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I. ТЕОРЕТИЧЕСКИЙ РАЗДЕЛ

1.1 Учебно-методические пособия

1. [Комиссаров В.Н., Коралова А.Л. Практикум по переводу с английского языка на русский: Учеб. пособие для институтов и факультетов иностранных языков – М.: Высш. шк., 1990. – 127 с.](#)
2. [Казакова, Т.А. Практические основы перевода / Т.А. Казакова. – СПб.: Изд. «Союз», 2000. – 320 с.](#)
3. [Яшина Н.К. Практикум по переводу с английского языка на русский: учеб. пособие / Н.К. Яшина. – 2-е изд., стереотип. – М. : ФЛИНТА : Наука, 2012. –72 с.](#)
4. [Рецкер Я.И. Пособие по переводу с английского языка на русский язык. – М.: Просвещение, 1981. – 159 с.](#)

1.2 Курс лекций

LECTURE 1

TRANSLATION AND CROSS-CULTURAL COMMUNICATION: SIMILARITIES AND DIFFERENCES

1. Complexity of the phenomenon of translation.
2. Cross-cultural communication.
3. Translation and cross-cultural communication: are they the same?
4. Cross-cultural competence and translational cross-cultural competence.

1. Complexity of the phenomenon of translation

Translation deals with written communication, while interpreting – with the spoken word. General translation/interpretation is a peculiar type of communication – interlingual communication. In any account of interlingual communication, translation is used as a generic term.

Professionally, however, the term translation is confined to the written, and the term interpretation to the spoken (Newmark, 1991: 35).

Translation is a reasonable way of communicating. The translation process is like a car that needs a good driver to control the steering wheel in the right direction; a translator who knows not only both languages, but also both cultures, i.e., is not only bi-lingual, but also bi-cultural.

The goal of translation is to transform a text in the *Source Language* into a text in the *Target Language*. This means that the message produced by the translator should call forth a reaction from the TL receptor similar to that called forth by the original message from the SL receptor.

The translation should give a complete transcript of the idea of the original *work*. Translation, involving the transposition of thoughts expressed in one language by one social group into the appropriate expression of another group, entails a process of cultural decoding, recoding and encoding.

This process of translation is a 3-dimensional activity involving:

- Text analysis; meaning, register, style, rhetoric etc.
- Translation
- Rearrangement

Psychologically viewed, the translating process includes two mental processes – understanding and verbalization. First, the translator understands the contents of ST, that is, reduces the information it contains to his own mental program, and then he develops this program into TT. The problem is that these mental processes are not directly observable and we do not know much of what that program is and how the reduction and development operations are performed.

We can suggest that the model of translating process is as follows:

1. Translator receives signal I containing message
2. Recognizes
2. Decodes signal I
3. Retrieves message
4. Comprehends message
5. Translator selects code II
6. Encodes message by means of code II
7. Selects channel
8. Transmits signal II containing message.

During translation, a translator intuitively fulfills the following operations:

- deduces the target language elements and rules of equivalent selection and substitution on the basis of observed source text elements;
- builds a model consisting of the target language elements selected for substitution;
- c. verifies the model of the target text against context, situation and background information;
- generates the target text on the basis of the verified model.

Thus, the process of translation may be represented as consisting of three stages: 1) analysis of the source text, situation and background information, 2) synthesis of the translation model, and 3) verification of the model against the source and target context (semantic, grammatical, stylistic), situation, and background information resulting in the generation of the final target text.

Besides, in cross-cultural communication through translation, a message should be sent in a culturally sensitive manner. Otherwise, if culture is not taken into account, translation is less likely to be understood.

Translation is not only a linguistic act; it's also a cultural one, an act of communication across cultures.

People belonging to the same linguistic community are members of a certain type of culture. They share many traditions, habits, ways of doing and saying things. They have much common knowledge about their country, its geography, history, climate, its political, economic, social and cultural institutions, accepted morals, taboos and many other things. All this information is the basis of the communicants' presuppositions, which enable them to produce and to understand messages in their linguistic form.

Effective communication with people of different cultures is especially challenging. Cultures provide people with ways of thinking – ways of seeing, hearing, and interpreting the world. Thus, the same words can mean different things to people from different cultures, even when they talk the "same" language. When the languages are different, and translation has to be used to communicate, the potential for misunderstandings increases.

In other words, *the translated message is transferred not only to another language but also to another culture*. This fact cannot but influence the translating process. In addition to overcome the linguistic barrier the translator has to surmount the cultural barrier, to make sure that the receptors of the target text are provided with the presuppositions required for their access to the message contents.

Thus, translation/interpretation always involves both language and culture simply because the two cannot be separated. Language is culturally embedded: it both expresses and shapes cultural reality, and the meaning of linguistic items can only be understood when considered together with the cultural context in which the linguistic items are used.

2. Cross-cultural communication

Cross-cultural communication is communication between two cultures. Culture is "*the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression*", thus acknowledging that each language group has its own culturally specific features.

Communication is the exchange of ideas, information, etc. between two or more people. In an act of communication there's usually at least one speaker or sender, a message which is transmitted, and a person or persons for whom this message is intended – the receiver (Richards, 1985).

Communication is a process that involves sending and receiving messages. Language and culture are obviously the two dominant factors, which make translation an indispensable and most complicated kind of intellectual activity. When people of different languages are to communicate, they need a common language for understanding each other.

There are often more problems in cross-cultural communication, which happens between people of different cultural backgrounds than in communication between people of the same cultural background. Each participant may interpret the other's speech according to his/her own cultural conventions and expectations. If the cultural conventions of the speaker are widely different, misinterpretations and misunderstandings can easily arise, even result in total breakdown of communication. (Richards, 1985).

Cross-cultural communication, also frequently referred to as intercultural communication, is a field of study that looks at how people from different cultural backgrounds communicate, in similar and different ways among themselves, and how they endeavor to communicate across cultures.

(<http://en.wikipedia.org>)

There are three major types of communication: Verbal or dialog, Non-verbal, and visual.

Dialog or verbal communication is a conversation between two or more entities in which they use their speech organs to convey a message. It has two subcategories: Interpersonal and public speaking.

Nonverbal communication is the process of communicating through sending and receiving wordless messages. Such messages can be communicated through gestures, body language or posture, facial expression, eye contact, object communication such as clothing, and hairstyles, or even architecture or symbols.

Visual communication, as the name suggests, is communication through visual aids. It is the transmission of ideas and information in forms that can be read or looked upon.

Basic Principles of Cross-cultural Communication:

- 1.** Assume differences in a cross-culture situation.

2. Recognize differences within cultures: subordinates from different countries will have different personalities, skills, and problems.

3. Watch your language: Use simple language. Avoid clichés, jargon, and slang until you are communicating with a person who is very fluent in English.

3. Translation and cross-cultural communication: are they the same? Translation as a means of cross-cultural communication

People communicate to transfer information, and translation helps people communicate if they speak different languages.

It is widely accepted that translation is a complex speech-thought process realized by representatives of definite ethnic communities in correspondence with concrete aims of translation.

Two main tasks are realized in the translation process: understanding and reproduction (proper translation).

According to M. Brandes, "*translation is a kind of language mediation where the content of the foreign text (original) is transferred to other language by way of creating a communicatively equivalent text in this language.*"

In L. Barkhudarov's opinion, "*translation is a process of transformation of a speech product in one language into a speech product in another language, the invariable meaning being preserved.*"

G. Toury believes that "translation is kind of activity which inevitably involves at least two languages and two cultural traditions."

It is important to signify that translation analysis of messages embraces the analysis of their cultural aspects without which it is impossible to render them properly.

Taking into account the fact that language is a cultural unit, as well as a powerful means of communication, we can consider that translation is a complex speech-thought process realized at the process of cross-cultural communication.

To prove it we should say that both translation and communication are based on language. The message sent from the speaker to the listener/reader contains a wide array of features such as words, grammar, syntax, idioms, tone of voice, emphasis, speed, emotion, as well as the body language.

The notion of culture is essential to considering the implications for translation. Discussing the problems of correspondence in translation, Nida confers equal importance to both linguistic and cultural differences between the SL and the TL and concludes that "differences between cultures may cause more severe complications for the translator than do differences in language structure" (Nida 1964: 130).

It is well known that parallels in culture often provide a common understanding. The cultural implications for translation are thus of significant importance as well as lexical concerns.

The oral translation or interpretation requires the listener to attend to all of these features, while at the same time constructing an understanding of the speaker's intentions, emotions, politeness, seriousness, character, beliefs, priorities, motivations, and style of communicating. This means that the message produced by the translator should call forth a reaction from the TL receptor similar to that called forth by the original message from the SL receptor.

The goal of communication is to send a message with the intention of informing, inspiring or questioning, to be fully understood by the recipient.

Face to face communication is far more than an exchange of words. Facial expressions, hand gestures, posture, eye contact, even silence... all these are constantly sending messages about our attitudes, our emotions, our status, our relationships.

Translation theory shares a number of concerns with what is commonly called communication theory.

Perhaps the most important observation of communication theorists for translators is the recognition that every act of communication has three dimensions: Speaker (or author), Message, and Audience.

Awareness of this tri-partite character of communication can be very useful for interpreters. Assuming that an act of communication is right now taking place, there are three dimensions to this particular act of communication:

- speaker's intending to communicate;
- actual words used in message;
- understanding of what is said by audience.

When these three dimensions come together, the communication has been efficient.

According to A.D. Schweitzer, "translation can be defined as a unidirectional and two-phase process of interlingual and intercultural communication, where a secondary text (metatext) text is created on the basis of the primary text subjected to purposeful ("translational") analysis, the secondary text replacing the primary one in another language and cultural environment".

Thus, translation is a communication process that involves the transfer of a message from a source language to a target language.

It is a special type of cross-communication intended to convey information between the participants using two different languages. Cross-cultural communication is impossible unless the message is transmitted and is understood by the communicants. However, this understanding can be achieved only if the information contained in the language units corresponds to the background knowledge of the facts mentioned in the message.

Thus, the process of translation creates its specific characteristic. It has to find out the origin of the source text, conditions of understanding of the target language, social status of communicants, linguistic situation, and everything that is a part of the complex notion of cross-cultural communication.

