The pizzeria is a ten-minute walk from the centre, but *worth the effort and the wait* while Signor Sfera cooks.
4. The windows *were high, and many*, letting in the light as into a schoolroom. (*D.H. Lawrence*)
5. Like them, you were *born poor and on a farm.* (*N. West*)

6. It reminds me of how *when I was a little boy and sleepy* my father carried me from the car into the house at the end of a long trip. (*J. Cheever*)
7. *Football and trying to be white* to my fellow-men were about the extent of my college curriculum. (*O. Henry*).
8. Kim Brandstrup *is 31 years old and a choreographer*. (“*G.*”)
9. Like many things created in Japan, this book is sturdy, well-designed and *a good buy*. (“*NYTBR*”)
10. While *scathing and dismissive* in debate, he had the knack — unusual in a politician — of winning both the argument and friends. (“*G.*”)
11. A second Jane Sommers novel “If the God Could...” appeared last June, again to *respectful reviews but meager sales*. (“*Nsw.*”)
12. At present “Scientific technology” occupies a bastard position in the universities, *in funding and in the public mind*. (*P. Goodman*)
13. Aunt Rosa *fetched cold compresses, aspirins and the family doctor*, who after examining the wound prescribed aspirins and cold compresses. (*J. Barth*)
14. Spotting a black cab near his home with the keys in the ignition, and needing to pay off a few household debts, Mr. Wilks jumped in and drove off. He worked the cab ranks of Victoria on the night shift. *But four days later and £300 the richer*, the game was up. (“*G.*”)
15. The senior airline steward was tired. I had been a hard day looking after passengers on the British Midland service between Teeside and London and now all he wanted was a cup *of tea* and bed. (“*T.*”)
16. At Corpus Christy College I was welcomed by sally Braithwaite, the tutorial secretary. She became a good friend — she is expert on the whereabouts of the tutors and *a good provider of tea and conversation*.
17. Among other rooms on the second floor is the Petit Bureau, *with a glistening chandelier and a view into the courtyard*. (“*IHT*”)
18. President Virgilio Barco’s war on the cocaine barons *won praise abroad and some success at home*. (“*FT*”)
19. The most impressive of all seaside ruins is Dunstanbur Cattle. Its tall and craggy towers might have been dreamed by Sir Walter Scott. A clamber to the top of them *for the view and a deep lungful of sharp sea air* is more pleasure than effort. (“*FT*”)

20. Bengt Westerberg, the Liberal Party leader, is the nice guy of Swedish politics *with home-knitted woolly jumpers and progressive views* on human rights that sometimes put him to the left of the Social Democrats. (“G.”)
21. *After six months and ten deaths*, the IRA hunger strike at the Maze prison outside Belfast seemed to be crumbling last week. (“Nsw.”)
22. Malcolm Kennedy said after being arrested for drunkenness on the night of December 23 he was taken to a cell in Hammersmith police station, where he dozed off. He *was later aware of another man*, Patric Quin, aged 55, in cell, and *of a fight between him and a policeman*. (“G.”)
23. Other projects include the renovation of Barcelona’s shabby sea-front to make a promenade dotted *with fanciful lamps and over-style-conscious cafes* — an exclusively playful, toytown conception whose benches gather dust, not strollers. (“G.”)
24. “I’m sorry, Patric,” he had said, standing at the door of her flat, her baggage *packed and visible* in the hall behind her, keeping him out. (*M. Spark*)
25. On hearing that Mr. Profumo was away with Mr. Keeler, Mr. Ivanov visited Valerie Hobson, Mr. Profumo’s actress wife, *armed with two bottles of vodka and a determination* to discover details of the British military machine. (“G.”)
26. The operatic works of G. Mahler *are few and unimportant*. (“T.”)
27. President Bill Clinton arrived in California on Friday *for a brief vacation* and some *advice* from former President Ronald Reagan on how to get things accomplished during his first year in office. (“IHT”)

*It will serve to demonstrate, that the art of translation is of more dignity and importance than has generally been imagined.*

*Sir Alexander Fraser Tytler*

## TOPIC 16: REPLACEMENTS AS A TYPE OF TRANSLATIONAL TRANSFORMATIONS

### 16.1. Replacing Word Forms and Parts of Speech

The examples of replacements of grammatical word forms in the translation process happens very often. We change the number of nouns, tense of verbs, etc.:

*They used to dry cherries and soak them and pickle them, and make jam of them...*

*Вишню висушували, замочували, закривали, варення варили...*

*We're leaving tomorrow (Present Continuous).*

*Ми поїдемо завтра (майбутній час).*

Quite often parts of speech are replaced in a translated text. Nouns are replaced by verbs, pronouns, Gerund is replaced by nouns, verbs, participles, etc. Let us consider the types of replacements of parts of speech:

1. *Pronominalization* is a widespread replacement when noun is replaced by a pronoun:

*Спочатку він висів у кімнаті діда, проте скоро дід прогнав його до нас на мансарду, тому що шпак навчився дражнити дідуся... (М. Горький).*

*"I took possession of his effects after his death", I explained. "They were done up in a parcel and I was directed to give them to you" (S.Maughan, A Casual Affair).*

*At first the bird hung in my grandfather's room, but soon he outlawed it to our attic, because it began to imitate him...*

*– Все, що залишилось від нього після смерті, віддали мені, – пояснила я. – Листи й портсигар були зв'язані в пакет. На ньому було написано:*

*передати леді Кастеллан,  
особисто.*

Here the concretization of pronouns *they* and *you* is fulfilled on the basis of a broad context data:

*I took the parcel... Inside was another wrapping, and on this, in a neat, well-educated writing... Please deliver personally to the Viscountess Kastellan... The first thing I found was a gold and platinum cigarette case... Besides the cigarette-case there was nothing but a bundle of letters.*

2. Below there is a replacement in which *Noun* is transformed into *Verb*:

*I'm a very good golfer.*

*Я дуже гарно граю в гольф.*

*I'm a very light eater.*

*Я дуже мало їм.*

*The funny part was, though, we were the worst skaters on the whole goddam rink.*

*Але найсмішніше те, що на всій тій клятій ковзанці ми катались гірше за всіх.*

*Naturally, I never told him I thought he was a terrific whistler.*

*Звісно, я йому ніколи не казав, що він чудово свище.*

*...He was a pretty heavy drinker.*

*...Він пив як кінь.*

3. In these examples we observe transformation in which *Adjective* is transformed into *Noun*:

*Australian prosperity was followed by a slump.*

*Після економічного розквіту в Австралії настала криза.*

*The British Government*

*уряд Англії*

*The American decision*

*рішення США*

*The Congolese Embassy*

*посольство Конго*

English adjectives in the comparative degree when translated into Ukrainian may be replaced by verbal nouns with the meaning of increasing (growing) or decreasing the volume, size or degree (the type of increasing, decreasing, rising, decline, reduction, etc.):

*The stoppage, which is in support of higher pay and shorter working hours, began on Monday.*

*Забастовка, учасники якої вимагають підвищення заробітної платні й скорочення робочо-го дня, почалась у понеділок.*

In translation adjectives can be also replaced by the group “*adjective + noun*”, if they are used in attributive function:

*You always got these very lumpy mashed potatoes...*

*До них завжди подавали картопляне пюре з грудочками.*

Adjective in predicative function with link-verb *be* or another one is often replaced by one verb: *to be glad – радіти, to be angry – сердитись, to be silent – мовчати*:

*I was really glad to see him.  
He was too conceited.*

*Я зрадів, побачивши його.  
Надто він хизується.*

Replacements of speech parts are often accompanied by the replacements of the sentence members, i.e. by restructuring the syntactical structure of a sentence.

## 16.2. Replacements of the Sentence Members (Restructuring the Syntactical Structure of a Sentence)

1) In translation *passive construction* is transformed in *active* one:

*He was met by his sister.  
He was given money.  
I was offered another post.  
Visitors are requested to leave their coats in the cloak-room.  
The door was opened by a middle-aged Chinese woman.*

*Його зустрівла сестра.  
Йому дали грошей.  
Мені запропонували нову посаду.  
Відвідувачів просять залишити верхній одяг в гардеробі.  
Двері нам відчинила немолода китаянка.*

2) *Subject* of English sentence in translation into Ukrainian is replaced by *Object*:

*The last week has seen an intensification of the diplomatic activity.*

*The eight years from 1963 through 1970 saw the publication of eight relatively full treatments of the subject.*

*Минулого тижня спостерігалась активізація дипломатичної діяльності.*

*Протягом восьми років, з 1963 до 1970-го, було опубліковано вісім робіт, що дають відносно ви-черпне висвітлення цієї проблеми.*

This phrase with the verb *see* (which is deprived of specific lexical meaning and denotes here only the fact of existence of this or that event or phenomenon is rather typical for English press. Compare:

*1973 saw... – в 1973 році,  
the next week will see... – наступного тижня,  
Tonight sees... – сьогодні ввечері, etc.*

English verbal nouns like *publication, beginning, renewal, performance, etc.*, usually used as objects of the verb *see*, in Ukrainian translation are transformed into verbal predicate: *було опубліковано, почалось, відновилось, було виконано, etc.*

Analogous transformation also takes place in other cases, when English subject (“*theme*”), which stands in the beginning of a sentence, expresses these or those meanings of adverbial modifier. Thus, it’s not rare that in Ukrainian translation English subject is replaced by the adverbial modifier of place:

*The little town of Clay Cross today witnessed a massive demonstration (MS).*

*...the room was too damn hot. (Sal.)*

*Сьогодні в невеличкому містечку Клей-Крос відбулася масова демонстрація.*

*У кімнаті було нестерпно спекотно.*

In the last example the replacement of parts of speech also takes place – adjective *hot* is transformed into a noun *спека*.

Analogous syntactical transformation is observed in translating the following constructions, typical of English press into Ukrainian:

*The communique says... в комюніке говориться;*  
*The resolution declares – в резолюції сказано;*  
*The note strongly protests – в ноті висловлено рішучий протест.*

*The memorandum accuses the present government with violations which include the rigging of elections.*

*У меморандумі нинішній уряд звинувачено в низці порушень законності, у тому числі й у фальсифікації результатів президентських перегонів.*

The same types of phrases are often met in the texts of scientific style:

*Chapter 8 discusses some general considerations with regard to semantic structure (W. Chafe, Meaning and Structure of Language).*

*У розділі 8 висловлено деякі загальні думки стосовно семантичної структури.*

*Fig. 50 shows diagrammatically a single-phase induction wattmeter.*

*На рис. 50 зображена схема одно-фазного індукційного ватметра. (Тут також відбувається заміна частин мови – прислівника “**diagrammatically**” на іменник **схема**).*

The given examples of replacing the English *Subject* by Ukrainian *Adverbial modifier*, is characteristic of translation of the newspaper-informational texts:

*The careful reconstruction of the last years has unearthed many historic treasures (MS).*

*У ході старанної **реставрації**, яка проводилась протягом останніх років, були знайдені численні історичні цінності.*

*Military operations carried out by them in some cases have involved whole divisions.*     *У військових операціях, які проводились ними, іноді брали участь цілі дивізії.*

It's not rare when the Ukrainian adverbial modifier has the meaning of cause here:

*The crash killed 106 people.*  
*Внаслідок авіаційної катастрофи загинуло 106 осіб.*

Surely this type of syntactical transformation is also “reversible”, i.e. in translating from Ukrainian into English the opposite process - replacing adverbial modifier by subject, followed by other replacements needed, takes place:

*У його скринях лежало безліч незвичайного вбрання... (Горький. Дитинство).*     *His trunks were full of many extraordinary costumes...*  
*After dinner they talked long and quietly (S. Maugham. Before the Party).*     *Після обіду між ними відбулася довга щиро розмова.*

Grammatical norm of Ukrainian fully allow maintaining the structure of the source sentence: *Після обіду вони довго й щиро розмовляли*, though the first variant is much more acceptable from the stylistic point of view.