4. Cross-cultural competence and translational cross-cultural competence

Cross-cultural competence refers to the knowledge, skills, and affect/motivation that enable individuals to adapt effectively in cross-cultural environments.

Cross-cultural competence is defined here as an individual capability that contributes to intercultural effectiveness regardless of the particular intersection of cultures. Although some aspects of cognition, behavior, or affect may be particularly relevant in a specific country or region, evidence suggests that a core set of competencies enables adaptation to any culture (Hammer, 1987).

Cross-cultural competence is not an end in itself, but is a set of variables that contribute to intercultural effectiveness. Whereas previous models have tended to emphasize subjective outcomes, by focusing primarily on adjustment, outcomes of interest here include both subjective and objective outcomes.

Translation competence is a complex concept that has been addressed by a number of researchers in the field of Translation Studies. Professional translation as a social practice is

based, framed by a specific culture (competence). The framing culture of this social practice is composed by:

- A professional culture of the translator (language skills, technical knowledge in translation, “general culture”).
- An embedding culture (more general knowledge and values of the social actor/group to which belongs the translator);
- A “personal culture” (knowledge and values characterizing the individual as a “social person”).

Translation competence should help to enhance the following skills and abilities of the translator:

- Recognizing and establishing the structure of the source and target texts;
- Recognizing the texture of the source text and organizing that of the target text (selection of lexical items, syntactic organization, cohesion);
- A detailed understanding of the text forms of particular genres;
- Developing reformulation strategies such as: paraphrasing, summarizing, avoiding calques, and so forth;
- Producing appropriate texts in the target language.

In general, translation competence is the abilities, skills and attitudes needed to carry out an activity successfully and it therefore affects different aspects of the translator's training (and work).

LECTURE 2

TRANSLATION AS PROCESS THAT INVOLVES LOOKING FOR SIMILARITIES BETWEEN LANGUAGE AND CULTURE

1. Cultural implications for translation.
2. The notion of culture in literary translation.
3. Equivalence in cross-cultural translation.
4. Types of equivalence.
5. Handling equivalent-lacking words.

1. Cultural implications for translation

Translation is a kind of activity, which inevitably involves at least two languages and two cultural traditions. And, translators are permanently faced with the problem of how to treat the cultural aspects implicit in a source text (ST) and of finding the most appropriate technique of successfully conveying these aspects in the target language (TL). These problems may vary in scope depending on the cultural and linguistic gap between the two (or more) languages concerned (see Nida 1964:130).

The goal of cross-cultural translation is to achieve equivalence between two different languages. The translated message is transferred not only to another language but also to another culture. This fact cannot but influence the translating process. In addition to overcoming the linguistic barrier the translator has to surmount the cultural barrier, to make sure that the receptors of the target text are provided with the presuppositions required for their access to the message contents (Komissarov).

The first theory regarding cultural translation was introduced by Mounin in 1963 who underlined the importance of the signification of a lexical item claiming that the best

translation is the one which just the cultural items are correctly translated that only if this notion is considered will the translated item fulfill its function correctly.

Eugene A. Nida in 1964 believed that differences between cultures may cause more severe complications for the translator than do differences in language structure. Regarding translation of cultural elements he paid more attention to dynamic equivalence which tries to relate the receptor to modes of behavior relevant within the context of his own culture without insisting that he understand the cultural patterns of the source-language context. According to him this method is more tangible for TL reader.

The cultural implications for translation may take several forms ranging from lexical content and syntax to ideologies and ways of life in a given culture. The translator also has to decide on the importance given to certain cultural aspects and to what extent it is necessary or desirable to translate them into the TL. The aims of the ST will also have implications for translation as well as the intended readership for both the ST and the target text (TT).

Nida and Venuti have proved that translation studies is a much more complex discipline than may first appear, with the translator having to look beyond the text itself to deconstruct on an intra-textual level and decode on a referential level – assessing culture-specific items, idiom and figurative language to achieve an understanding of the source text and embark upon creating a translation which not only transfers what words mean in a given context, but also recreates the impact of the original text within the limits of the translator's own language system.

In 1988 *Peter Newmark* defined culture as "*the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression*", thus acknowledging that each language group has its own culturally specific features. He also introduced '*Cultural word*' which the readership is unlikely to understand and the translation strategies for this kind of concept depend on the particular text-type, requirements of the readership and client and importance of the cultural word in the text.

Peter Newmark also categorized the cultural words as follows:

- 1) Ecology: flora, fauna, hills, winds, plains
- 2) Material Culture: food, clothes, houses and towns, transport
- 3) Social Culture: work and leisure
- 4) Organizations Customs, Activities, Procedures, Concepts:
 - Political and administrative
 - Religious
 - Artistic
- 5) Gestures and Habits

He introduced contextual factors for translation process which include:

- Purpose of text
- Motivation and cultural, technical and linguistic level of readership
- Importance of referent in SL text
- Setting (does recognized translation exist?)
- Recency of word/referent
- Future or referent

Language and culture may be seen as being closely related and both aspects must be considered for translation. When considering the translation of cultural words and notions, *Newmark* proposed two opposing methods: transference and componential analysis. According to him *transference* gives "*local colour*," keeping cultural names and concepts. Although placing the emphasis on culture, meaningful to initiated readers, he claimed this method may

cause problems for the general readership and limit the comprehension of certain aspects. The importance of the translation process in communication led Newmark to propose *componential analysis*, which he described as being "*the most accurate translation procedure, which excludes the culture and highlights the message*".

Newmark also stated the relevance of componential analysis in translation as a flexible but orderly method of bridging the numerous lexical gaps, both linguistic and cultural, between one language and another.

Some strategies introduced by Newmark for dealing with cultural gap: 1)

Naturalization:

A strategy when a SL word is transferred into TL text in its original form.

2) Couplet or triplet and quadruplet:

Is another technique the translator adopts at the time of transferring, naturalizing or calques to avoid any misunderstanding: according to him it is a number of strategies combine together to handle one problem.

3) Neutralization:

Neutralization is a kind of paraphrase at the level of word. If it is at higher level it would be a paraphrase. When the SL item is generalized (neutralized) it is paraphrased with some culture free words.

4) Descriptive and functional equivalent:

In explanation of source language cultural item there is two elements: one is descriptive and another one would be functional. Descriptive equivalent talks about size, color and composition. The functional equivalent talks about the purpose of the SL cultural-specific word.

5) Explanation as footnote:

The translator may wish to give extra information to the TL reader. He would explain this extra information in a footnote. It may come at the bottom of the page, at the end of chapter or at the end of the book.

6) Cultural equivalent:

The SL cultural word is translated by TL cultural word 7)

Compensation:

A technique used when confronting a loss of meaning, sound effect, pragmatic effect or metaphor in one part of a text. The word or concept compensated in other part of the text.

In 2002, regarding cultural translation *Hervey and Higgins* concluded that cultural transposition has a scale of degrees which are toward the choice of features indigenous to target language and culture rather than features which are rooted in source culture. The result here is foreign features reduced in target text and is to some extent naturalized.

The scale here is from is mostly based on *source culture (exoticism)* to the other extreme, which is mostly based on *target culture (cultural transplantation)*: Exoticism – Calque – Cultural Borrowing – Communicative Translation – Cultural Transplantation.

Exoticism

The degree of adaptation is very low here. The translation carries the cultural features and grammar of SL to TL. It is very close to transference.

Calque

Calque includes TL words but in SL structure therefore while it is unidiomatic to target reader but it is familiar.

Cultural Borrowing

It is to transfer the ST expression verbatim into the TT. No adaptation of SL expression into TL forms. After a time they usually become a standard in TL terms. Cultural borrowing is

very frequent in history, legal, social, political texts; for example, “La langue” and “La parole” in linguistics.

Communicative Translation

Communicative translation is usually adopted for culture specific clichés such as idioms, proverbs, fixed expressions, etc. In such cases the translator substitutes SL words with an existing concept in target culture. In cultural substitution the propositional meaning is not the same but it has similar impact on target reader. The literal translation here may sound comic. The degree of using this strategy some times depends on the license which is given to the translator by commissioners and also the purpose of translation.

Cultural Transplantation

The whole text is rewritten in target culture. The TL word is not a literal equivalent but has similar cultural connotations to some extent. It is another type of extreme but toward target culture and the whole concept is transplanted in TL. A normal translation should avoid both exoticism and cultural transplantation.

2. The notion of culture in literary translation

Since the concept of culture is essential to understanding the implications for literary translation and culture-specific items in translation, many translation theorists have dealt with the definition of culture – means of expression" (Newmark 1998: 94). So, each language group has its own culturally specific features.

Schmitt in 1999 maintains that culture is composed of "*everything that a person should know, be able to feel and to do, in order to succeed in behaving and acting in an environment like somebody from this environment*" (Schmitt 1999: 157 cited in Gambier, 2004: 33-4).

The process of transmitting cultural elements through literary translation is a complicated and vital task. Culture is a complex collection of experiences, which condition daily life. It includes history, social structure, religion, traditional customs and everyday usage. Besides cultural translation is sensitive to cultural and linguistic factors and takes different forms.

According to Nida and Taber, cultural translation is "*a translation in which the content of the message is changed to conform to the receptor culture in some way, and/or in which information is introduced which is not linguistically implicit in the original*" (Nida and Taber 1969/1982: 199). The content, that is, the referential meaning of the message with all its implications and the form of the message with all its emotive and stylistic connotations must be reproduced as fully as possible in the translation as they are to evoke a similar response. While the content remains relatively intact, the form, that is, the linguistic signs of the original, may be substituted or replaced by other signs of the TL because of structural differences at all levels. Such substitutions are justified; they are functional and aim at achieving equivalence.

In 1964, Nida lists four basic factors, which make communication possible and, therefore, make possible the translation of a message from one language and culture to another. These are: 1) the similarity of mental processes of all people, 2) similarity of somatic reactions (similar physical responses to emotional stimulus), 3) the range of common cultural experience, and 4) the capacity for adjustment to the behavioral patterns of others (Nida 1964a 53-5).

Therefore, each society will interpret a message in terms of its own culture:

The receptor audience will decode the translation in terms of his own culture and experience, not in terms of the culture and experience of the author and audience of the

original document. The translator then must help the receptor audience understand the content and intent of the source document by translating with both cultures in mind.

When the cultures are similar, there is less difficulty in translating. This is because both languages will probably have terms that more or less equivalent for the various aspects of the culture. When the cultures are very different, it is often difficult to find equivalent lexical items.

Thus, a translator who uses a cultural approach is simply recognizing that each language contains elements derived from its culture, and every text is anchored in a specific culture, and that conventions of text production and reception vary from culture to culture. Awareness of such issues can at times make it more appropriate to think of translation as a process, which occurs between cultures rather than simply between languages.

Most '*cultural words*', according to Newmark, are easy to detect since they are associated with a particular language and can not be literally translated. However, many cultural customs are described in ordinary language, where literal translation would distort the meaning and thus the translation "*may include an appropriate descriptive-functional equivalent*" (Newmark 1988: 95). Newmark also introduced '*cultural word*', which the readership is unlikely to understand and the translation strategies for this kind of concept depend on the particular text-type, requirements of the readership and client and importance of the cultural word in the text (Newmark 1988: 96).

Baker refers to such cultural words and concedes that the SL words may express a concept, which is totally unknown in the target culture. She points out that the concept in question may be "*abstract or concrete, it may relate to a religious belief, a social custom, or even a type of food.*" Baker calls such concepts as '*culturespecific items*' (Baker 1992: 21).

Nord uses the term '*cultureme*' to refer to these culture specific items. He defines cultureme as "a cultural phenomenon that is present in culture X but not present (in the same way) in culture Y" (Nord 1997: 34).

Gambier also refers to such concepts as '*culture-specific references*' and asserts that they connote different aspects of life: Culture-specific references connoting different aspects of everyday life such as education, politics, history, art, institutions, legal systems, units of measurement, place names, foods and drinks, sports and national pastimes, as experienced in different countries and nations of the world. (Gambier 2004: 159)

Considering literature as being the product of the dominant ideology, it is obvious – sign systems can not be understood by everyone, for language is dynamic and apt to change quite rapidly. Furthermore, in most societies literary translation seems to have become so prominent that the very concept of translation tends to be restricted to literary translation in comparison with other types of translation and other texts.

One of the most difficult problems in translating of literary texts that they have in the differences between cultures. People of a given culture look at things from their own perspective. A translator who uses a cultural approach is simply recognizing that each language contains elements derived from its culture that every text anchored in a specific culture, and that conventions of text production and reception vary from culture to culture.

3. Equivalence in cross-cultural translation

When a translator attempts to translate a text from one language (source) to another language (target), s/he should understand and comprehend the source text and then translates it to the target language, the full awareness of the source and target text for finding accurate and appropriate equivalence in rendering of the contents of the text for reader.

While the content remains relatively intact, the form, that is, the linguistic signs of the original, may be substituted or replaced by other signs of the TL because of structural differences at all levels. Such substitutions are justified; they are functional and aim at achieving equivalence. Equivalent texts in the two languages do not have semantically identical signs and grammatical structures and equivalence is not to be confused with identity.

It is widely recognized that equivalent texts in the two languages are not necessarily made up of semantically identical signs and grammatical structures and equivalence should not be confused with identity.

Equivalence is the reproduction of a SL text by TL means. Equivalence is not a constant but a variable quantity and the range of variability is considerable. The degree of equivalence depends on the linguistic means used in the SL texts and on the functional style to which the text belongs.

E.g.:

Early December brought a brief respite when temperatures fell and the ground hardened, but a quick thaw followed.

В начале декабря наступила краткая передышка, температура понизилась, земля замерзла, но потом быстро началась оттепель.

The messages conveyed by the original and the translation are equivalent as every semantic element has been retained although some changes have been made in strict conformity with the standards and usage of the Russian language.

Equivalence may occur at different *linguistic levels*: phonetic, word building, morphological, at word level, at phrase level, at sentence level and finally at text level.

Phonetic Level of Equivalence

The sound form of corresponding English and Russian words seldom coincide, consequently this level of equivalence is not common and is of primary importance only in poetic translation.

Word-building Level of Equivalence

e.g. *irresponsible* – *безответственный*; *unpredictable* – *непредсказуемый*; *counterbalance* – *противовес*, etc. *Morphological Level of Equivalence*

e.g. *The report's proposals were handed to a political committee. Предложения доклада были переданы политическому комитету.*

Equivalence at Word Level

e.g. *She clasped her hands round her handbag. (Agatha Christie). Она крепко сжала в руках свою сумочку.*

Equivalence of Phrase Level

Equivalence at phrase level is of two kinds: a SL word corresponds to a TL phrase (*to negotiate* – *вести переговоры*), a SL phrase corresponds to a TL word (*Hippies are in revolt against an acquisitive society.* – *Хиппи восстают против потребительского общества*).

Equivalence at Sentence Level

It occurs: a) in phraseology – *two is company, three is none* – *третий лишний*;

b) in orders and regulations – *keep off the grass* – *по газону не ходить*.

Equivalence at Text Level

It is usual in the translation of poetry as seen in the translation of William Blake's stanza by S. Marshak.

To see a World in a Grain of Sand,

And a Heaven in a Wild Flower,

Hold Infinity in the palm of your hand,

And Eternity in an hour. (W. Blake, Auguries of Innocence)

*В одно мгновенье видеть вечность,
Огромный мир – в зерне песка,
В единой горсти – бесконечность
И небо – в чашечке цветка.*

The translation made by S. Marshak is regarded as excellent. The text as a unity is reproduced most fully and this conception of unity justifies the change in the order of the lines within the stanza.

A strict observance of equivalence at all levels ensures a similar reaction on the part of the Source and Target language receptors, and it can be achieved by means of functional substitutions.

4. Types of Equivalence

There are various approaches to the types of translation equivalence in the theory of translation. Among them *Komissarov's types of equivalence* and *formal and dynamic equivalence suggested by J. Nida*.

Komissarov's types of translation equivalence

In 1990 in his book "The theory of translation (linguistic aspects)" V.N. Komissarov represented the theory of the levels of equivalence according to which there are five substantial levels with the full equivalence of elements at all five levels:

- the level of the purport of communication;
- the level of identification of situation;
- the level of methods of situation description; □ the level of invariant meaning of syntactic structures;
- the level of words semantics.

The equivalence of translation of the first type is in the preservation of only those parts of the original text, which indicate the common speech function in whole act of communication and represents *the purport of communication*. Moreover, after the reading of the text the response or the reactive action is necessary. Here are some examples:

1. *Maybe there is some chemistry between us that doesn't mix. Бывает, что люди не сходятся характерами.*

2. *That's a pretty thing to say.
Постыдился бы!*

3. *Those evening bells, those evening bells, how many a tale their music tells.
Вечерний звон, вечерний звон, как много дум наводит он.*

Thus, the equivalence in the translations of the first type consists of preserving only the part of the original's content constituting the aim of the communication

To *the second type of equivalence* is peculiar that common parts of the original content and the translated text not only have the same purport of communication but also describes one and the same extralinguistic situation. Communicative function of the text may not be represented in other ways but through situation oriented message.

Some examples follow:

He answered the telephone. Он снял трубку.

You are not fit to be in a boat. Тебя нельзя пускать в лодку.

You see one bear, you have seen them all. Все медведи похожи друг на друга.

Structure and syntax do not always resemble one another, but, in Komissarov's view, here there is an increased equivalence when compared to the first type. However, typically

lexicon and syntax are not comparable, there is not paraphrastic translation, the communicative function is preserved and the situation referred to is the same.

In this third type, there is no lexical or syntactic parallelism, the two structures are not amenable to a simple syntactic transformation, communication aim and situation are unvaried and situation are preserved, while general concepts through which the description of the original's situation is realized are preserved, i.e. the "means of description of the situation" is preserved. The content or sense of the utterance is conveyed by different grammatical and lexical units:

Scrubbing makes me bad-tempered

От мытья полов у меня портится настроение.

The fourth type of equivalence establishes the major semantic and syntactic equivalence between the source and the target messages.

I don't see that I need to convince you.

Не вижу надобности доказывать это вам.

He was standing with his arms crossed and his bare head bent.

Он стоял, сложив руки на груди и опустив непокрытую голову.

He was never tired of old songs.

Старые песни ему никогда не надоюдали.

The fourth type of equivalence presupposes retention in the translation of the four meaningful components of the original: the purport of communication, the identification of the situation, the method of its description, and the invariant meaning of the syntactic structures.

The fifth type of equivalence displays a close parallelism the source and the target messages on all levels of language including stylistic aspect. *Children go to school every morning.*

Дети ходят в школу каждое утро.

Each element of the SL text has a corresponding one in the TL text. But such cases of complete similarity are rather rare.

Formal and Dynamic Equivalence

As the term suggests *formal equivalence* is equivalence at the level of form. Since the focus in formal equivalence is on the form of ST, this is ST-oriented. As Nida says, "*One is concerned that the message in the receptor language should match as closely as possible the different elements in the source language.*"

Dynamic equivalence on the other hand is equivalence, which is not tied down to the ST form, but is much wider. It caters to the receptor's linguistic and cultural needs.

Dynamic equivalence is otherwise called '*pragmatic equivalence*' or '*communicative equivalence*'. Dynamic equivalence is based on what is called '*equivalent effect*' which is achieved when 'the relationship between receptor and message is substantially the same as that which existed between the original receptors and the message' Nida (1964a). Dynamic equivalence which is receptor oriented allows adaptations in grammar, lexicon and cultural information which it considers essential to achieve naturalness in TL. A natural consequence of this is that the '*foreignness*' of the ST is minimized which of course is subject to criticism. Nida also says that to achieve equivalent effect where there is conflict between content and form, '*correspondence in meaning must have priority over correspondence in style.*'

5. Handling equivalent-lacking words

The success of a translation depends on achieving equivalent response. This is one of four requirements of a translation. These four requirements are:

1. making sense
2. conveying the spirit and manner of the original
3. having a natural and easy form of expression
4. producing a similar response

There are cases where it is impossible to achieve equivalent effect or equivalent response, which is clearly one of the irremediable limitations of inter-linguistic translation.