### **16.3. Syntactical Replacements in a Compound Sentence**

In the structure of compound sentence the following types of syntactical transformations are most often observed:

- 1) replacement of a simple sentence by a compound one and *visa versa*;
- 2) replacement of a main sentence by a subordinate one and *visa versa*;
- 3) replacement of a subordination by coordination and *visa versa*;
- 5) replacement of syndeton connection by asyndeton and *visa versa*.

1.a. This transformation is often necessary for rendering English predicative or “*half-predicative*” constructions with non-personal forms of Verb, which do not have direct correspondences in Ukrainian:

*I like watching her dance.*  
(G.Green. *The Quiet American*)

*Я люблю дивитись, як вона танцює.*

*I ever even once saw him brush his teeth.*

*Я не бачив, щоб він чистив зуби. (Селінджер).*

*You could see the teams bashing each other all over the place.*

*Видно було, як обидві команди ганяють одна одну з кінця в кінець.*

*He really felt pretty lousy about flunking me.*

*Йому було страшенно кепсько через те, що він мене провалив.*

In other instances such transformations are caused by stylistic reasons:

*They looked sort of poor.*

*Видно було, що вони досить бідні.*

The variant „Вони виглядали досить бідно” is possible, but stylistically the first one is more acceptable.

*It was the Saturday of the football game with Saxon Hall.*

*Почалося це в суботу, коли йшов футбольний матч з Сексен Холлом.*

*At that moment the door was opened by the maid.*

*Двері відчинились, і зазирнула покоївка.*

Here the last sentence undergoes the following transformations in translation:

- 1) simple sentence is replaced by a compound one; #
- 2) subordination is replaced by a coordination;
- 3) lexical-grammatical replacement is taking place: active – passive (*was opened – відчинились*);

- 4) indirect object with preposition *by* is replaced by subject (*maid*);
- 5) the word *зазирнула* is added;
- 6) the words *at that moment* are left out.

The attempt to preserve the initial construction would have resulted in the grammatically accessible, but stylistically very little acceptable phrase: *У цей момент двері були відчинені служницею.*

A special type of the transformation indicated is joining up two simple sentences into one compound sentence – the so called “*sentence amalgamation*”:

<i>That was a long time ago. It seemed like fifty years ago. (Sal. The catcher...)</i>	<i>Це було давно – здавалось, що пройшло років з н'ятдесят.</i>
<i>The only thing that worried me was our front door. It creaks like a bastard.</i>	<i>Єдине мене тривожило – наші парадні двері скриплять як дурні.</i>

1.b. The transformation of replacing a compound sentence by a simple one is reversible to the previous one:

<i>I figured I probably wouldn't see him again till Christmas vacation started. (Sal. The Catcher...)</i>	<i>Я зрозумів, що до початку різдвяних канікул я його не побачу.</i>
<i>It's pretty nice to get back to my room, after I left old Spencer.</i>	<i>Приємно було від старого Спенсера потрапити до себе в кімнату...</i>
<i>Even though it was so late, old Ernie's was jam-packed.</i>	<i>Навіть у таку пізню годину в Ерні було повно людей.</i>
<i>It was so dark I couldn't see her.</i>	<i>Я не міг бачити її в темряві.</i>

1.c. A special type of a given transformation is a so called “*sentence splitting*” – division of one compound (more rarely – simple sentence)

into two or more simple ones. English is characterized by using long sentences with many subordinate clauses and/or participial constructions. Ukrainian press style is characterized, on the contrary, by the attempt or striving to short sentences, which contain informational material:

*In the pamphlet on Chile published by the Communist Party after the coup last September, the CIA plot against the Allende government was exposed and condemned at a time when The Times was publishing articles by apologists for the Chile junta and the Daily Telegraph was sneering at "those who will soon be manufacturing ingenious theories of CIA involvement". (MS)*

*У брошурі про становище в Чилі, яку випустила компартія після перевороту у вересні минулого року, була розвінчана й осуджена змова ЦРУ проти уряду Альєнде. У той самий час „Таймз“ публікувала статті апологетів чилійської хунти, а „Дейлі Телеграф“ іронізував з тих, „хто незабаром буде фабрикувати хитромудрі теорії про втручання ЦРУ“.*

In translation sometimes one has to resort to splitting and amalgamating sentences at the same time. In the following example one sentence is split into two sentences, the part of the second portion (clause) of the English sentence is transferred into a second one (independent) sentence of the Ukrainian text, i.e. amalgamated with the third part. This transposition is necessary in order to achieve semantic and syntactical “balance” of two Ukrainian sentences:

*You couldn't see the grandstand too hot, but you could hear them all yelling, deep and terrific on the Pencey side, because practically the whole school except me was there (Sal.)*

*Трибун як слід розгледіти я не міг, тільки чув, як там кричать. На нашій стороні верещали на все горло – там зібралась уся школа, крім мене.*

#### 16.4. Replacement of a Main Sentence by a Subordinate One and Visa Versa

This type of syntactical transformation is comparatively rare and is characterised by replacing main clause by a subordinate one and visa versa.

*While I was eating my eggs, these two nuns with suitcases and all ... came in.* Я їв яєчню, коли ввійшли дві чорниці з валізами й сумками.

#### 16.5. Replacement of Subordination by Coordination and Visa Versa

Both in English and Ukrainian sentences can be connected with each other by means of coordination and subordination. Though for Ukrainian (especially for oral colloquial) predominance of coordinate constructions is more characteristic, in English – subordinate constructions prevail and more often met than in Ukrainian. Therefore in translating from English into Ukrainian replacement of subordinate sentences by coordinate ones often takes place:

*We had strolled to the front yard where Dill stood looking down the street at the dreary face of the Radley place (To Kill a Mock...)* Ми поплентались у сад, Діл виглянув на вулицю й уважно почав вивчати похмурий будинок Редлі.

*He had a new father whose picture was enclosed. I didn't sleep too long, because I think it was only around ten o'clock when I woke up I felt pretty hungry as soon as I had a cigarette.* У нього новий батько – це він знятий на фотографії. Снав я недовго, здається, було годин десять, коли я прокинувся. Викурив сигарету й одразу ж відчув, як я зголоднів.

(Pay attention to the fact, that replacing subordination by coordination in most cases is combined with replacing syndeton by asyndeton).

In the next example replacement of subordination by coordination is combined with transformation of a compound sentence into a simple one with homogeneous predicates:

*Stradlater kept whistling "Song of India" while he shaved.  
Стедлейтер голівся й насвистував „Індійську пісеньку“.*

Replacement of subordination by coordination (including asyndeton) may have place within a simple sentence:

*I lived in the Ossenburger Memorial Wing of the new dorms.  
Я живу у корпусі імені Оссенбергера, у новому  
гуртожитку.*

In translating from Ukrainian into English, on the contrary, coordination, is replaced by subordination:

*У столику знайшов папірчика листочок, а на папірчику  
написано (Ф. Достоевський)  
Also, on the table I found a scrap of paper **which** had written  
on it...*

*Забирай його, диявола, уб'ю! (Горький)  
Take that devil out of here **before** I kill it!...*

### 16.6. Replacement of Syndeton by Asyndeton

In English and Ukrainian coordination may be expressed by both syndetic and asyndetic ways; again for Ukrainian (oral colloquial), asyndetic way is more typical than for English. This fact is reflected in frequent replacement of syndetic type of connection by asyndetic in translating from English:

*So I opened my suitcases **and** took out a clean shirt, **and** then I  
went in the bathroom **and** washed and changed my shirt.*

*Я відкрив валізи, витягнув чисту сорочку, пішов у ванну,  
помився й переодягнувся.*

In the source sentence copulative conjunction *and* is used four times, in Ukrainian – only one, at the last member of enumeration.

*After I made the date with old Sally. I got out of bed **and** got  
dressed and packed my bag.*

*Домовився з Саллі, **потім** встав, одягнувся, склав валізу.*

In English sentence three conjunctions (*after* and 2 *and*) are used, in Ukrainian – none (conjunction *after* is replaced by adverb *nomim*).

*It was hot as hell and the windows were all steamy.*  
*Спека була нестерпна, всі вікна запітніли.*

*All you do is make a lot of dough, and play golf, and play bridge, and buy cars, and drink martinis, and look like a hot-shot.*

*Будеш просто гнати монету, грати в гольф, у бридж, купувати машини, пити сухі коктейлі й ходити таким собі півнем.*

In translation from Ukrainian into English, on the contrary, asyndeton in most cases is replaced by syndeton:

*I сушені вишні моді були м'які, соковиті, солодкі, духмяні (Чехов. Вишневий сад).*

*The dried cherries were soft, and juicy, and sweet, and sweet-smelling then.*

### **Questions for discussion:**

1. What is pronominalization?
2. What are the reasons to change parts of speech in translation?
3. What changes with adjectives occur in translation?
4. What replacements with members of a sentence occur in translation?
5. How many types of syntactical replacements in a compound sentence do you know?
6. How does the replacement of coordination by subordination and vice versa occur?
7. In what way syndeton is replaced by asyndeton and vice versa?

### **Translate the following text into Ukrainian:**

*(Continuation)*

The Dutch place-names of the United States are chiefly confined to the vicinity of New York, and a good many of them have become

greatly corrupted. *Brooklyn*, *Wallabout* and *Gramercy* offer examples. The first-named was originally *Breuckelen*, the second was *Waale Bobht*, and the third was *De Kromme Zee*. *Hell-Gate* is a crude translation of the Dutch *Helle-Gat*. During the early part of the last century the more delicate New Yorkers transformed the term into *Hurlgate*, but the change was vigorously opposed by Washington Irving, and so *Hell-Gate* was revived. The law of Hobson-Jobson early converted the Dutch *hoek* into *hook*, and it survives in various place-names, e. g., *Kinderhook* and *Sandy Hook*. The Dutch *kill* is a *Grundwort* in many other names, e. g., *Cat skill Schuylkill*, *Peekskill Fishkill* and *Kill van Kull*; it is the equivalent of the American *creek*. Many other Dutch place-names come familiarly to mind: *Harlem*, *Staten*, *Flushing*, *Cortlandt*, *Culver*, *Plaat*, *Nassau*, *Coenties*, *Spuyten Duyvel*, *Yonkers*, *Barnegat*, *Bowery* (from *Bouvery*). *Block Island* was originally *Blok*, and *Cape May* was *Mey*, both Dutch.

French place-names have suffered almost as severely. Few persons would recognize *Smackover*, the name of a small town in Arkansas, as French, and yet in its original form it was *Chemin Couvert*. In the same way *Bob Ruly*, a Missouri name, descends from *Bois Brule*; *Glazypool*, the name of an Arkansas mountain, from *Glaise a Paul*; *Low Freight*, the name of an Arkansas river, from *L'Eau Froid*, and *Barboo* from *Baribault*. A large number of French place-names, e. g., *Lac Supereur*, were translated into English at an early day, and most of those that remain are now pronounced as if they were English. Thus *Terre Haute* is *terry-hut*, *Bonne Terre*, an old town near *St. Louis*, is *bonnie tar* and *Versailles* is *ver-sales*. The French *Louis*, in *Louisville*, is usually pronounced correctly, but in *St. Louis* it is almost always converted into *Lewis*. The *rouge* in *Baton Rouge* is correctly pronounced, though the *baton* is commonly boggled. The local pronunciation of *Illinois* is *Illinoy*. The name of the *Purgatoire* river in Colorado was changed the American pioneers into *Picketwire*, and that remains the local name of the stream to this day. Already half a dozen *Bellevues* have been changed to *Belleviews* and *Bellviews*, and the spelling of nearly all the *Belvederes* has been changed to *Belvidere*.