No small number of SL units have no regular equivalents in TL. Equivalent-lacking words are often found among SL names of specific national phenomena, such as the English words "*coroner, condominium, impeachment, baby-sitter*" and the like. However, there are quite a number of "ordinary" words for which TL may have no equivalent lexical units: "*fluid, bidder, conservationist*" etc. The absence of regular equivalents does not imply that the meaning of an equivalent-lacking SL unit can not be rendered in translation or that its translation must be less accurate. The translator coming across an equivalent-lacking word, resorts to occasional equivalents, which can be created in one of the following ways (Komissarov):

1. Using loan-words imitating in TL the form of SL word or word-combination, e.g. *tribalism* – айбализм, *impeachment* – импичмент, *back-bencher* – заднескамеечник, *brain-drain* – утечка мозгов.

As often as not such occasional formations are adopted by the members of TL community and get the status of regular equivalents.

2. Using approximate substitutes that is TL words with similar meaning which is extended to convey additional information (if necessary, with the help of foot notes) e.g. *drugstore* – аптека, *witchhunter* – мракобес, *afternoon* – вечер

The Russian аптека is not exactly a *drugstore* where they also sell such items as *magazines, soft drinks, ice-cream*, ect., but in some cases this approximate equivalent can well be used.

3. Using all kinds of lexical (semantic) transformations modifying the meaning of the SL word, e.g. "*He died of exposure*" may be rendered into Russian as "*Он умер от простуды.*" or "*Он погиб от солнечного удара.*"

4. Using an explanation to convey the meaning of the SL unit, e.g. *landslide* – победа на выборах подавляющим большинством голосов, *brinkmanship* – искусство проведения политики на грани войны etc.

This method is sometimes used in conjunction with the first one when the introduction of a loan-word is followed by a foot-note explaining the meaning of the equivalent-lacking word in ST. After that the translator may freely employ the newly-coined substitute.

The translator most often has to resort to such techniques when he comes across some new-coined words in the source text or deals with names of object or phenomena unknown to the TL community (the so-called "*realia*" – words and expressions for culture-specific material things).

New words are coined in the language to give names to new objects, or phenomena, which become known to the people. This process is going on a considerable scale as shown by the necessity of publishing dictionaries of new words. (See, for example, "The Barnhart Dictionary of New English 1963-1972", London, 1973, with more than 5,000 entries).

With the English vocabulary constantly expanding, no dictionary can catch up with the new arrivals and give a more or less complete list of the new words. Moreover, there are numerous short-lived lexical units created ad hoc by the English-speaking people in the process of oral or written communication.

Such words may never get in common use and will not be registered by the dictionaries but they are well understood by the communicants since they are coined on the familiar structural and semantic models. If someone is ever referred to as a "*Polandologist*", the meaning will be readily understood against such terms as "*Kremlinologist*" or "*Sovietologist*". If a politician is called "*a nuclearist*", the new coinage will obviously mean a supporter of nuclear arms race. "*A zerogrowther*" would be associated with some zero-growth theory or policy and so on.

When new words come into being to denote new objects or phenomena, they naturally cannot have regular equivalents in another language. Such equivalents are developed as the result of extensive contacts between the two nations. Therefore, the translator coming across a new coinage has to interpret its meaning and to choose the appropriate way of rendering it in translation.

Translators may select different ways of translating a new coinage, with several substitutes competing with one another.

Ways to create occasional equivalents and to render equivalent-lacking units are:

1) using long words – imitating in target language the forms of the SL word or word combinations. By this technique we understand using transcription of transliteration exclusively.

2) by transcription of transliteration and explication of their genuine nationally specific meaning.

3) using a descriptive explanation to convey the meaning of the ST unit.

4) by translating componential parts and additional explanation of units of the nationally-bound lexicon.

5) using appropriate substitutes or semantic analogy, i.e. words with similar meaning, which is extended to convey information.

6) by ways of word for word translation.

7) using all kinds of lexical transformation modifying the meaning of a SL word.

There are the following types of rendering equivalent-lacking units:

1) Zero translation – when meaning of grammatical unit is not rendered in the translation since it is practically identical to the meaning of some other units and can be safely left out.

2) Approximate translation – when the translator makes use of a TL form, equivalent to the equivalent-lacking source language unit.

3) Transformational translation – when the translator resorts to one of the grammatical transformations.

LECTURE 3

LITERARY AND INFORMATIVE TRANSLATION IN CROSSCULTURAL COMMUNICATION

1. Differences between literary and informative translation.

2. Subdivisions of literary translation.

3. Subdivisions of informative translation:

3.1 The main characteristics of translations dealing with technical translation.

3.2 The main characteristics of translations dealing with newspaper, diplomatic and other official materials.

1. Differences between literary and informative translation

V.N. Komissarov takes into consideration that though the basic characteristics of translation can be observed in all translation events, different types of translation can be singled out depending on the predominant communicative function of the source text or the form of speech involved in the translation process. Thus we can distinguish between literary and informative translation, on the one hand, and between written and oral translation (or interpretation), on the other hand.

Literary translation deals with literary texts, i.e. works of fiction or poetry whose main function is to make an emotional or aesthetic impression upon the reader. Their communicative value depends, first and foremost, on their artistic quality and the translator's primary task is to reproduce this quality in translation.

Except knowledge of a foreign language, the translator should know the native language in perfection and to be the master of an epistolary genre. Often translations are performed by different writers and though, they are not freely speak foreign language, their translations turn out competent, beautiful and easy-to-read.

Specific complexity for literary translation is carried by the settled expressions, proverbs, phraseological units and idiomatic turns. In its works writers often use such technique, and without its knowledge translation is almost impossible. Literary translation is a type of translation, which is distinguished from translation in general. A literary translation must reflect the imaginative, intellectual and intuitive writing of the author. In fact, literature is distinguished by its aesthetics. The characteristics of literary translations:

- expressive
- connotative
- symbolic
- focusing on both form and content
- subjective
- allowing multiple interpretation
- timeless and universal
- using special devices to 'heighten' communicative effect
- tendency to deviate from the language norms

Moreover, literary translations must reflect all the literary features of the source text such as sound effects, morphophonemic selection of words, figures of speech ...etc.

Informative translation is rendering into the target language non-literary texts, the main purpose of which is to convey a certain amount of ideas, to inform the reader.

Informative translation is translation of texts with the basic function of reporting any data, information transfer; thus, the artistic or aesthetic effect on the reader is excluded Informative translation is based on translation of lexical and grammatical features of scientific-technical materials and, first of all, terminology and special vocabulary in scientific-technical style.

T.A. Kazakova distinguishes the following features of scientific-technical texts:

- 1) use of scientific and technical terminology and so-called special vocabulary;
- 2) words and word-combinations, which do not possess the property of a term to identify concepts and objects in a certain area, but are used almost exclusively in the given sphere of communication, selected by the narrow circle of experts, habitual for them, allowing them not to think about the way of thought expression and to concentrate on the subject matter;

3) prevalence of clichés;

4) not only terminological and special vocabulary is used in scientific and technical materials; there are a lot of general words used in any functional style. While translating such lexical units the translator of scientific-technical literature faces with the same difficulties and applies the same techniques to their overcoming as translators working in other areas.

It also deals with the style of business documents and language characteristics. The specific terminology and phraseology prevail, and the characteristic feature is the academism of means of expression which accelerates the process of phraseological units formation, which are typical for this style. Academism of means of expression underlies other feature of English official documents, i.e. presence of a significant amount of archaic words and expressions.

Hence, translation of texts on construction may be referred to the second type of translation according to the genre-and-style classification.

In informative translation, subtypes of translation differ on the basis of the subject matter of the texts translated and belong to various functional styles of the source language.

Thus, functional-stylistic features of original texts define the special features of such texts translation. However, if the source text is of some length, its translation can be listed as literary or informative only as an approximation.

2. Subdivisions of literary translation

V.N. Komissarov considers that literary works are known to fall into a number of genres. Literary translations may be subdivided in the same way, as each genre calls for a specific arrangement and makes use of specific artistic means to impress the reader.

Translators of prose, poetry or drama have their own problems. Each of these forms of literary activities comprises a number of subgenres and the translator may specialize in one or some of them in accordance with his talents and experience. The particular tasks inherent in the translation of literary works of each genre are more literary than linguistic.

Prose is derived from a Latin root word, *prosa*, that means "straightforward" (other scholars argue that the root for "prose" is *pro-versa oratio*, which means "straightforward discourse." Prose is generally defined as direct, common language presented in a straightforward manner. A victim of identity by negation, prose is frequently defined as "that which is not poetry." Prose demonstrates purposeful grammatic design in that it is constructed strategically by the author to create specific meaning. Prose also contains plot and the attendant narrative structures of plot. In most cultures, prose narrative tends to appear after a culture has developed verse. Prose genres are many and varied, ranging from science fiction to romance. The major generic divisions of prose are:

- *novel* – A lengthy fictional prose narrative.
- *novella* – A fictional prose narrative ranging from 50 to 100 pages, most common in science fiction and detective fiction.
- *short story* – a brief fictional prose narrative.
- *anecdote* – A very brief account of some interesting, usually humorous, event.

Poetry, from the Greek *poiesis* which means "doer" or "creator," is a catch-all term that is applied to any form of rhythmical or metrical composition. While poetry is considered to be a subset of verse (and also considered to be superior to verse) both are rhythmical/metrical. What distinguishes poetry from verse is its "imaginative quality, intricate structure, serious or lofty subject matter, or noble purpose." Most culture's first serious literary works are poetry (In Western tradition, we need look only as far as Homer and Hesiod). The purposes of poetry are said to include:

- A didactic purpose, meaning that it aims to instruct the reader.
- Unique insight that is not available in other genres. □ To provide pleasure to the reader.
- To uplift the reader to some higher insight or meaning.
- The great challenge to the translator is to combine the maximum equivalence and the high literary merit.

Drama is simply a work that is written to be performed on stage by actors.

The translator of a belles-lettres text is expected to make a careful study of the literary trend the text belongs to, the other works of the same author, the peculiarities of his individual style and manner and so on. This involves both linguistic considerations and skill in literary criticism.

All these subdivisions of literary translation are rather expressive and figurative. Thus, translators must be a scholars and a talented writers or poets and be able to deal with implicit information expressed with the help of stylistic devices: lexical and syntactical.

There are many lexical stylistic devices in English literature, such as *idioms, allusion, slang, metaphor, euphemism, metonymy*, and etc.

They are the essence of a literature language and they are good ways for people to express their minds.

They are also an important part of the culture of a society. Not only are they easily-understood, allegoric, and highly-precise, but also they give people edification.

Idioms are set phrases and short sentences, which are peculiar to the language in question and stepped in the national and regional culture and ideas, thus being colorful, forcible and thought-provoking. Strictly speaking, idioms are expressions that are not readily understandable from their literal meanings of individual constituents. They made the sentence sound more novel and impressive.

Allusions are mainly derived from legends, fairy tales, and literature works. They usually bear rich cultural information of a nation.

E.g. *Censorship of films and videos is becoming draconian in the 1990s. (ibid)*

The word *draconian* in example is got from *Draconia*. *Draconia* is a legislator in ancient Greece, who has made a lot of cruel or even ferocious laws during her lifetime. So then, people use the word “draconian” to tell the meaning of being cruel or ferocious.

Slang is a kind of very informal language that includes new and sometimes rude words, especially words used only by particular groups of people. (Longman

Dictionary of Contemporary English, 1995)

Metaphor

According to some certain words, different cultural background will lead to different associations. So, the use of metaphor too, shows us the obvious culture of a society. For example, we often can see in America’s newspapers like, *hawk (the hard-liners), dove (the moderates), lame duck (an official whose office period will soon end), fat cat (main donators for the political election campaigns), donkey (the Democratic Party), elephant (the Republican Party), mole (long period lurking spies), coon (a disparaging name for the black)* etc.

Euphemism

Euphemism is a polite word or expression that you use instead of a more direct one to avoid shocking or upsetting someone. (Longman Dictionary of Contemporary English, 1995) Euphemism can also reflect the features of a society’s culture. There are common examples, such as, *adult film (pornographic film), inner city (slum), industrial dispute/action (strike), military involvement (invasion)*, etc.

Metonymical words

Metonymy refers to words in which the name of one thing is used for that of another associated with it. As it can help to avoid dull repeating and save space, and can strengthen the vividness of a language, it is widely used in English newspapers and magazines. For example, *Pentagon* (*United States Department of Defense*), *Hollywood* (*American film industry*), *Wall Street* (*New York stock market*), etc.

Words with semantic vacancy

Some culture-loaded English words have no correspondences in Russian. For example, Brampton cocktail, which is actually a painkiller for the people who are suffering from a cancer, and it got its name from the Brampton Thorax Hospital, London where it was firstly used.

Translating literature certain adjustments should be made for choosing translating methods.

The ways of translating English stylistic devices by means of:

- *Literal translation*

The culture information loaded by the words is usually a reflection of the culture heritage and psychological tendency of a nation. Literal translation can preserve this culture information, and it is good for the intercultural communication between the English-speaking countries and China. Moreover, it can enlarge the vocabulary of the target language. For example, hot dog; olive branch; an eye for an eye, a tooth for a tooth.

In the using of rhetoric literal translation can help to preserve the compared meaning, to show the style of the source article, and to reappear the meaning and the spirit of the source language.

e.g. *The death of Princess of Wales unleashed outpourings of newly-coined honorifics, for instance "a present-day Cinderella whose clock struck midnight all too soon."*

Princess of Wales refers to Diana. Here the reporter compares the love story between Diana and Prince

- *Substitution*

Substitution means, in the translation of some English idioms, in order to preserve the meaning of the source article, a constituent may be replaced by a word with different concept meaning but same cultural connotation (Wang Lei, 2003). Such as, *to laugh off one's head; some prefer turnips and others pears; he cries wine and sells vinegar.*

- *Addition*

In order to preserve the cultural information of the source article, we can add some proper words for explanation to the translated script when we do translating on the base of literal translation if with only the literal translation it could not let the target readers understand what the translated script says fully.

e.g. *The bubble has burst for the generation that expected to inherit the "Pacific Century"*

The "Pacific Century" refers to the 19th century, when the Americans rushed to the west coast from the east coast, that is, the century when the Americans went to develop the western part of their country.

- *Paraphrasing*

There are some strong culture-loaded words in English, which can't convey precisely their cultural information they have just by the means of literal translation. Or if we use substitution, it might impose the culture of the target language on that of the source language. Adding too much explanatory words is no more than only explanation. Then, we can use paraphrasing, that is, we take the words with little cultural background in the target language to

convey the information by the source article. However, this method would more or less lead to the information loss during the process of translating, but it is inevitable.

3. Subdivisions of informative translation

A number of subdivisions can be also suggested for informative translations, though the principles of classification here are somewhat different. Here we may single out translations of scientific and technical texts, of newspaper materials, of official papers and some other types of texts such as public speeches, political and propaganda materials, advertisements, etc., which are, so to speak, intermediate, in that there is a certain balance between the expressive and referential functions, between reasoning and emotional appeal.

Translation of scientific and technical materials has a most important role to play in our age of the revolutionary technical progress. There is hardly a translator or an interpreter today who has not to deal with technical matters. Even the "purely" literary translator often comes across highly technical stuff in works of fiction or even in poetry. An in-depth theoretical study of the specific features of technical translation is an urgent task of translation linguistics while training of technical translators is a major practical problem.

Technical translation is a type of specialized translation involving the translation of documents produced by technical writers (owner's manuals, user guides, etc.), or more specifically, texts which relate to technological subject areas or texts which deal with the practical application of scientific and technological information. While the presence of specialized terminology is a feature of technical texts, specialized terminology alone is not sufficient for classifying a text as "technical" since numerous disciplines and subjects, which are not "technical" possess what can be regarded as specialized terminology.

Technical translation covers the translation of many kinds of specialized texts and requires a high level of subject knowledge and mastery of the relevant terminology and writing conventions.

In addition to making texts with technical jargon accessible for a wider ranging audience, technical translation also involves linguistic features of translating technological texts from one language to another.

Translation as a whole is a balance of art and science influenced by both theory and practice. Having knowledge of both the linguistic features as well as the aesthetic features of translation applies directly to the field of technical translation.

One of the particular complexities of translating technical literature is the abundance of specialist terms. A word used in a technical text may have many meanings, and selecting the correct one may require adequate understanding of the context. To render such words accurately and precisely, a professional translator needs to use specialist dictionaries and reference manuals and draw on information from reputable sources on the Internet.

In technical translation, the main goal is to identify the situation described in the original. The predominance of the referential function is a great challenge to the translator who must have a good command of the technical terms and a sufficient understanding of the subject matter to be able to give an adequate description of the situation even if this is not fully achieved in the original. The technical translator is also expected to observe the stylistic requirements of scientific and technical materials to make text acceptable to the specialist.

Some types of texts can be identified not so much by their positive distinctive features as by the difference in their functional characteristics in the two languages. English newspaper reports differ greatly from their Russian counterparts due to the frequent use of colloquial, slang and vulgar elements, various paraphrases, eye-catching headlines, etc.

According to Komissarov there is a separate type of translation – *informative translation dealing with newspapers and official diplomatic papers*.

Diplomatic translation is carried out within diplomatic missions, embassies or consulates. In certain aspects, we could relate this type of translation to that carried out within international bodies, in terms of the type of texts translated and the conventions established. That makes the translator very particular about every little meaningful element of the original, which he scrupulously reproduces in his translation. This scrupulous imitation of the original results sometimes in the translator more readily erring in literality than risking to leave out even an insignificant element of the original contents. It is important to outline some of the terms and concepts common to the diplomatic context. Firstly, it must be said that a very strict hierarchy governs the diplomatic world.

It is important to know the different levels within the diplomatic strata, since each level deals with different aspects and has a different approach:

Ambassador: Also called *Head of Mission* or by the acronym, *HOM*. He/she occupies the highest level within a diplomatic career, and is the head of a diplomatic mission or embassy. There are different types of ambassadors: "career" Ambassador, politically appointed Ambassador, ad hoc Ambassador, extraordinary Ambassador (called *Ambassador at large*), and permanent representative. In Vatican diplomacy, the ambassador is called *Nuncio*. In countries with a Catholic tradition, the Nuncio is normally considered, for courtesy reasons, the "*Dean of the Diplomatic Corps*". If this is not the case, he is called *Pro-Nuncio*. Embassies are located in the capital of the host country. An embassy can also have "*accredited countries*", that is, a given embassy in a given country may also be in charge of several surrounding countries, to which it is accredited.

Counsellor: Second in command in a diplomatic mission. He/she represents and substitutes, in his/her absence, the ambassador. In Vatican diplomacy this figure is called *Auditor*. When he/she is the acting ambassador, in the absence of the ambassador, he/she signs official documents as *Chargé d'Affaires a.i.* [ad interim].

Secretary: Category immediately under that of Counsellor. There can be several subcategories: *First, Second, Third Secretary*. He/she is directly above the *Attaché*. However, in some instances titles can be combined, i.e. the *First Secretary* can be

Consul at the same time, or the *Third Secretary* also be the *Cultural Attaché*.

Consul: Hierarchically situated below the Secretary, his/her diplomatic and administrative functions are basically consular affairs. He/she can be a "career" diplomat or an *Honorary Consul* (designated for his/her personal merits or profile, he/she does not need to be a national of the country he/she represents). In certain English-speaking diplomatic missions, the Consul is also called due to the functions they perform as administrative managers of the offices, *SAO (Senior Administrative Officer / Chancellor / Viceconsul)*. Consular offices can be located within the Embassy or be in a different location in the same city. Each country has different criteria for the establishment of consulates, consular offices or Honorary Consulates in other towns, according to its own interests.

Attaché: They can be diplomatic civil servants or of a lower category, in charge of a particular military, political, cultural or economic field, perhaps the most popular ones being the Military, the Cultural and the Commercial attachés. Certain countries also place attachés within their diplomatic missions and embassies whose real duties they do not wish to disclose. As in the case of the consuls, there can also be *Honorary Attachés*.

Thus, official diplomatic papers are important documents every word of which must be carefully chosen as a matter of principle. That makes the translator very particular about every little meaningful element of the original, which s/he scrupulously reproduces in his translation.