The Spanish names of the Southwest are undergoing a like process of corruption, though without official aid. *San Antonio* has changed to *San Antone* in popular pronunciation and seems likely to go to *San*

*Tone*; *El Paso* has acquired a flat American *a*; *Los Angeles* presents such difficulties that no two of its inhabitants agree upon the proper pronunciation, and many compromise on simple *Los*, as the folks of *Jacksonville* commonly call their town *Jax*. Some of the most mellifluous of American place-names are in the areas once held by the Spaniards. It would be hard to match the beauty of *Santa Margarita*, *San Anselmo*, *Alamogordo*, *Terra Amarilla*, *Sabinoso*, *Las Palomas*, *Ensenada*, *Nogales*, *San Patrick* and *Bernadillo*. But they are under a severe and double assault. Not only do the present lords of the soil debase them in speaking them; in many cases they are formally displaced by native names of the utmost harshness and banality. Thus, one finds in New Mexico such absurdly-named towns as *Sugarite*, *Shoemaker*, *Newhope*, *Lordsburg*, *Eastview* and *Central*; in Arizona such places as *Old Glory*, *Springville*, *Wickenburg* and *Congress Junction*, and even in California such abominations as *Oakhurst*, *Ben Hur*, *Dry town*, *Skidoo*, *Susanville*. The early Spaniards were prodigal with place-names testifying to their piety, but these names, in the overwhelming main, were those of saints. Add *Salvador*, *Trinidad* and *Concepcion*, and their repertoire is almost exhausted. If they ever named a town *Jesus* the name has been obliterated by Anglo-Saxon prudery.

The names of the Jewish patriarchs and those of the holy places in Palestine do not appear among their place-names; their Christianity seems to have been exclusively of the New Testament. But the Americans who displaced them were intimately familiar with both books of the Bible, and one finds copious proofs of it on the map of the United States. There are no less than nine *Canaans*, eleven *Jordans* and twenty-one *Sharons*. *Adam* is sponsor for a town in West Virginia and an island in the Chesapeake, and *Eve* for a village in Kentucky. There are five postoffices named *Aaron*, two named *Abraham*, two named *Job*, and a town and a lake names *Moses*. Most of the *St. Pauls* and *St. Josephs* of the country were inherited from the French, but the two *St. Patricks* show a later influence. There is a village in Maryland, too small to have a postoffice, named *Gott* and *Gottville* in California, but no doubt these were named after German settlers. There are four *Trinities*, to say nothing of the inherited *Trinidads*.

Names wholly or partly descriptive of localities are very numerous throughout the country:

*Bald Knob, Council Bluffs, Patapsco Neck, Delaware Water Gap, Curtis Creek, Walden Pond, Sandy Hook, Key West, Bull Run, Portage, French Lick, Jones Gulch, Watkins Gully, Cedar Bayou, Keams Canyon, Parker Notch, Sucker Branch, Fraziers Bottom and Eagle Pass. Butte Creek*, in Montana, is a name made up of two Americanisms. There are thirty-five postoffices whose names embody the word *prairie*, several of them, e. g., *Prairie du Chien*. Wis., inherited from the French. There are seven *Divides*, eight *Buttes*. eight town-names embodying the word *burnt*, innumerable names embodying *grove, barren, plain, fork, center, cross-roads, courthouse, cove* and *ferry*, and a great swarm of *Cold Springs, Coldwaters, Summits, Middletown* and *Highlands*.

The flora and fauna of the land are enormously represented. There are twenty-two *Buffalos* beside the city in New York, and scores of *Buffalo Creeks, Ridges, Springs* and *Wallows*. The *Elks*, in various forms, are still more numerous, and there are dozens of towns, mountains, lakes, creeks and country districts named after the *beaver, martin, coyote, moose* and *otter*, and as many more named after such characteristic flora as the *paw-paw, the sycamore, the cottonwood, the locust* and the *sunflower*. There is an *Alligator* in Mississippi, a *Crawfish* in Kentucky and a *Rat Lake* on the Canadian border of Minnesota.

The endless search for mineral wealth has besprinkled the map with such names as *Bromide, Oil City, Anthracite, Chrome, Chloride, Coal Run, Goldfield, Telluride, Leadville* and *Cement*.

**Translate the following sentences paying attention to causative constructions of “to have/get smth done” type in italics:**

1. Italy's rap star Jovanotti *had his fans worried* recently, when he started to sing about the rain forest, the fight against drugs and the sorry state of Italian politics.
2. Lloyd George *was believed to have had the beer deluded in pubs* near centres of ammunition production during the first world war, in order to keep the wheels of the home front turning without a hiccup.

3. Mr. Herbane *had got his face scratched* and his *finger bitten* by the cat, trying to catch her for a second experience in killing and bringing to life. (*Th.L Peacock*)
4. The congressman from our district, General Fulgham, assured me some days ago that he would use his influence to get my book *published* at an early date. (*O. Henry*)
5. Nearly 1,600 birds died, 25 crofts had their vegetables *condemned* and 2,000 sheep were moved from affected grazing areas as a result of the Braer tank (oil spill) disaster in Shetland, the House of Lords was told yesterday. ("*G.*")
6. A technical dispute between big brewers and Customs and Excise could *have beer and lager drinkers foaming at the mouth*: the alcoholic strengths of many brands are to be cut while the prices — already too high for many — remain the same. ("*Ind.*")
7. Alan Clark, the colourful former defense minister, *had his career "destroyed by woman,"* his wife Janice claims in a documentary to be shown at the weekend. ("*T.*")
8. At the Old Courthouse he was booed by a large crowd of farmers and their wives. "*Have those damned oafs moved on,*" he snarled at Sir Giles. "I will not be subject to hooliganism." (*T.Sharpe*)

## TOPIC 17: LEXICAL REPLACEMENTS

In lexical transformations different replacements of specific lexical units (words and word combinations) of SL by the units of TL, which are not their lexical equivalents, take place. Here the replaced units if taken separately have other referential meanings, than the meanings of the units of TL. More often here we meet three cases: concretization, generalization and replacement, based on cause and effect relations (replacement of cause by effect and *visa versa*).

### 17.1. Concretization

This type of lexical transformations is used in translating words with wide and non-differentiated meaning. The essence of this transformation lies in translating such words of SL by the words with specified concrete meaning in TL. When translating from English into

Ukrainian they use it more often in verbs. If English verbs mostly denote actions in rather a vague general way, Ukrainian verbs are very concrete in denoting not only the action itself but also the manner of performing this action as well “*to go* (by foot, by train, by plane, etc.)” – “*їти пішки*”, “*їхати поїздом*”, “*летіти літаком*”, etc.; “*to get out*” – “*вибиратися*”, “*виходити*”, “*вилізати*”, “*висаджуватися*”, etc. The choice of a particular Ukrainian verb depends on the context. It does not mean, Of course, that the verb “*to go*” changes its meaning under the influence of the context. The meaning of “*to go*” is the same, it always more or less corresponds to Ukrainian “*переміщатися*”, but the norms of Ukrainian require a more specified nomination of the action.

This transformation is applicable not only to verbs but to all words of wide semantic range, no matter to what part of speech they belong: adverbs, adjectives or nouns.

The noun *thing*, which has very abstract and vague meaning the same as *stuff*, *point* or *camp*, is used to denote practically anything, often remaining stylistically neutral (*The Shorter Oxford Dictionary* denotes the word “thing” as “*an entity of any kind*”, “*that, which is or may be in any way an object of perception, knowledge or thought*”). In Ukrainian, however, nouns with such a general meaning are less universal, besides, they would belong to colloquial register which often makes it impossible to use them in translation. E.g. *thing* if translated by way of concretization may have the meanings: *штука*, *рід*, *предмет*, *справа*, *факт*, *випадок*, *обставина*, *витвір*, *істота*:

*things* look promising – *становище* багатообіцяюче

how are *things*? – ну, як *справи*?

as *things* go – за нинішніх *обставин*

take off your *things* – роздягніться

he is a mean *thing* – він підла тварюка

oh, poor *thing*! – о бідолаха!, о сердешний!

it is just the *thing* – це саме те

good *things* – ласощі

I am not quite the *thing* today – я сьогодні нездужаю

near *thing* – небезпека, якої ледве вдалося уникнути

no such *thing* – нічого такого, зовсім ні

to know a *thing* or two – децю знати; розуміти що до чого

*to make a good thing of smth.* – скористатися з чогось  
*to make a regular thing of smth.* – регулярно займатися  
чимось

*to see things* – марити, галюцинувати, etc.

In many cases the words like *thing* are omitted at all in translation:

*She is a pretty thing.* – Вона гарненька.

*above all things* – насамперед, передусім, головним чином  
*among other things* – між іншим

*and things* – і таке інше

*it amounts to the same thing* – це те ж саме

*At this point she is right* – тут вона має рацію

*Let's buy bread, vegetables and perhaps some other stuff* –

Купімо хліб, овочі та, може, щось ще.

In case when such words must be given some Ukrainian equivalent a word with more concrete meaning denoting this particular *thing* or *stuff* which is meant by the author, should be found:

*I've bought this stuff in the neighboring grocery.*

Я купила всі ці **продукти** в найближчому продовольчому супермаркеті.

*...this madman stuff that happened to me...*

...ідіотська **історія**, яка зі мною трапилась...

*...all the dispensary stuff...*

Усі медичні **препарати** (або ліки)

*You have never done a single thing in all your life to be ashamed of*

За все своє життя ти не скоїв жодного ганебного **вчинку**.

The verbs of motion *come* and *go* are concretized in translating into Ukrainian, i.e. the way of motion is specified: *приходити, прибувати, приїжджати, підходити, підбігати, припливати, прилітати; go – йти, ходити, їхати, відправлятися, сходити, приходити, плисти, летіти.*

The concretization of words of speaking: *say* and *tell* also takes place – *говорити, розповідати, казати, сказати, промовити,*

мовити, повторити, відзначити, зауважити, стверджувати, повідомити, висловитись, висловлюватись, спитати, заперечити, наказати, звеліти:

*So what? I said.*

*"Hello", I said when somebody answered the goddam phone.*

*She had said that she was in bed and ill.*

*He told us we should always pray to God.*

*He told me to come right over, if I felt like it.*

*Thanks for telling me, – I said.*

*„Ну так що?“ – спитав я.*

*Алло! – Виукнув я, коли хтось підійшов до цього триклятого телефону.*

*Беккі писала, що вона хвора й лежить у ліжку.*

*І нам теж радив завжди молитися Богу.*

*Він звелів хоч зараз приходити, якщо треба.*

*Дякую, що попередила! – кажу.*

The device of concretization is also used in rendering other words with broad meaning:

*Dinny waited in a corridor which smelled of disinfectant (Galsworthy).*

*Дінні чекала її в коридорі, що просяк карболкою.*

*Disinfectant* – дезінфікуючий засіб (the word acceptable in official-scientific genre) – in fiction concretization is needed.

The same can be illustrated by the verb “to be”:

*The clock is on the wall.*

*Годинник висить на стіні.*

*The apple is on the plate and the plate is on the table.*

*Яблуко лежить на тарілці, а тарілка стоїть на столі.*

In all these cases, though, “to be” preserves its general meaning “знаходиться”.

*He is at school.*

*He is in the Army.*

*He was at the ceremony.*

*Він вчиться в школі.*

*Він служить в Армії.*

*Він був присутній на церемонії.*

*The concert was on Sunday.  
The book is on the table.  
The picture is on the wall.  
He's in Holliwood (Sal.)*

*Концерт відбувся в неділю.  
Книга лежить на столі.  
Картина висить на стіні.  
Він живе в Голівуді (В  
іншому контексті могло б  
також бути „Він працює в  
Голівуді“)*

*I was in his office for about  
two hours, I guess.*

*Я просидів у нього в  
кабінеті години з дві.*

*That was her first summer in  
Maine.*

*Вона... тільки перше літо  
проводила в Мейні.*

*Then her blouse and stuff  
were on the seat. Her shoes  
and socks were on the floor,  
right underneath the chair,  
right next to each other.*

*Блузка та все інше лежало  
на сидінні, а туфлі, зі  
шкарпетками, скрученими  
всередині, стояли поруч під  
стільцем.*

*“Name something you'd like  
to be”.*

*Скажи, ким би ти хотів  
стати.*

*Alfred Lunt and Lynn  
Fontanne were the old  
couple, and they were very  
good.*

*Альфред Лант та Лінн  
Фонтанн грали старе  
подружжя, вони дуже гарно  
грали.*

*“He may have to stay in  
Hollywood and write a  
picture about Annapolis...  
Guess who's going to be in  
it!”*

*Може йому знадобиться  
залишитись в Голівуді та  
написати сценарій про  
Аннаполіс... Вгадай, хто в  
ній буде зніматися?*

*Like most young Frenchmen  
of his generation he was  
athletic.*

*Як і більшість французів  
його покоління, він  
захоплювався спортом.*

*She is in bed.*

*Вона лежить у ліжку.*

The words of general purpose like *the man, the woman, the person, the creature* are replaced by concrete proper names or nouns: *старий, солдат, прохожий, хазяйка, собака, кішка.*

Concretization is caused by the necessity to complete the phrase, achieve figurativeness and avoid repetition.

*We had strolled over.                    Ми підійшли до її паркану.  
You could hear him putting away his toilet articles    Чутно було, як він збирає свої мильниці та щітки.*  
(Sal.)

*I don't know of any landowner around here who begrudges those children any game their father can hit (To Kill a Mock...)*                    Я не знаю в нас у районі такого землевласника, котрий би пошкодував для цих дітей зайця.

*Mr. Raynold sat up against the tree-trunk.*                    Містер Рейнольд притулювся до дуба.

It is necessary to take into consideration not only denotative but connotative meanings as well. The verb “to employ” is usually translated as “наймати, приймати на роботу”. But if Mark Twain’s character is “accused of **employing** toothless and incompetent old relatives to prepare food for the foundling hospital”, of which he is warden, the verb acquires a shade of negative meaning (he is said to have used his position in order to pay money to his relatives for the work which they could not do properly); so it should be translated by a less “general” verb – e.g. “прилаштувати, влаштувати по знайомству”.

The English pronoun “you” deserves special attention. It can be translated only with the help of differentiation, i.e. either “ти” or “ви”. The choice depends on the character, his age, social position, relations and the situation in which he speaks. One should remember that the wrong choice can destroy the whole atmosphere of the narration.

## 17.2. Generalization

Generalization is the phenomenon opposite to concretization; the notions with narrow meaning in source language are replaced by the units with broader meaning in target language. We have to resort to generalization when in the target language there are no concrete notions analogous to the ones in source language. In many cases the norms of TL make it unnecessary and even undesirable to translate all the particulars expressed in SL. Englishmen usually name the exact height

of a person: *"He is six foot three inches tall"*. In Ukrainian it would hardly seem natural to introduce a character saying: *"Він шість футів і три дюйми на зріст"*; substituting centimeters for feet and inches wouldn't make it much better: *"Його зріст – 190,5 сантиметра"*. The best variant may be following: *"Він дуже високий на зріст"*.

Generalization is also used in those cases when in SL a word with differentiated meaning corresponds to a word with non-differentiated meaning in TL (*"a hand" – "рука", "an arm" – "рука", leg – foot, etc.*).

The necessity to use generalization may be caused by purely pragmatic considerations. In the original text there may be many proper names informative for the native speakers of SL and absolutely uninformative for the readers in TL. These may be the names of some firms, goods produced by those firms, shops (often bearing the names of their owners), etc. Englishmen know that *"Tonibell"* is the name of various kinds of ice-cream produced by the firm *Tonibell*, while *"Trebtor"* means sweets produced by *Trebtor Sharps Ltd* and *"Tree Top"* designates fruit drinks produced by *Unilever*. Transcribed in the Ukrainian text these names are absolutely senseless for the reader who would not see any difference between *„Тонібел“*, *„Требтор“*, *„Три Тон“* or even *„Тоутал“*, which is not eatable since it is petrol. An English reader in his turn can hardly guess what they sell in *"Динамо"* shops (even if it is spelt *"Динамо"*) or in *"Весна"* (no matter whether it is rendered as *"Весна"* or *"Spring"*). Hardly are more informative such names as *"Сніжинка"* (a café or a laundry), *"Байкал"* (a beverage), *"Першокласниця"* (candies), *"Осінь"* (a cake), etc. Therefore it is recommended to substitute names (unless they are internationally known or play an important role in the context) by generic words denoting the whole class of similar objects:

*Він здає свої сорочки в „Сніжинку“.*  
*He has his shirts washed at the laundry.*

*Вони їли „Осінь“, запиваючи її „Байкалом“.*  
*They were eating a cake washing it down with a tonic.*

*...Domes of glass and aluminium which glittered like Chanel diamonds.*

...склепіння зі скла та алюмінію, що виблискували, наче **штучні діаманти**.

To translate “Chanel diamonds” as «діаманти фірми „Шанель“ would be a mistake since the majority of Ukrainian readers do not know that this firm makes artificial diamonds. If the text permits a longer sentence it is possible to add this information («штучні діаманти фірми „Шанель“»), which may be useful for the readers’ scope but absolutely unnecessary for the text itself. However, the generalized translation “штучні діаманти” is quite necessary here.

Here are some other examples with generalization used:

*He comes over and visits me practically every weekend. (Sal.)*  
*Він часто до мене їздить, майже кожного тижня.*

*Then his girl gets killed, because she’s always speeding.*  
*А потім дівчина гине, тому що вона постійно порушує правила.*

*“Who won the game?” I said. “It’s only the half.”*  
*„А хто виграв?“ – питаю. – **Ще не скінчилось.***

In translation generalization is combined with antonymic translation; verb *said* is concretized.

*... He showed us this old beat-up **Havajo** blanket that he and Mrs. Spencer’d bought off some Indian...*

*Він нам показав пошарпану **індійську** ковдру – вони з місіс Спенсер купили її в якогось індійця.*

*...Jane used to drive to market with her mother in this **La Salle convertible** they had.*

*...Джейн їздила зі своєю матір’ю на ринок в їхній **машині**.*

*If I do not sleep... I shall tomorrow night get them to give me a dose of **chloral**.*

*Якщо я не спатиму... то завтра вночі попрошу в них **снодійне**.*

*I asked Dr. Seward to give me a little opiate of some kind, as I had not slept well the night before.*

*Я попросив у доктора Стюарда трохи снодійного, оскільки погано спав минулої ночі.*

### **17.3. Replacement of Effect by Cause and Vice Versa**

In the translation process there are lexical replacements, based on cause-effect relations between notions. Thus, word or word combination of SL may be replaced in translation by a word or word combination of TL, which by its logical relations denotes the cause of action or condition denoted by a translated unit of SL. This transformation presupposes semantic and logical analysis of the situation described in the text and consists in semantic development of this situation (in Ukrainian the transformation is called “*значеннєвий (змістовий) розвиток*”). If the situation is developed correctly, i.e. if the original and translated utterances are semantically connected as cause and effect, the transformation helps to render sense and observe the norms of TL:

*Mr. Kelada's brushes... would have been all the better for a scrub (S.Maughm).*

*Щітки містера Келади... не відзначались чистотою.*

It may seem that the translation “*не відзначали чистотою*” somewhat deviates from the original “*would have been all the better for a scrub*”. However, the literal translation “*були б набагато кращими від чищення*” is clumsy while “*не відзначались чистотою*” is quite acceptable stylistically and renders the idea quite correctly: why would they have been all the better for a scrub? Because they “*не відзначались чистотою*”. The example illustrates substitution of effect by cause: the English sentence names the effect while the Ukrainian variant names its cause. The opposite situation may also occur – when the cause is substituted by effect:

*I not only shared a cabin with him and ate three meals a day at the same table... (S.Maughm)*

*...тричі на день зустрічався з ним за одним столом...*

*Three long years had passed... since I had tasted ale... (Mark Twain)*

*Цілих три роки я не брав у рот пива...*

In these examples the English sentences name the cause while the Ukrainian versions contain the effect (I ate three meals a day at the same table with him, so “Я тричі на день зустрічався з ним за одним столом”); three long years had passed since I tasted ale, so “Цілих три роки я не брав у рот пива”).

Here are some other examples:

*I don't blame them.* Я їх розумію. (причина) Я їх не звинувачую, тому що я їх розумію.  
(наслідок)

*He's dead now.* Він помер (він помер, отже, він зараз мертвий).

*And they probably came to Pencey that way.* Вони такими були й до школи (були такими до школи, отже, такими прийшли до школи).

*He always made you say everything twice.* Він завжди перепитував. (Ви були змушені повторювати сказане, тому що він вас перепитував).

*A lot of schools were home for vacation already.* У багатьох пансіонах і коледжах уже почались канікули (Почались канікули, тому школярі вже були вдома).

*Maugham "Before the Party" ... If a client went to him with some trouble that was not quite nice, Mr. Skinner would look grave.* ... Якщо клієнт розповідав йому обставини, які могли здатися непристойними, містер Скіннер заклопотано насуплював брови. (Насуплював брови, тому мав похмурий вигляд).

Below there are examples of inverse replacement of Cause into Effect:

*"Have a seat there, boy", old Spencer said. He meant the bed.* – Сідай ти туди, хлопчику, – сказав старий Спенсер. Він показав на ліжко (Показав, тому що мав його на увазі).

*He was the kind of guy that hates to answer you right away.*      *Таки, як він, зразу не відповідають (Не відповідають, тому що не люблять робити цього).*

#### 17.4. Antonymic Translation

This type of transformation means that a certain word is translated not by a corresponding word of TL but by its antonym, with negation being added at the same time (or, if there is negation in the original sentence, it is omitted in translation):

*It wasn't too far. – Це виявилось досить близько.  
I've lost her. – Я її не зберіг.*

“Far” is translated as “близько” and negation in the predicate is omitted.

The necessity for this transformation arises due to several reasons:

1. peculiarities of the systems of SL and TL:
  - a) in Ukrainian the negative prefix “не” coincides in its form with the negative particle “не”, while in English they differ (*un-, in-, im-, dis-, mis-, ir-, etc.*, and the negative suffix *-less* on the one hand and the particle “not” on the other); so it is quite normal to say “*not impossible, not misunderstand, not unnecessary*” in English, while in Ukrainian “не неможливо, не не розуміти, не необхідно” is bad;
  - b) groups of antonyms in SL and TL do not necessarily coincide: in English the word “*advantage*” has an antonym “*disadvantage*”, while in Ukrainian the word “*перевага*” has no antonym, English has antonyms “*to arrange – to disarrange*”, while Ukrainian has only “*систематизувати*”, etc.
2. contextual requirements:  
Sometimes antonyms become the most adequate way of rendering the contextual meaning:

*a murderer is only safe when he is in prison  
вбивця не становить загрози лиш тоді, коли сидить в тюрмі”.*

In a particular context this transformation may help to render emotional and stylistic coloring of the text:

*“He’s probably thirsty. Why don’t you give him some milk?” –  
“Мабуть, він хоче пити. Може, дати йому молока?”*

Direct translation “Чому б не дати йому молока?” is not colloquial, while the heroes of P.G.Wodehouse speak in a highly informal way.