This scrupulous imitation of the original results sometimes in the translator more readily erring in literality than risking to leave out even an insignificant element of the original content.

Journalistic (or publicistic) texts dealing with social or political matters are sometimes singled out among other informative materials because they may feature elements more commonly used in literary text (*metaphors, similes and other stylistic devices*) which cannot but influence the translator's strategy. More often, however, they are regarded as a kind of newspaper materials (periodicals). Newspaper texts contain a huge ratio of culture-specific characteristics.

Besides historical series of papers constitutes a huge hypertext to which today's newspaper makes free reference. Often even cultural coordinates are implied, because a newspaper's reader, implicitly, belongs to an identifiable culture, extending over a necessary time and place (of course an exception is represented by readers of newspapers in an archive, perusing stories written in an earlier time frame).

Thus, translators should know all the peculiarities of informative texts and understand at least their connotative values in order to translate or interpret them efficiently. These values include such entries as: pragmatic (directed at the perlocutionary effect of utterance), associative (connected, through individual psychological or linguistic associations, with related and nonrelated notions), ideological, or conceptual (revealing political, social, ideological preferences of the user), evaluative (stating the value of the indicated notion), emotive (revealing the emotional layer of cognition and perception), expressive (aiming at creating the image of the object in question), stylistic (indicating "the register", or the situation of the communication).

LECTURE 4

IDIOMATIC EXPRESSIONS AND CULTURE-LOADED WORDS IN ENGLISH

1. The role of idiomatic expressions and culture-loaded words in crosscultural communication.
2. Five aspects of idiomatic meaning: the idiom's figurative meaning, its literal sense, its emotive character, stylistic register and national colouring.
3. Adequate identification, understanding and methods for translating idioms and culture-loaded words.
4. Handling idiomatic expressions and culture-loaded words.

1. The role of idiomatic expressions and culture-loaded words in cross-cultural communication

As we know, people of different languages have their unique cultures. Because of cultural differences, misunderstandings may often arise when people with different cultural backgrounds communicate, although the language used in communication may be faultless. The same words or expressions may not mean the same things to different peoples.

Because of cultural differences, a serious question may cause amusement or laughter; a harmless statement may cause displeasure or anger. Because of cultural differences, jokes by a native English speaker may be received with blank faces and stony silence in non-English speaking countries. Yet the same stories in the speaker's own country would leave the audiences holding their sides with laughter. As we know, the impact of culture on language of lexis, and the other is in the organizational structure of discourse.

Lexical cultural items: Lexis includes two classes: single words and phrases (idioms, proverbs and sayings, etc.).

As lexis is a carrier of cultural information, a variety of cultural features are manifested in a given language vocabulary. Some lexical meanings, under the influence of different political systems, customs and habits, as well as religions, are reflected differently in their connotations. For instance, the roles of cultural factors involved in metaphors, euphemisms and proper names are outstanding.

The most important contents reflected in lexical culture are the following:

1) the unique things and concepts in the culture of a people entailed in lexis (*перестройка*);

2) the words that have the same references or denotations in different languages may have different connotations (e.g. *boarding school, интернат*);

3) the meanings of words are not equivalent in cultural connotations (e.g.);

4) the same phenomena in different cultures are manifested by different words and meanings, according to the classification of mentality (e.g. *kinship addressing*);

5) culturally-loaded idiomatic expressions, such as set phrases, proverbs and sayings.

On rare occasions the lexical meaning of idiomatically bound expressions can coincide with their direct, i.e., not transferred meaning, which facilitates their understanding as in the examples like: to make way; to die a dog's death; to receive a hero's welcome; wait a minute/a moment; to tell (you) the truth; to dust one's coat/jacket. The selection of the most fitting variant for the passage under translation should be based not only on the semantic proximity of the idioms but also on the similarity in their picturesqueness and expressiveness.

There are some international idiomatic substitutes, therefore, always differ considerably by their picturesqueness, expressiveness and their lexical meaning. They are only semantically analogous, which may sometimes lack absolute identity in the source language and in the target language (*to cross the Styx – умереть; to drop from the clouds – свалиться как снег на голову; neither fish nor flesh – ни рыба ни мясо*).

2. Five aspects of idiomatic meaning: the idiom's figurative meaning, its literal sense, its emotive character, stylistic register and national colouring

One of the most important aspects of language is idioms. They are frequently used in a wide variety of situations, from friendly conversations to more formal conversations and written contexts. Hornby (1995: 589) mentions that an idiom is a phrase or sentence whose meaning is not clear from the meaning of its individual words and which must be learnt as a whole unit, for instance, the idiom *spill the beans* means to reveal secret information, especially without intending to do so.

An idiom can be in the form of phrase, clause or sentence.

In addition, the source and the target cultures have a great influence on the comprehensibility as well as the translatability of idioms. Hence, better understanding and using idioms needs both knowing their historical background and familiarity with both the source and the target cultures, and having a clear idea about their different situational context.

Translation difficulties arise because of idiom's semantics, which are a complex entity and there are five aspects of its meaning that will influence the translator's choice of an equivalent in the target language:

- figurative meaning (the basic element of the idiom's semantics): "*red tape*" (*bureaucracy*)
- literal sense: "*Red tape*" – «*красный скотч*»

- emotive character: can be positive ("*to kill two birds with one stone*"), negative ("*to find a mare's nest*" (= mistake)) or neutral ("*Rome was not built in a day*")
- stylistic register: they may be bookish ("*to show one's true colours*") or colloquial ("*to be a pain in the neck*")
- national colouring (include some words which mark it as the product of a certain nation) Eg. "*to set the Thames on fire*" and "*to carry coals to Newcastle*".

The translation of idioms takes us a stage further in considering the question of meaning and translation, for idioms, like puns, are culture bound. When two languages have corresponding idiomatic expressions that render the idea of prevarication, and so in the process of interlingual translation one idiom is substituted for another. That substitution is made not on the basis of the linguistic elements in the phrase, nor on the basis of a corresponding or similar image contained in the phrase, but on the function of the idiom. The SL phrase is replaced by a TL phrase that serves the same purpose in the TL culture, and the process involves the substitution of SL sign for TL sign.

There are two cases, in which an idiom can be easily misinterpreted if one is not already familiar with it.

Some idioms are '*misleading*'; they seem transparent because they offer a reasonable literal interpretation and their idiomatic meanings are not necessarily signaled in the surrounding text. A large number of idioms in English, and probably all languages, have both a literal and an idiomatic meaning, for *take someone for a ride* ('*deceive or cheat someone in some way*'). Such idioms lend themselves easily to manipulation by speakers and writers who will sometimes play on both their literal and idiomatic meanings. In this case, a translator who is not familiar with the idiom in question may easily accept the literal interpretation and miss the play on idiom.

An idiom in the source language may have a very close counterpart in the target language, which looks similar on the surface but has a totally or partially different meaning. For example, the idiomatic question: *Has the cat had/got your tongue?* is used in English to urge someone to answer a question or contribute to a conversation (*Did you swallow your tongue?*), particularly when their failure to do so becomes annoying. Instances of superficially identical or similar idioms, which have different meanings in the source and target languages lay easy traps for the unwary translator who is not familiar with the source-language idiom and who may be tempted simply to impose a target-language interpretation on it.

Idioms form collocations with other items in the text as single units and enter into lexical sets, which are different from those of their individual words. Take, for instance, the idiom *to have cold feet*. *Cold* as a separate item may collocate with words like *weather, winter, feel, or country*. *Feet* on its own will perhaps collocate with *socks, chilblain, smelly, etc.* however, *having cold feet* (*lack confidence, be afraid of doing*) in its idiomatic use, has nothing necessarily to do with *winter, feet, or chilblains* and will therefore generally be used with a different set of collocates.

3. Adequate identification, understanding and methods for translating idioms and culture-loaded words

There are some additional factors, which complicate the task of adequate identification, understanding and translation of idioms (Komissarov):

- 1) an English idiom can be mistaken for a free word combination, especially if its literal sense is not "exotic" (*to have butterflies in one's stomach*) but rather trivial (*to measure one's length, to let one's hair down.*);

2) a SL idiom may be identical in form to a TL idiom but have a different figurative meaning. Thus, the English “*to led smb. by the nose*” implies a total domination of one person by the other (cf. the Russian “*водить за нос*”) and “*to stretch one’s legs*” means *to take a stroll* (cf. the Russian “*протянуть ноги*”);

3) an English idiom can be wrongly interpreted due to its association with a similar, if not identical TL unit. For instance, “*to pull the devil by the tail*”, that is to be in trouble, may be misunderstood by the translator under the influence of the Russian idioms “*держатъ бога за бороду*” or “*поймать за хвост жар-птицу*”;

4) a wrong interpretation of a SL idiom may be caused by another SL idiom similar in form and different in meaning. Cf. “*to make good time*” and “*to have a good time*”;

5) an English idiom may have a broader range of application than its TL counterpart apparently identical in form and meaning. For instance, the English “*to get out of hand*” is equivalent to the Russian “*отбиться от рук*” and the latter is often used to translate it

The children got out of hand while their parents were away В
отсутствии родителей дети совсем отбились от рук.

But the English idiom can be used whenever somebody or something gets out of control while the Russian idiom has more restricted usage:

What caused the meeting to get out of hand? Почему собрание прошло так неорганизованно?

Apart from the kinds of idiomatic expressions singled out on the foregoing pages, there exists in each language a specific national layer of idiomatic/phraseological expressions comprising also proverbs and sayings, which are formed on the basis of images pertaining solely to a concrete national language. Such idioms are first of all distinguished by their picturesqueness, their expressiveness and lexical meaning of their own. Due to their national particularity, these idioms/phraseologisms can not and do not have traditionally established literary variants in the target language.

As a result, their structural form and wording in different translations may often lack absolute identity. In their rough/interlinear or word-for-word variants which they mostly lose their aphoristic/idiomatic nature and thus are often subject to literary perfection: *the moon is not seen when the sun shines; it is a great victory that comes without blood.*

4. Handling idiomatic expressions and culture-loaded words

A faithful translation of idiomatic expressions depends upon some factors the main of which are as follows (Komissarov):

1) whether the idiomatic expression in the source language and in the target language is of the same/different source of origin;

2) whether the idiomatic expression has in the target language only one, more than one or all componental images in common;

3) whether the componental images, when translated, are perceived by the target language speakers;

4) whether the structural form of the idiomatic expressions can be retained in the target language without any transformations;

5) whether there exists a similar in sense idiomatic expression in the target language, etc.