3. traditional norms of TL:

4.

*“I only wish I could. I wish I had the time” (S.Leacock)  
“Мені дуже шкода, що я не можу. На жаль, у мене немає часу”.*

The variant “Я би хотів, щоб я міг (в минулому)” is not Ukrainian.

Antonymic translation allows the translator to create a more natural grammatical structure in TL in cases, when the grammatical form comes into conflict with the rules of lexical compatibility and deprives the target text its expressiveness and clarity.

The following complex lexical-grammatical replacement is broadly spread: affirmative construction is transformed into a negative one and visa versa:

<i>Sal.: Stradlater didn't say anything.</i>	<i>Стредлер промовчав.</i>
<i>I'm not kidding.</i>	<i>(Сказати – промовчати)</i>
	<i>Я вам серйозно кажу.</i>
	<i>(Жартувати – говорити серйозно)</i>
<i>I meant it, too.</i>	<i>Я не прикидався.</i>
<i>That doesn't happen much, though.</i>	<i>Проте це нерідко трапляється.</i>
<i>She wasn't looking too happy.</i>	<i>Вигляд у неї був доволі нещасний.</i>
<i>I don't hate too many guys.</i>	<i>Я дуже мало кого ненавиджу.</i>
<i>I don't believe this is a smoker.</i>	<i>Мені дається, це вагон для тих, хто не палить.</i>

*They all had on the kind of hats that you knew they didn't really live in New York.*

*I couldn't think of anybody to call up.*

По їхніх капелюшках зразу ж було видно, що вони звідкілясь приїхали.

Я подумав, що дзвонити мені нема кому.

Typical is the use of antonymic translation in rendering English construction *not ... (un)til...* into Ukrainian; *(un)til* being changed into “лише тоді, тільки (тоді), коли”, which to some extent may be considered its antonyms:

*He did not begin to calm down until he had cut the tops off every camelia bush Mrs. Dubose owned (To kill...)*

*They gave me the wrong book, and I didn't notice it till I got back to my room. (Sal.)*

*I didn't think of it till we went half-way through the park.*

*He didn't believe it until he saw the ruined farm.*

Він трохи оговтався лишень тоді, коли позбивав верхівки з усіх камелій місис Дюбоуз.

Я тільки вдома помітив, що мені дали не ту книгу.

Згадав я про це, коли ми вже проїхали майже весь парк.

Він повірив у це, тільки коли сам побачив зруйновану ферму.

It should be kept in mind, that negation in English is not necessarily expressed by the particle *not*, but other devices as well, e.g., with the help of preposition *without*:

*He never met him afterwards without asking him.*

*The Radley-house had no screen doors.*

Antonyms exist among such auxiliary parts of speech, as prepositions and particles:

<i>Keep the child out of the sun.</i>	<i>Не тримайте дитину на сонці.</i>
<i>Keep off the grass.</i>	<i>Не ходити по траві!</i>
<i>Not too loud, please!</i>	<i>Тихше, будь-ласка!</i>

Replacement of adjective or adverb in comparative or superlative degree by an adjective or adverb in neutral or zero degree or visa versa, which is followed by changing the construction “sign” + ⇔ - ; - ⇔ + is a special type of antonymic translation:

<i>She paid Riri's parents the proper visit of condolence, but she neither ate less heartily nor slept less soundly. (Maugham. A man with a Conscience)</i>	<i>Вона, як годиться, відвідала батьків Рірі, принесла їм свої співчуття. Проте їла так само з апетитом і спала так само міцно, як завжди.</i>
<i>I'm the most terrific liar you ever saw in your life (Sal.)</i>	<i>Я страшенний брехун – такого ви ніколи в житті не бачили.</i>
<i>It wasn't as cold as it was the day before.</i>	<i>Стало тепліше, ніж учора.</i>

The example of transforming affirmative construction into a negative one, is not accompanied by an antonymic replacement, but replacement of a compound sentence by a simple one and by the change of a syntactical function of the word *before* – “раніше”:

<i>It will be February 8 before they return to Earth.</i>	<i>Вони повернуться на землю не раніше ніж 8 лютого.</i>	<i>(астронавти)</i>
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If there are two negations present in one sentence, then the translation is made according to mathematical principle, i.e. when “minus plus minus in sum give plus”:

– *When does she want to go?*

– *ASAP, but she cannot book a flight until after the FAX comes that will help her get her visa.*

*Once your hard disk is installed it should not be removed unless it is damaged or you upgrade to a larger disk.*

*But he was no outfielder as Ikey was.*

*“A Forsyte”, replied young Jolion, “is not an uncommon animal.”*

– *Коли вона хоче полетіти?*

– *Якомога швидше, але вона зможе замовити квиток на літак тільки тоді, коли надійде факс, що допоможе їй отримати візу.*

*Якщо жорсткий диск встановлено, то знімати його слід лише тоді, коли він пошкоджений або коли ви хочете замінити його на більшій місткий.*

*Йому більше таланило, ніж Айкі. (Він не був таким невдахою, як Айкі.)*

*„Форсайт”, – відповів молодий Джуліан, – досить звичайна тварина“.*

Double negation frequently occurs in scientific-technical literature and colloquial expressions:

*If I don't misunderstand you...*

*Якщо я вас правильно розумію...*

*Not infrequently...*

*Досить часто...*

*Not disconnected with...*

*Що має певний (деякий) зв'язок з...*

*Not without reason...*

*Досить обґрунтовано (не без причини)...*

*Not inconsiderable...*

*Досить значний...*

*This may not seem unusual except we are on an enormous hill and it was blizzard conditions out.*

*Це здається досить звичним, якщо не знаєш, що ми знаходимося на високому пагорбі, а на вулиці страшно завірюха...*

**Nothing is impossible for him...** Він все подолає... (Для нього немає нічого

неможливого)...

**He doesn't want to disobey you.** Він хоче вас слухатись...

**We cannot (help) but hope he is right...** Нам залишається лише сподіватись, що він має рацію...

Antonymic translation is sometimes caused by lexical differences:

*Snowdrifts three feet deep.*

*Кучугури з метр заввишки.*

*The city is built on terraces rising from the lake.*

*Місто збудоване на терасах, що збігають до озера.*

### Questions for discussion:

1. What types of lexical replacements do you know?
2. What is concretization?
3. What is generalization?
4. Can you explain the replacement of effect by cause and vice versa?
5. How is antonymic translation manifested in translation?
6. What levels of translation are involved in antonymic translation?

### Translate the following text into Ukrainian:

*(The continuation)*

Many American place-names are purely arbitrary coinages. Towns on the border between two states, or near the border, are often given names made of parts of the names of the two states, e. g., *Pen-Mar* (*Pennsylvania+Maryland*), *Mar-Del* (*Maryland + Delaware*), *Texarkana* (*Texas+Arkansas*), *Kanorado* (*Kansas+Colorado*), *Texhoma* (*Texas+Oklahoma*), *Dakoming* (*Dakota + Wyoming*), *Texico* (*Texas+New Mexico*), *Calexico* (*California+Mexico*). *Norlina* is a telescope form of *North Carolina*. *Ohiowa* (Neb.) was named by settlers

who came partly from Ohio and partly from Iowa. *Colwich* (Kansas) is a telescope form of the name of the Colorado and Wichita Railroad. There are two *Delmars* in the United States. The name of one is a blend of *Delaware* and *Maryland*. *Cadams* (Neb.) is a collision form of *C. Adams*; *Wascott* (Wis.) derives from *W. A. Scott*; *Eleroy* (Ill.) from *E. Leroy*; *Bucoda* (Wash.) is a blend of *Buckley*, *Collier* and *Davis*; *Gilsum* (N. H.) is a blend of *Gilbert* and *Sumner*, *Marenisco* (Mich.) is named after *Mary Relief Niles Scott*; *Miloma* (Minn.) derives its name from the first syllable of *Milwaukee*, and the first two syllables of *Omaha*; *Gerled* (Iowa) is a blend of *Germanic* and *Ledyard*, the names of two nearby townships; *Rolyat* (Ore.) is simply *Taylor* spelled backward; *Biltmore* (N. C.) is the last syllable of *Vanderbilt* plus the Gaelic *Grundwort*, *more*.

The main port of Belgium is *Antwerpen* (in Dutch) and is translated as *Antwerp* in English, *Amberes* in Spanish, and *Anvers* in French. A curious detail is that Belgian francophones pronounce the final "s" of *Anvers*, while the French do not. There is a legend about the name *Antwerpen*. In the Middle Ages a mean and nasty giant controlled traffic across the River Schelde, and asked for exorbitant tolls, exploiting the local population. A brave young man, named Brabo, confronted and defeated the giant. Brabo cut off one of the giant's hands with his sword and then threw it across the river. A town was founded on that site. The name of the town was *Hantwerpen*, a name derived from the Flemish words for *hand* and *throw*. With time, the initial "H" was left unpronounced yielding *Antwerpen*. Despite the fact that this seaport is a bastion of Flemish nationalism, its football team playing in the Belgian first division league is known by its English spelling, *Antwerp*, and not by its Dutch spelling *Antwerpen*.

Another city name that may lead to confusion is *Liege*, a city where French has flourished for centuries. It is *Liege* in French, *Lieja* in Spanish, and *Lüttich* in German. Despite its strong attachment to French culture, *Liege* was governed by a Prince-Bishop who was an elector of the German Empire. Hence for several centuries the city and its dependencies were part of the German Empire. Thus, when searching for documents on *Liege*, and particularly on ecclesiastical history, the name *Lüttich* may appear instead of *Liege*, even in documents written in

English.- A translator not familiar with its history may unwittingly lead the reader to confusion by using an inappropriate name for the city.

**2. When translating the names of Canadian towns, beware not only of English and French, but also of a capricious use of Latin**

Canada, as Belgium, has more than one official language. In most cases, the names of Canadian towns are simply transferred, not translated. This is the case of *Vancouver*, *Toronto*, *Calgary*, *Winnipeg*, and *Regina*, amongst others. This, however, does not always hold true in the eastern part of Canada, particularly in the Maritime provinces. The island of *Newfoundland* is known in French as *Terre Neuve*. It could be expected that in Spanish the translation would be *Tierra Nueva*, but it is not to be. Why make things easy if they can be made difficult? In Spanish, the name of the island is *Terranova* or *Terra Nova* as recorded in the early geographical books. This is rather surprising, as Spanish is not a language keen on borrowing Latin names without adapting them. It seems that places in the Canadian Maritime provinces that have English and French names keep the Latin names when rendered into Spanish. In the Maritimes we also find the province of *Nova Scotia*, and yes, this Latin term is the official name in English—*New Scotland* being rarely, if ever, used. In French, as can be expected, the province's name is *Nouvelle Ecosse*. As it is widely known, French speakers, especially in Canada, are particularly sensitive to the use of English words, even if they are, in fact, in Latin. In Spanish, unlike the case of *Newfoundland*, *Nova Scotia's* name is translated as *Nueva Escocia*. The term *Nova Scotia* is sometimes used, but is considerably less frequent.

**Translate the following sentences making complex syntactical transformations while translating:**

1. A hundred civilian jobs are likely to be lost following the announcement yesterday of a number of US military base closures as part of the accelerating strategic withdrawal that has followed the end of the Cold War.
2. The veil, which shrouded her whole face, was too thick for me to see more than the glitter of bright eyes and the hazy outline of what

- might be lovely face, but might also, unfortunately, be an equally unlvely one.
3. New York State trooper just finishing his night shift at 3 a.m. fled when his car flipped over after he fell asleep at the wheel.
  4. Officials are considering making more prison cells available by making greater use of gymnasiums and other temporary space in jails, temporary conversion of underused young offenders institutions and increasing the number of prisoners sharing cells.
  5. In the spring of 1880 he died alone in a furnished room in Washington. Died, neglected and despised by those who had filched millions from his land.
  6. But there was no progress on the basic issues of Israel's refusal to withdraw to its 1967 borders or to accept an independent Palestinian state on the West Bank.
  7. French officials sources in Paris have said that it is not until next year that the pensioners will receive the increase provided for in the Budget.
  8. Shortly thereafter, Bender flew to Los Angeles to observe Tailer as he put the finishing touches on his album.
  9. He was solicitous during the pregnancy, he wanted to bring her spare ribs late at night, run out for ice cream, but she had none of these cliché whims, so he often brought her flowers instead, which before this he would have considered excessively romantic.
  10. She stood there: slender, dark-haired, fair-skinned, and lovely in a peach-colored night robe whose high collar and decorous lines still set off her figure to advantage.
  11. It was the first snow of the season and a decorative one, unlikely to last long enough to create the problems that arrived with every winter in the mountains.

## **TOPIC 18. LEXICAL REPLACEMENTS (*continued*)**

### **18.1. Compensation**

The essence of compensation is clearly revealed in F.V.Fyodorov's book "Basics of general theory of translation":

*„У практиці перекладу трапляються окремі випадки, коли не відтворюється зовсім або замінюється формально*

далеким той чи той елемент оригіналу, оминається те чи те слово, словосполука тощо, та неможливість передати окремих елемент, окрему особливість оригіналу також не суперечить принципу перекладності, оскільки останній стосується твору як цілого. Звичайно, ціле існує не як якась абстрактне поняття – воно складається з конкретних елементів, які, проте, є суттєвими не кожний окремо й не в механічній своїй сукупності, а в системі, яка створюється їх поєднанням і яка складає єдність зі змістом твору. Звідси можливість замін і компенсацій у системі цілого, яка відкриває для цього різноманітні шляхи; отже, втрата окремого елемента, який не відіграє організуючої ролі, може не відчуватися на фоні широкого цілого, він начебто розчиняється в цілому або замінюється іншими елементами, іноді й не заданими оригіналом“ (Fyodorov: p.p. 169-170).

Compensation is not as much a transformation but rather a general principle of rendering stylistic peculiarities of a text when there is no direct correspondence between stylistic means of SL and TL. This transformation is widely used to render speech peculiarities of characters, to translate puns, rhyming words, etc. Its essence is as follows: it is not always possible to find stylistic equivalents to every stylistically marked word of the original text or to every phonetic and grammatical irregularity purposefully used by the author. Therefore a general stylistic balance based on compensating some inevitable stylistic losses by introducing stylistically similar elements in some other utterances or employing different linguistic means playing a similar role in TL, should be kept. Let us take some examples:

1. Suppose a character uses the word “*fool-proof*” which is certainly a sign of the colloquial register. In Ukrainian there is no colloquial synonym of the word “*надійний*” or “*безпечний*”. So the colloquial “*fool-proof*” is translated by the neutral “*абсолютно надійний*” and the character’s language loses its stylistic coloring. This loss is inevitable, but we have to find a way of compensating it. It is quite possible to find a neutral utterance in the same character’s speech that can be translated in a colloquial manner, e.g.: “*I got nothing*”. Taken separately it is translated “*Я нічого не отримав*” or “*Мені нічого не дали*”, but it allows to make up for the lost colloquial marker: “*Мене пошили в*

дурні”, “Я залишився з носом”, “Мене обвели як немовля” or at least “Я залишився ні з чим”, etc. In such a way the number of neutral and colloquial utterances both in the original and the translated texts is preserved.

2. In political language of the USA the phrase *selling candidates like soap* is well known. Literally it means: *продаючи кандидатів як мило*. Where has this comparison come from? There was a period in the USA when some sorts of soap disappeared from the counters. This phrase may be translated:

„Рекламуючи політичних кандидатів як ходовий товар“.

Compensation is often used where purely linguistic peculiarities of original must be rendered (dialectal words, individual peculiarities of speech, incorrect language forms, pun, play upon words, etc.), which not always have direct correspondence in translation language.

When translating contaminated speech, translator should not be bound to the same translation devices, which are used by a foreign author. Translator has full right to replace language devices by others (grammatical into lexical, phonetic – grammatical, etc. according to the norms of contamination in Ukrainian or Ukrainian).

Thus, when in the original text language is contaminated by a foreigner, then traditional ways of rendering foreigners’ speech in Ukrainian may be applied. It is well known that foreigners, even living for long in Ukraine, experience difficulties in correct expression of the aspect of verbs in Ukrainian: they replace synthetic form of Future by analytical („Я буду помирати“ instead of „Я помру“).

Compensation is one of the ways of gaining equivalence in translation. It is used when we have to restore (“compensate for”) semantic loss, caused by the fact, that some unit remains un-translated fully or partially, and a translator renders the same information in another way, and not necessarily in the same place of the text, as in original:

*My parents would have about two haemorrhages apiece if I told anything pretty personal about them.*

*У моїх предків, мабуть, трапилось би по два інфаркти на кожного, якби я став теревенити про їхні власні справи.*

At the first sight one may have an impression that this translation is not quite equivalent, because the words *parents* and *tell* have neutral stylistic character (colouring), and Ukrainian *предки* (*батьки*) and *теревенити* belong to unceremonious and casual register:

*He made a speech that lasted about ten hours.*  
*Він штовхнув спіч годин на десять.*

However this example as well as all other similar cases should be considered as equivalent. The point is that the use of stylistically marked words *предки*, *теревенити*, *штовхнути спіч* instead of neutral *parents*, *tell*, *make a speech* are here nothing else but **compensation**, which compensates for or restores the loss of corresponding stylistic characteristics in other places of the text translated:

*If here is one thing I hate, it's the movies* (the word „кіношка“ appeared later).

*Якщо я щось ненавиджу, то це кіно.*

*She had on those damn falsies that point all over the place.*

*У неї ... в ліфчик щось було підкладене, щоб стирчало в усі боки.*

English words *movies*, *falsies* belong to unconstrained register; however in Ukrainian there are no such words, which would coincide with them stylistically. Therefore the translator had to render them with the help of neutral words *кіно*, *ліфчик*. This loss of information (replacement of stylistically marked words by the neutral ones) takes place repeatedly through the whole translated text and requires compensation. One more example:

*“Why don't you write a good thrilling detective story?” she asked. “Me?” exclaimed Mrs. Albert Forrester for the first time in her life regardless of grammar (S.M. The Creative Impulse).*

*– А чому б вам не написати детективний роман, такий, щоб аж моторошно було? – Що? – вихопилось у місці Форрестер, яка вперше в житті забула про гарні манери.*

Here in original Mrs. Forrester in elliptical sentence uses the form of so called objective case of the pronoun *Me* instead of *I*, which many people consider grammatical carelessness (without sufficient reason, by the way, as the form *me* in such cases has long ago become the norm in colloquial literary language). Since in Ukrainian the system of personal pronouns has nothing of this kind, the translator compensated this loss through culturally incorrect pronoun form *Шо*. (In Ukrainian translation grammatically incorrect form of the pronoun *Шо* – *Шо* was used).

Compensation clearly illustrates one of the basic statements of the translation theory – the adequacy of translation is gained not in separate elements of a text, but in a text as a whole. In other words, untranslatable details do exist, but there are no untranslatable texts.

In translation practice cases are known when the description of absolutely different situations becomes equivalent in original and translation. Such replacement of situation in translation may be stipulated by various reasons. It can be connected with differences of cultural traditions and life experience of recipients. Thus, in translation of the phrase from A. Cronin's "The Citadel" it turns out, that the procedure of preliminary official announcement of the names of the people going to get married (banns) is unknown to contemporary Ukrainian reader:

*"Don't stand there like a Presbyterian parson about to forbid the banns".*

Word-for-word translation seems strange for our ear and sounds as follows:

*„Не стійте тут як пресвітеріанський проповідник, що збирається виголосити заборону молодятам одружитись“.*

The equivalence of the translation may be rather secured by mentioning a different church custom (another situation), having the same color in Ukrainian, i.e. unpleasant for those, against whom it is exercised, e.g., “оголосити анафему (проклинати)”:

*„Не стійте як пресвітеріанський священник, що готується оголосити комусь анафему“.*

The full or partial change of the situation described may also touch upon its separate elements. This phenomenon is very often found in translating contaminated speech, used by the author in original for characterizing a speaking character. Thus, one of the heroines of G. Galsworthy's "The End of the Chapter" Jin Tesbury is constantly compared with "leopardess". The absence in Ukrainian and Ukrainian of a special name for a female leopard made translators (Y. Korneev and P. Melkov) replace it by "тигриця".

The she-servant of little Davy in Ch. Dickens's novel "David Copperfield" often pronounces English words incorrectly. In some cases this feature of her language may be considered insignificant and resign to the fact, that it becomes not rendered in translation. However, in the next sentence this peculiarity becomes the aim of the utterance:

*"I ought to have made it, perhaps, but I couldn't azackly,"*  
– *that was always the substitute for exactly, in Peggotty's militia of words – "bring my mind to it".*

The phonetic form of all possible Ukrainian equivalents for "exactly" is too simple to be pronounced incorrectly by illiterate people. The more important here not the meaning of this word but the fact, that Peggotty pronounces incorrectly difficult words. By compensation the translator refuses to render directly the meaning of this unit in original, but compensates for this loss by using absolutely another word, which is natural for a person of little education to pronounce incorrectly from the view-point of translation:

*«Можє, я й мусила це зробиць, та кїтагорично – мовою Пєготи це завжди означало „катєгорично“, – не могла зїбратись з духом». (Пер. О. Кривцової та Є. Ланна).*

There is one more example – translation of the abstract from Jack London's novel "Martin Eden" by S. Zayanitsky. Little educated sailor Martin Eden is talking with highly educated girl Ruth:

*"It was just an accident", „Випадок стався такий, – he said, putting his hand on his cheek. "One night, щоці. – Якось уночі, у велику*

*in a calm, with a heavy sea running, the main boomlift carried away, an' next the tackle. The lift was wire, an' it was threshin' around like a snake. The whole watch was tryin' to grab it, an' I rushed in an' got swatted".*

хвилю, зірвало грот з усіма снастями. Трос, бач, був дрятяний, він і став звиватися і хльостати кругом, як та гадина. Уся вахта намагалася його спіймати. Ну я кинувся й закріпив його, тільки ж при цьому мені він так заїхав по щоці, що мало не здалося“.