All these and some other factors should not be neglected when translating idiomatic/phraseological expressions from and into English. In fact, here exists a regular

interdependence between the lexical meaning, the origin, the picturesqueness and the expressiveness of idioms on the one hand and the method of their translating on the other.

There are four typical methods to handle a SL idiom in the translating process:

1) the translator can make use of a TL idiom which is identical to the SL idiom in all five aspects of its semantics, e.g. “*to pull chestnuts out of the fire for smb.*” – *тащить каштаны из огня для кого-л.*

2) the SL idiom can be translated by a TL idiom which has the same figurative meaning, preserves the same emotive and stylistic characteristics but on a different image, that is, has a different literal meaning, e.g. “*make hay while the sun shines*” – *куй железо, пока горячо;*

3) the SL idiom can be translated by reproducing its form word-for-word in TL, e.g. “*People who live in glass houses should not throw stones.*” – *Люди, живущие в стеклянных домах, не должны бросать камни;*

4) instead of translating the SL idiom, the translator may try to clarify its figurative meaning, so as to preserve at least the main element of its semantics.

Selecting the appropriate method of translation the translator should take into account the following considerations:

1) Translating the SL idiom by an identical TL (using an idiom of similar meaning and form) *is obviously, the best way out.*

However, the list of such direct equivalents is rather limited. The translator has a good chance of finding the appropriate TL idiom if the SL idiom, is, so to speak, international, that is, if it originated in some other language, say Latin or Greek, and was later borrowed by both SL and TL: the English “*Achilles’ heel*” and the Russian “*Ахиллесова пята*”. J

Equivalent idioms may be borrowed in more recent periods, too, e.g. “*the game is not worth the candle*” – *игра не стоит свеч* (both borrowed from French). Even if the translator has managed to find an equivalent idiom in TL he may not be able to use it in his translation because of a difference in connotation.

For example, the English “*to save one’s skin*” can be replaced with the Russian “*спасти свою шкуру*” when its meaning is negative. But it may also have a positive connotation, which its Russian counterpart has not and then the translator will have to look for another way:

Betty saved Tim’s skin by typing his report for him.

Бетти выручила Тима, напечатав за него доклад.

2) Using an idiom with the same figurative meaning but a different literal meaning

Whenever the translator fails to find an identical TL idiom he should start looking for an expression with the same figurative meaning but a different literal meaning. Here the change in the literal meaning of the idiom doesn’t detract much from its effect. Two additional factors, however, should be taken into consideration. *First*, here again the translator should take care to preserve the original emotional or stylistic characteristics.

So, the English “*Jack of all trades*” and the Russian “*мастер на все руки*” both refer to *a person who may turn his hand to anything.*

However, the Russian idiom should not be used to translate the English idiom, as they are quite different emotionally. In English “*Jack of all trades*” is critical, for he is “*master of none*” – *someone who is skilled at a great deal of tasks, usually in the same field, but who lacks sufficient skill in any one specific area.*

However, the phrase is usually used in conjunction with a negative connotation on a positive phrase, while the Russian saying implies that the man can do many different things well.

Second, this method of translation should not be used, if the TL idiom is distinctly nationally marked. As a rule, the translation is presumed to represent what has been said by the foreign author of ST and is not expected to use definitely Russian idioms such as, for instance, “ездить в Тулу со своим самоваром”.

3) A word-for-word translation of the SL idiom is not possible unless the Russian reader will be able to deduce its figurative meaning. Therefore, a calque of the

English idiom “*a skeleton in the cupboard*” will be counterproductive, while “*to put the cart before the horse*” can be well rendered as “*ставить телегу впереди лошади*”.

4) Translation by paraphrase

When it seems inappropriate to use idiomatic language in the target text because of differences in stylistic preferences of the source and target languages. Obviously, an explication cannot reproduce the semantics of the SL idiom, and in such case, it should be explained with the help of *a better alternative*: “*to cut off with a shilling*” and “*лишить наследства*” or “*to dine with Duke Humphrey*” and “*остаться без обеда*”.

5) Translation by omission. As with single words, an idiom may sometimes be omitted altogether in the target text. This may be because it has no close match in the target language, its meaning cannot be easily paraphrased, or for stylistic reasons.

LECTURE 5

COLLOCATIONS RESTRICTING

1. Cultural boundness of restricted collocations.
2. The first group of problems based on the broader semantic relationships between the attribute and the noun.
3. The second group of problems resulting from the difficulties in handling multi-member attributive structures.

1. Cultural Boundness of Restricted Collocations

In English, as in other languages, there are many fixed, identifiable, nonidiomatic phrases and constructions. Such groups of words are called *recurrent combinations*, *fixed combinations*, or *collocations*.

Collocations are in effect partly or fully fixed expressions that become established through repeated context-dependent use. Such terms as '*crystal clear*', '*middle management*', '*nuclear family*', and '*cosmetic surgery*' are examples of collocated pairs of words.

The term '*collocation*' has its origin in the Latin verb '*collocare*' which means 'to set in order/to arrange'. This term was first introduced by Firth [1957] to define a combination of words associated with each other, for example *to take a photo*

'Collocations' are usually described as "sequences of lexical items which habitually co-occur [i.e. occur together]" (Cruse 1986:40). Examples of English collocations are: '*thick eyebrows*', '*sour milk*', '*to collect stamps*', '*to commit suicide*', '*to reject a proposal*'.

Firth considered that meaning by collocation is lexical meaning "at the syntagmatic level" (Firth 1957:196). He points out that co-occurrence of some words can be determined and in some cases restricted by their meaning.

Knowledge of collocations is vital for the competent use of a language: a grammatically correct sentence will stand out as awkward if collocational preferences are violated. This

makes collocation an interesting area for language teaching. A *collocation* is two or more words that often go together. These combinations just sound "right" to native English speakers, who use them all the time.

On the other hand, other combinations may be unnatural and just sound "wrong".

Look at these examples:

Natural English...	Unnatural English...
<i>the fast train</i>	<i>the quick train</i>
<i>fast food</i>	<i>quick food</i>
<i>a quick shower</i>	<i>a fast shower</i>
<i>a quick meal</i>	<i>a fast meal</i>

Collacability refers to a word's ability to combine with other words:

A bad headache Сильная головная боль

A bad mistake Грубая ошибка

A bad weather Плохая погода

A bad debt Невозвращённый долг

A bad accident Тяжёлый / несчастный/ случай

A bad wound Тяжёлая рана

Thus, in the sentence '*John ate the apple*' the word '*apple*' stands in paradigmatic relation with '*orange*', '*sandwich*', '*steak*', '*chocolate*', '*cake*', etc., and in syntagmatic relation with the word '*ate*' and '*John*'. Collocations represent lexical relations along the syntagmatic axis.

There are about six main types of collocations: adjective+noun, noun+noun, verb+noun, adverb+adjective, verbs+prepositional phrase, and verb+adverb. Collocations fall into two major groups: grammatical collocations and lexical collocations. (1986b: ix)

Lexical collocations are made up only of verbs, adjectives, nouns and adverbs in different possible combinations while grammatical collocations contain words such as verbs, adjectives or nouns combined with a preposition or a grammatical structure.

Collocator Examples

1. NOUN + VERB – *the water runs, the candle burns, the gap widens*
2. VERB + NOUN – *make a deal, run a deficit, drill a hole*
3. ADJECTIVE + NOUN – *a rapid increase, a deep cut*
4. COUNT NOUN + OF + UNCOUNTABLE NOUN – *a stroke of luck, a peal of thunder*
5. PREMODIFYING NOUN + NOUN – *a trade gap*
6. PREMODIFYING PARTICIPLE + NOUN – *a negotiated settlement, a fishing rod*
7. ADVERB + ADJECTIVE – *deeply unhappy*
8. ADVERB + VERB – *to wound smb. deeply, to be deeply wounded*

Grammatical collocations are phrases containing a dominant word, such as a noun, an adjective, or a verb and a preposition or grammatical structure like an infinitive or clause, such as *feel sorry to, listen to the music, major in, and had to write*.

Lexical collocations, on the other hand, do not contain prepositions, infinitives, or clauses, but consist of various combinations of nouns, adjectives, verbs, and adverbs.

Collocations, furthermore, can be any combination of strong and frequent, strong and infrequent, weak and frequent, and infrequent.

The distinction between *strong collocations* and *weak collocations* is based on their fixedness and *restriction*, whereas the distinction between frequent ones and infrequent ones is on the basis of their frequency of co-occurrence in a corpus. *Strong collocations* such as *drink*

beer and *drug addict* are recognized as tightly linked phrases which function like single words, while weak ones, like *a nice day* and *a good chance* are combined with two common words, and each of which may occur with other words.

Collocational restriction is a linguistic term used in morphology. The term refers to the fact that in certain two-word phrases the meaning of an individual word is restricted to that particular phrase (cf. idiom). For instance: the adjective *dry* can only mean '*not sweet*' in combination with the noun *wine*.

Now let us consider **restricted collocability** that concerns the possibility of substitution of one or both elements in a collocation and the collocation still retains the same meaning. When substitution is impossible on both elements, we get a very restricted collocation:

Curry flavour, foot a bill, shrug one's shoulders, grind one's teeth... In these combinations, both elements cannot be substituted without altering the meaning of the whole collocation, because there are no near synonyms. These are very **restricted collocations**. The basic characteristics of restricted collocations is that "their meaning reflect the meaning of their constituent parts". The meaning of the whole combination can be deduced from the meanings of its parts.

The figurative sense limits the set of the possible collocates that make a restricted collocation with a given meaning. *Green orange=unripe, a green worker =inexperienced, green at the grills=very angry.*

Moreover, the collocational range of words may be different in the SL and TL. Consequently, collocations could pose a tremendous challenge in translation, particularly if the translator lacks the ability to identify and recognize such collocational patterns, with their figurative and unique meanings as different from the sum of meaning of individual words.

Thus, it can be assumed that cultural categories are involved in linguistic mechanisms. It should be noted, however, that the term cultural specificity is not used here as a synonym of national or ethnic specificity.