### 18.2. Addition as a Translation Problem

It is difficult to say whether this transformation is lexical or grammatical – it is both. Its lexical aspects imply adding words, word combinations or even the whole sentences or their parts when: there is a strong necessity to make some explanations of transcribed words, describe the notions which have no names in TL, add the words implied but not expressed in the structure of phrases, etc. However, in all these cases the structure of a sentence is involved, therefore the transformation is looked at as grammatical one. Sometimes grammatical reasons to add new words appear. It happens when meaning is expressed grammatically in the original text while there is no way to express it grammatically in translation, e.g. in English the articles are used to differentiate between the author and his creation:

*“...the jewel of his collection – an Israels...” or “...Madame Lamotte, who was still in front of the Meissonier”. (J. Galsworthy).*

In Ukrainian in both sentences we have to add the word “картина”:

*“...перлина його колекції – картина Ізраелса...” and “...мадам Лямот, яка все ще стояла перед картиною Месоньє”.*

In another example the existence of a special form of possessive case in English allows using the names in the absolute possessive construction:

*“Of course, I found George’s and Harris’s eighteen times over...” (Jerome K. Jerome).*

In Ukrainian the corresponding grammatical form is that of genitive case, the use of which would create an undesirable ambiguity: “...знаходить Джорджа та Гаріса”. It is appropriate to add the word “шітка” implied in the sentence:

*“Звичайно ж, шітки Джорджа та Гаріса траплялись мені разів з вісімнадцять, якщо не більше”.*

When using the transformation of addition one should be very careful to add only the elements which really have to be added:

*McDermot spoke briefly into the telephone, then waited again.  
Макдермот віддав коротке розпорядження по телефону і знову став чекати.*

Certain semantic components remain formally unexpressed in English word combinations, particularly in structure “Noun + Noun” which is very typical of English:

*pay claim (pay offer) – вимога (пропозиція) підвищити заробітну плату*  
*wage strike – страйк з вимогою підвищення заробітної плати*  
*gun license – посвідчення на право носити зброю*  
*oil countries – країни-експортери нафти*  
*electricity cut – обмеження подачі електроенергії*  
*labor spy – шпигун, який слідує за робітниками (а не робітничий шпигун)*  
*veneer machine – машина для виробництва фанери (а не фанерна машина)*  
*strike ballot – голосування з нагоди оголошення страйку*  
*round robin – петиція з підписами по колу (щоб не можна було виявити ініціаторів)*

The same formal non-expression of some semantic components in surface structure of word combinations is also observed in the word combinations like “Adjective + Noun”, especially in the case, when they have terminological character:

*solid engine* – двигун на твердому паливі (а не твердий двигун)

*logical computer* – обчислювач, який виконує логічні операції (а не логічний обчислювач)

*the Un-American Committee* – Комісія з розслідування антиамериканської діяльності (а не антиамериканська комісія).

Sometimes addition is stipulated by purely stylistic considerations:

*She never used scent, and she had always thought it rather fast, but Eau de Cologne was so refreshing (S. Maugham, Before the Party).*

Вона ніколи не пахтилася, вважаючи це ознакою легковажності, але одеколон – **інша справа**, він так приємно освіжає.

Causative constructions with the verbs *to have*, *to get* also require adding words in translation:

*I can't have her getting her death of cold and then not being fit for work.*

Я не можу допустити, щоб вона злягла від застуди і потім знову не змогла працювати.

*I had him read the script last night.*

Учора ввечері я примусив його прочитати (домігся того, щоб він прочитав) сценарій.

Trinomial constructions *to find (to see) oneself doing smth.* are also translated with the help of Object added:

*She found herself humming as she crossed the street.*

Вона **раптом помітила**, що тихенько наспівує, переходячи вулицю.

Both grammatical and lexical transformations not infrequently require inserting additional elements, or *visa versa*, omitting them. Therefore omission and addition often go parallel with other types of

grammatical transformations, more often with replacements of parts of speech. Insertion of additional words is stipulated by a number of reasons: differences in sentence structure and the fact that more compressed English sentences require more expanded expression of thought in Ukrainian. The lack of a corresponding word or lexical-semantic variant of a given word is also a reason for inserting additional words in translation:

*Weathermen said here today that typhoon June, earlier thought to be heading toward Japan, would probably miss these already battered islands. ("Morning Star")*

*Японські метеорологи повідомили сьогодні, що ураган „Джун“, який, як уважали раніше, прямує на Японію, можливо, обмине ці багатотраждальні острови.*

Complex *Nominative + Infinitive* with two omitted elements (*which was...*) is unfolded into a subordinate clause plus introductory sentences: ... *який, як уважали раніше, прямує...* So, the differences in the sentence structure required addition in translation.

In the next sentence addition is caused by the lack of a noun equal to the word “*conservationists*” in Ukrainian:

*The actions of Congress and of North Carolina and Tennessee statesmen, aided by-gifts of wise conservationists have set this land aside as Great Smoky National Park. ("National Geographic")*

*Ця місцевість на березі річки Смокі-Хіл була перетворена в Національний парк завдяки зусиллям Конгресу та державних діячів штатів Північна Кароліна та Теннессі, а також завдяки пожертвам любителів природи, які розуміють усю важливість її збереження.*

The word “*conservationists*” was rendered by two words: *любителів природи*; from the compatibility considerations the adjective “*wise*” is translated by the participial construction, by introducing additional words “*які розуміють усю важливість її збереження*. To

correctly understand the sentence the words “*штатів*” and “*на березі річки*” were introduced. The last addition was made on the basis of a broad context. Passive participle “*aided*” is rendered by preposition “*завдяки*”. One should note lexical-grammatical transformation: *have set this land aside* – *ця місцевість... була перетворена*.

### 18.3. Omission as a Translation Problem

This transformation is rarely obligatory within a structure, as it is usually caused by stylistic considerations and deals with redundancy as a traditional norm of SL, but not acceptable in TL. A typical example of such redundancy is the use of synonymic pairs, i.e. the words with the same or close referential meaning, in English:

“...*their only stay and support...*” (*Mark Twain*) – both words mean “*підтримка*”, “*опора*”. There is no need to translate them both, it is sufficient to leave one of them: “*їхня єдина підтримка*” or, according to the context requirements “*єдине, що рятувало їх від голоду*”.

This phenomenon is peculiar of English judicial documents and is often met in written language: *just and equitable treatment* – *справедливе ставлення*.

The use of synonymic pairs is characteristic, actually, of all styles of written English. Very often saving this pair of identical words in translation would be perceived as *pleonasm*, which is redundant even in translations of official documents requiring utmost precision, e.g.:

*The Treaty was declared null and void.*

*Договір був анульований (оголошений недійсним).*

*Condemned by almost all members of the United Nations, and regarded as an outcast and criminal system by the vast majority of mankind, it (apartheid) is able to exist and defy censure solely because of the aid and support given to it by the Western imperialist countries. (W. Poteroy)*

*Апартеїд було засуджено майже всіма членами ООН, і більшість людства вважає цю систему злочинною. Апартеїд існує, абсолютно не зважаючи на загальний осуд, тільки завдяки допомозі та підтримці імперіалістичних країн Заходу.*

In this example two synonymic pairs: *outcast* and *criminal*, *aid* and *support* are used. In the first case the word “злочинний” completely embraces the meaning of both synonyms. Lexical meaning of the adjective “*outcast – вигнанець, знедолений*” is not right in this context either due to the norms of combinatory power or collocability or due to its meaning. The second pair of synonyms may be preserved without any great reserve – *допомога* та *підтримка*. Participle “*given*” is omitted as its meaning is rendered by the case endings.

The phenomenon of omission is met in the materials of publicistic genre:

*The bold and courageous struggle for freedom.*

*Мужня боротьба за свободу.*

*Under regular and normal conditions – за нормальних умов*

*It is a unique session – happily and fortunately led by a unique President.*

*Це особлива сесія, якою, на щастя, керує знаменитий Голова.*

The use of synonymic pairs does not always appear to be a stylistic device. Sometimes it is imposed by other reasons. For example, in scientific-technical style стилі these synonyms serve as a means of explaining a technical term:

*Burning or combustion is the process of uniting a fuel or combustible with the oxygen in the air.*

*Згорання – це процес поєднання палива з киснем, що міститься в повітрі.*

In this sentence special technical terms *combustion*, *combustible*, which may be unknown to a reader without special knowledge, are explained by the words in general use *burning*, *fuel*. Ukrainian words *згорання і паливо* are understood by everybody and do not need explanation, therefore in translation of this sentence into Ukrainian redundancy is removed by way of omission.

Omissions are often caused by the fact that one or word combination, or even subordinate sentence appear redundant from the view point of their meaning:

*Her hands rested **side by side** on her lap (J. Steinbeck).*

*Її руки спокійно лежали на колінах.*

*Вона спокійно тримала руки на колінах.*

*Вона спокійно поклала руки на коліна.*

It clear that we should not translate adverbial modifier of manner “**side by side**” as it is redundant, and this position of hands does not require any specification.

*The storm was terrible **while it lasted**.*

*Буря була жахлива.*

Subordinate clause of time in this function looks like a cliché and has no correspondence in Ukrainian. The following example from the W. Collins novel “Moon Stone” is quite interesting:

*There, on the threshold of her bed-room door, **stood** Miss Rachel, almost as white in the face as the white dressing-gown that clothed her. There **also stood** the two doors of the Indian cabinet wide open.*

*Там, на порозі спальні, **стояла** міс Рейчел. Обличчя її було біліше за її білий пеньюар. Дверцята індійської шафки були широко **розчинені**.*

The verb “*to stand*” is used twice: in its loose and bound meanings. Repetition is underlined by the use of adverb “*also*”. Preserving the repetition based on different usage plans of the verb “*stood*”, in Ukrainian is excluded, therefore the adverb is removed in translation and lexical replacement “*були розчинені*” was made. Subordinate sentence “*that clothed her*” is also omitted and rendered by a possessive pronoun “*її*”.

But not always omission is explained by willingness to eliminate speech verbosity. It may have other reasons. Characteristic of English is a tendency to maximal concreteness, which is expressed in using numerals, measurement units where it is motivated by semantic factors. This tendency requires using omission:

*About a gallon of water was dripping down my neck, getting all over my collar and tie... (Catcher in the Rye)*

*Вода з голови лилася за комір, вся краватка змокла, весь комір...*

Desemantized words are omitted, too:

*What are those black things in the field?*

*Що це там чорніє в полі?*

One of two words is removed in translation, too: *Red Indian – індієць, concert pianist – піаніст, woman teacher – вчителька, raw material – сировина.*

Sometimes modal verbs are omitted:

*He was short-sighted and could not recognize his friends, when he passed them by in the street.*

*Він був таким короткозорим, що не впізнавав знайомих на вулиці.*

*But can it be true?*

*Невже це правда?*

The phenomenon of omission can be observed in translating syntactical complexes with object-predicative member, where the verbs are omitted:

*I am glad to hear you say so.*

*Мені радісно чути це.*

Specificity of syntactical connections in English sometimes requires using the verbs, which express feelings, perception, etc., and which are omitted in translation:

*I regret to say that I miss your point. На жаль, я не розумію, на що ви натякаєте.*

*Much greater economic tasks were seen to lie ahead.*

*Попереду значно важливіші економічні завдання.*

*I am sorry to tell you that he has changed his opinion of you.*

*Мені прикро, що він змінив думку про тебе.*

*I regret to inform you that your application has not been successful. Мені шкода, що твоєю заяву не прийняли.*

Sometimes it is recommended to omit semantically empty “tags” of declarative and interrogative sentences:

*“British to the backbone, that’s what I am” (S.Maugham) –  
“Англійць до самих кісток!”*,

*“I can’t leave the room and send myself to you at the same time, can I?” (G.B.Shaw)*

*“Не можу ж я піти з кімнати і в той самий час прислати самого себе до вас!”*

It is also recommended to remove logical redundancies and repetitions to achieve what is called “text compression”. However it must be remembered that logical redundancy of speech and various repetitions are used by writers to characterize the personage’s individual manner of speaking, his way of thinking, etc. In such cases omissions are not allowed.

### **Questions for discussion:**

1. What is compensation?
2. What is addition?
3. What is omission?
4. What are the ways of compressing the text?

### **Translate the following text into Ukrainian:**

#### **Pretending to be a translator**

What is a translator? Who is a translator? Many of us who have been calling ourselves translators for years originally had no plans to enter that particular profession, and may even have done numerous translations for pay before beginning to describe ourselves as translators. Is there a significant difference between “translating” and “being a translator”? How does one *become* a translator? This is a

question often asked in on-line translator discussion groups. Usually the asker possesses significant foreign-language skills, has lived (or is living) abroad, and has heard that translating might be a potential job opportunity.

The easiest answer is: experience. A translator has professional experience; a novice doesn't. As a result, a translator talks like a translator; a novice doesn't. A translator has certain professional assumptions about how the work is done that infuse everything s/he says; because a novice doesn't yet have those assumptions, s/he often says things that sound silly to translators, like "I can't afford to buy my own computer, but I have a friend who'll let me work on hers any time I want." (In the middle of the night? When she's throwing a party? Does she have a recent version of major word-processing software, a late-model fax/modem, and an e-mail account?) And this answer would be almost entirely true. Translators sound like translators because they have experience in the job. The problem with the answer is that it doesn't allow for the novice-to-translator transition: to get translation experience, you have to sound credible enough (professional enough) on the phone for an agency or client to entrust a job to you. How do you do that without translation experience? One solution: enter a translator training program. One of the greatest offerings that such programs provide students is a sense of what it means to be a professional. Unfortunately, this is not always taught in class, and has to be picked up by paying attention to how the teachers talk about the profession, how they present themselves as professionals. Some programs offer internships that smooth the transition into the profession. Even then, however, the individual translator-novice has to make the transition in his or her own head, own speech, own life. Even with guidance from teachers and/or working professionals in the field, at some point the student/intern must begin to present himself or herself as a professional - and that *always* involves a certain amount of pretense:

"Can you e-mail it to us as an .rtf attachment by Friday?"

"Yes, sure, no problem. Maybe even by Thursday."

You've never sent an attachment before, you don't know what .rtf stands for (rich text format), but you've got until Friday to find out. Today, Tuesday, you don't say "What's an attachment?" You promise to

e-mail it to them as an .rtf attachment, and immediately rush out to find someone to teach you how to do it.

"What's your rate?"

"It depends on the difficulty of the text. Could you fax it to me first, so I can look it over? I'll call you right back."

It's your first real job and you suddenly realize you have no idea how much people charge for this work. You've got a half hour or so before the agency or client begins growing impatient, waiting for your phone call; you wait for the fax to arrive and then get on the phone and call a translator you know to ask about rates. When you call back, you sound professional.

Of course, this scenario requires that you know that it is standard practice to fax source texts to translators, and for translators to have a chance to look them over before agreeing to do the job. If you don't know that, you have no way of stalling for time, and have to say, "Uh, well, I don't know. What do you usually pay?" This isn't necessarily a disastrous thing to say; agencies depend on freelancers for their livelihood, and part of that job involves helping new translators get started. Especially if you can translate in a relatively exotic language combination in which it is difficult to find topnotch professionals, the agency may be quite patient with your inexperience. And most agencies — even direct clients — are ethical enough not to quote you some absurdly low rate and thus take advantage of your ignorance. But if your language combination is one of the most common, and they've only called you because their six regular freelancers in that combination are all busy, this is your chance to break in; and sounding like a rank beginner is not an effective way to do that.

So you pretend to be an experienced translator. To put it somewhat simplistically, you become a translator by pretending to be one already. It should be obvious that the more knowledge you have about how the profession works, the easier it will be to pretend successfully; hence the importance of studying the profession, researching it, whether in classrooms or by reading books and articles. And every time you pretend successfully, that very success will give you increased knowledge that will make the "pretense" or abductive leap

easier the next time. Note, however, that the need to "pretend" to be a translator in some sense never really goes away. Even the most experienced translators frequently have to make snap decisions based on inadequate knowledge; no one *ever* knows enough to act with full professional competence in every situation.

The main difference between an experienced translator and a novice may ultimately be, in fact, that the experienced translator has a better sense of when it is all right to admit ignorance — when saying "I don't know, let me check into that," or even "I don't know, what do you think?", is not only acceptable without loss of face, but a sign of professionalism.

**Translate the following sentences paying attention to modality paying special attention to the construction "modal verb + have done" and Infinitival constructions and complexes (in italics):**

1. When father gave me the money and tried to talk me out of the thought of marriage, **I would** not listen.
2. She offended people right and left, made silly mistakes and **wouldn't** let herself be told.
3. "What's happened to sister Agatha?" I asked my nurse when she came in. — "**Can't say,**" — "**Won't say,**" I said. No answer. "**We can as well stay** here for the night." — "**We could.**"
4. "You are so careless. You **might have broken the cup.**"
5. When Mini unleashed her frustration in a rage, demanding an explanation for the way she was being treated, the woman paid no heed, and **might well have been deaf and mute.**
6. **She must not expect** to do two jobs well, to be a good mother and a good novelist.
7. Somebody **had to** be controlled more or less; and I pulled myself together.
8. It was to be expected that something would happen to Sir George. But who **could have guessed** what.
9. I do not claim I can tell a story **as it ought to be told.** I only claim I know how a story **ought to be told,** and I have been almost daily in the company of the most expert story-tellers for many years.

10. “Why do you live in the woods if you belong to the squadron?” the chaplain inquired curiously. “**I have to live in the woods**”, the captain replied crabbily, as though the chaplain **ought** to know.
11. “It’s my fault — it’s my fault!” Doris suddenly sobbed out. “**I shouldn’t have loved you; I oughtn’t to have let you love me.**”
12. Lyn Siddon’s case **should — and must** — increase the gathering momentum for reform.
13. When I was in concentration camp, I resolved that, if I was to live through the horrors of that experience, **I would** never again shed one tear of regret for whatever Fate gave me.
14. When it has seemed that drinking is becoming too much of a habit I have given it up for a few months — **if only** to check that one can. One can.
15. Mrs. June Makin woke early **to find** two burglars carrying her TV set from her home.
16. New steps **to fight** pollution of rivers have been announced in Wales and Scotland.
17. **The boy, believed to have been kidnapped,** came home after missing for two days.
18. The United Nations Food and Agriculture Organization was said **to be concerned** that many countries had been turning **to bread** where it had not previously figured in their diet.
19. I woke one morning **to find myself famous.**
20. Each time the door opened Martin looked round, **only to see** the Mounteneyes enter, then the Puchweins.
21. The light died down **to leave** the room darker than before.
22. Yesterday’s Cabinet was the first of a series which are concentrating on deciding the amount of money **to be allocated** to the various Government departments for the financial year starting in April.
23. When I returned to Berlin, in the autumn of 1932, I duly rang Bernhard up, **only to be told** that he was away, on business, in Hamburg. (*Ch. Isherwood*)
24. She was still I felt my anger leave me, **to be replaced by** an absorbing depression. (*A. Мьтмо*)
25. Dozing in his chair, he woke up, stiff and cold, **to find himself drained dry**, as it were, of every emotion. (*A. Huxley*)

26. Dick burst into the room, **to be received with** a hug which nearly cracked his ribs, as Torpenhow dragged him into the light and spoke of twenty different things in the same breath. (*R. Kipling*)
27. I arrived in town and had a most affecting interview with my mother who only recovered from her swoon at my return **to go into hysterics** at the beautiful shawls I had brought her. (*E. Bulwer-Lytton*)
28. British officials have pronounced the IRA dead before, only **to have it come back to haunt them**. ("*Nsw.*")
29. I once travelled over miles of snow-covered roads in search of an isolated farmhouse only **to be greeted by** a pack of wolfhounds waiting **to devour me** if I opened my car door. ("*IHT*")
30. Since the October War of 1973, Hosni Mubarak has been Anwar Sadat's most loyal follower. For years he sat in obscurity at his President's side, quietly taking notes. Henry Kissinger once assumed he was a junior aide, only **to learn later** that he was the Vice President of Egypt. ("*Nsw.*")
31. Susan sought for something nasty **to say** to Reg. (*A. Wilson*)
32. "That's all right," Wilbourne said. "Two many people have already seen the telegram for it **to be private**." (*W. Faulkner*)
33. I have treasured the painting ever since. For it **to be stolen** from me was an extreme shock as it was of great sentimental value. ("*G.*") also feel tempted **to say** that novelists are the only group of people who should write a column. Their interests are large, if shallow, their habits are sufficiently unreliable for them **to find** something new **to say** quite often, and in most other respects they are more columnistic than the columnists. (*N. Mailer*)
34. Community, church and civic organizations offer opportunities for Americans **to transcend** personal interests in order to see the shining dream of freedom and hope for all America's people become a complete, unabridged reality. ("*IHT*" Jan. 8, 91)
35. You went suddenly after lunch, leaving one of your most offensive letters behind with the butler **to be handed to me** after your departure. (*O. Wilde*)
36. "Oh, she's upset all right," the Judge said with a certain contentment. "But Verena's not a woman **to come down with anything** an aspirin could not fix." (*T. Capote*).

37. The Chairman of Nottingham Trades Council is **to ask** his council **to vigorously protest** that public money is used **to condition** British people **to accept** the idea of war through “almost Goebbels-type propaganda.” (*“VS,” Oct. 81*)
38. Authorities in Germany’s North Rhine-Westphalia state are seeking new uses for the secret bomb shelters built after the Cuban missile crisis. The bunkers, intended for government officials, are air-conditioned and large enough for 120 people **to live in.** (*“IHT,” Jan. 14,93*)
39. From the outside, the squat flat-roofed buildings of Thomas Jefferson High School for Science and Technology are nothing **much to look at.** (*“G.,” Oct. 1,91*)
40. They squat and somehow live on the roofs of their destroyed homes, but in some place there aren’t any roofs **to squat on.** (*“G.,” Sept. 20, 91*)
41. “In any event the system of governance in Europe is going to have **to change to accommodate** the new realities if we are **to keep faith** with our democracies,” one senior EC Commissioner commented in the European parliament in Strasbourg yesterday. (*“G.,” April 8,92*)
42. Driving over she passed by Zapf’s Used Books and was alarmed **to find** a pile of charred rubble where the bookstore only a week ago stood. (*T. Pynchon*)
43. In those days art critics in London with a knowledge of Australian art were hard **to come by.** (*“T.,” May 24,93*)
44. In his forthcoming book “The Intellectuals and the Masses”, John Carley, Professor of English at Oxford, makes a devastating case that throughout this century the intellectual elite — people like Forster, Lawrence, Pound, Virginia Woolf, Wyndham Lewis — entertained such a profound fear and revulsion against the masses that they created a culture **to exclude them.** (*“G.”*)

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Навчальне видання

**Сидорук Галина Іванівна**

# **Основи перекладознавства**

**Методична розробка (англійською мовою)**

Редактор *Василенко Людмила Геннадіївна*  
Коректор *Наследова Тетяна Анатоліївна*  
Комп'ютерна верстка *Василенко Людмила Геннадіївна*  
Дизайн обкладинки *Кутащенко Валерій Сергійович*

Підписано до друку 16.12.09.  
Формат 60 x 84 1/16. Папір офсетний. Гарнітура Newton C.  
Друк офсетний. Обл.видав.арк. 19,27.  
Ум.друк.арк. 17,88. Тираж 300 прим.  
Зам. №

Видавництво «Кондор»  
Свідоцтво ДК № 1157 від 17.12.2002 р.  
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