It is assumed that different cultures can coincide in some elements, which fact results in coincident cultural connotations in restricted collocations generated by different languages.

The culture factor sometimes acts as a sole factor maintaining stability within a phrase, or it can cooperate with other factors, such as semantic boundness. For instance, the culture factor produces stability in combinations with a collocate used in non-figurative meaning, while combinations with collocates used in figurative meanings employ both the semantic and the cultural mechanisms of collocation restriction. Consider some examples.

Combinations like *materinskaja zabota* (lit. '*motherly care*'), *bratskie chuvstva* (lit. '*brotherly feelings*') do not have the same stability behavior as phrases like *otcovskaja zabota* (lit. '*fatherly care*') and *sestrinskije chuvstva* (lit. '*sisterly feelings*'). The former two can be described as restricted collocations while the latter two would be most probably classified as free word combinations. Thus, combination like *ne znat' materinskoj zaboty* (lit. 'to know not motherly care') is usual in Russian, while similar phrase *ne znat' otcovskoj zaboty* (lit. 'to know not fatherly care') is, obviously, an occasional free combination. However, in both cases, there is no evidence of either semantic or syntactic boundness.

Materinskaja zabota implies *Mother* as an archetypal symbol of kindness and care towards a child. This archetype is regularly reproduced in folk poetry, while the role of the father is not that evident. The fact that the Mother concept is more thoroughly developed in poetic folk discourse than that of the Father, is also testified to by the stable opposition of *Mother vs Stepmother = Good vs Evil* in folk tales, proverbs and sayings, while there can be found no similar *Good vs Evil* opposition in the *Father vs Stepfather* counterparts. As noted by Cherdantseva (1996), in Italian idioms Father is the strong position, while Mother is the

weak counterpart, and Russ. *mamen'kin synok* can be adequately translated by It. *figlio di papa* (lit. 'daddy's son'). It is assumed, that different cultures can coincide in some elements, which fact results in coincident cultural connotations in restricted collocations generated by different languages.

A collocation can be characterized as culturally-bound if it contains culturally relevant information which actualizes a stereotype. By stereotype, we understand a cultural category that can be described as (a) collective, since it is shared by the whole of the community and ensures mutual understanding between its members; (b) normative, since community members tend to treat a stereotype as a normalizing factor; (c) reproducible, since it regularly occurs in unmodified form in different types of discourse.

In the translating process, when the translators transfer the native language into foreign language, they have to choose the proper collocations which are difficult to decide in many situations, such as restricted collocations.

The collocation strategy can help the translators to decide the proper collocations in target language and check the naturalness in the translation with the help of translation corpora.

2. The first group of problems based on the broader semantic relationships between the attribute and the noun

Therefore, a source language collocation may not have an identical equivalent collocation in the target language and it is best rendered by a single lexical item.

This also implies that not all SL collocations can be rendered by TL collocations for the simple reason that the collocation pattern in question does not exist in the target language, and that the concept is expressed in a different way, as it may be non-existent at all.

Semantic dissimilarity of analogous structures in SL and TL result in SL structures having several equivalents in TL. For instance, attributive groups are common both, in English and Russian: "*green tree*" – "*зеленое дерево*". But the semantic relationships between the numbers of the groups are broader in English, than in Russian as an English attributive group is used to convey various adverbial ideas of location, purpose, cause, etc.

Consider such groups as "*Madrid trial*" (location), "*profits drive*" (purpose), "*war suffering*" (cause). Such groups may also express various action-object relationships. Cf. "*labour movement*" (movement by the workers), "*labour raids*" (raids against the workers), and "*labour spies*" (spies among the workers).

A word within an attributive group may sometimes alter its meaning. So, "*war rehabilitation*" is, in fact, rehabilitation of economy after the war, that is "*post war rehabilitation*".

As a result, many attributive groups are polysemantic and are translated in a different way, in different contexts. "*War prosperity*" may mean "*prosperity during the war*" or "*prosperity in the post-war period caused by the war*".

The dissimilarity in the semantic structure of attributive groups in English and in Russian gives rise to a number of translation problems as they reflect the cultural setting in which they occur.

They stem from the broader semantic relationships between the attribute and the noun. It has been pointed out that an attribute may refer not only to some property of the object but also to its location, purpose, cause, etc.

As a result, the translator has to make a thorough analysis of the context to find out what the meaning of the group is in each particular case. He must be also aware of the relative

freedom of bringing together such semantic elements within the attributive group in English that are distanced from each other by a number of intermediate ideas.

Culture specific collocations need more reflection and concentration.

Thus, a *resolution submitted by an executive body of an organization* may be described as "*the Executive resolution*" and the majority of votes received by a such a *resolution* will be *the Executive majority*. If a word-for-word translation of the name of the executive body (e.g. the *Executive Committee* – *исполнительный комитет*) may satisfy the translator, the other two attributive groups will have to be explicated in the Russian translation as "*большинство голосов поданных за резолюцию* and, *которая была предложена исполкомом*", respectively.

These collocations may cause a problem for translation; each expresses a unique meaning that cannot be rendered by substituting each element by its dictionary equivalent.

3. The second group of problems resulting from the difficulties in handling multimember attributive structures

The second group of problems results from the difficulties in handling multimember attributive structures, which can be marked as culture specific collocations.

The English-speaking people make wide use of "*multistoried*" structures with complicated internal semantic relationships. *The tax paid for the right to take part in the election* is described as "*the poll tax*". The states where this tax is collected are "*the poll tax states*" and the governors of these states are "*the poll tax states governors*". Now these governors may hold a conference which will be referred to as "*the poll tax states governors conference*" and so on.

The semantic relationships within a multi-member group need not be linear. In translation, this complexity of semantic ties will result in replacing the group by a number of different structures in which the hidden relations within it will be made explicit. Consider the following sentence:

It was the period of the broad western hemisphere and world pre-war united people's front struggle against fascism.

Это был период широкой предвоенной борьбы против фашизма за единый народный фронт в Западном полушарии и во всем мире.

Here we have a whole network of semantic ties between the attributes and the noun: "*broad*" is directly referred to "*struggle*", "*western hemisphere*" is joined with "*world*" and together they express the idea of location, i.e. "*the struggle in the western hemisphere*"; "*pre-war*" may be referred either to "*struggle*" or to the "*united people's front*"; "*united*" and "*people's*" belong to "*front*" and together they qualify the "*struggle*" implying either the "*struggle by the united people's front*" or the "*struggle for the united people's front*".

In translation this complexity of semantic ties will result in replacing the group by a number of different structures in which the hidden relations within it will be made explicit:

Given the multiplicity of possible translations such structures should be analyzed in terms of factors influencing the choice of Russian variants rather than with the aim of listening regular correspondences.

The same goes for attributive groups with *latent predication* where a whole sentence is used to qualify a noun as its attribute "*He was being the boss again, using the its-my-money-now-do-as-you're-told voice*". Here correspondences can also be described in an indirect way only by stating that the attribute is usually translated into Russian as a separate sentence and that this sentence should be joined to the noun by a short introductory element. Cf.:

The Judge's face wore his own I-knew-they-were-guilty-all-along expression.

На лице судьи появилось обычное выражение, говорившее: «Я все время знал, что они виновны».

There was a man with a don't-say-anything-to-me-or-I'll-contradict-you face. (Ch. Dickens)

Там был человек, на лице которого было написано: что бы вы мне ни говорили, я все равно буду вам противоречить.

There is one more peculiar feature of the English attributive group which may be the cause of trouble for the translator. It may be transformed into a similar group with the help of a suffix, which is formally attached to the noun but is semantically related to the whole group.

Thus, "*a sound sleeper*" may be derived from "*sound sleep*" or the man belonging to the "*Fifth column*" may be described as "*the Fifth columnist*". The translator should be aware of the derivation process and should not rack his brains trying to figure out how a sleeper can be sound or in what kind of enumeration this particular columnist is the fifth. Rather, he should consider the meaning of the original groups "*sound sleep*" and "*the Fifth column*" and then realize that the added suffix makes the group refer to a person who enjoys this kind of sleep or is one of the subversive elements. As a rule, in the Russian translation the meanings of the original group and of the suffix would be rendered separately, e.g. *человек, обладающий здоровым (крепким) сном (крепко спящий человек)*, and *человек, принадлежащий к пятой колонне (член пятой колонны)*.

As often as not, translating the meaning of an English attributive group into Russian may involve a complete restructuring of the sentence, e.g.:

To watch it happen, all within two and a half hours, was a thrilling sight.

Нельзя было не восхищаться, наблюдая, как все это происходило на протяжении каких-нибудь двух с половиной часов.

Culture specific collocations can be approached by following four stages in the translation:

-First, the translator must detect and identify the culture specific item in the SL text.

-Second, the translator must collect information about the cultural sign to understand its denotation and its connotation, and to find a possible denotative equivalent in the TL.

-Third, the translator must try to compensate the connotative meaning by means of more explanation, expansion, paraphrase, synonymy, etc. of the cultural dimension of the sign.

-Fourth, the translator must make some adaptation or transformation to the explanation so that it reveals the intention or the purpose of the original writer.

Besides, it is strongly advised to consult first a monolingual dictionary to understand the core meaning of a given lexical item and then the possible collocational meanings. Second, it would be preferable to consult more than one bilingual dictionary, and third, consult a monolingual dictionary in the target language to check the compatibility of the target items in the target language.

LECTURE 6

CONTEXTUALLY CONDITIONED MEANING

1. The decisive role of context to play in the selection of TL equivalents to the words of the original.
2. Context-bound words. Handling context-bound words.
3. Context-free words. Handling context-free words

1. The decisive role of context to play in the selection of TL equivalents to the words of the original

Translation is often thought to be primarily about words and their meanings: what the words in the source text mean, and what words in the target language will best capture or convey that meaning.

While words and meanings are unquestionably important, however, they are really only important for the translator (as for most people) in the context of someone actually using them, speaking or writing them to someone else.

Linguistically speaking, the translator is experiencing a transformation of what people do with words (J.L. Austin).

Most words in the English vocabulary whose meaning in any sentence largely depends on the context in which they are used. True, all words have meanings of their own, which are defined in dictionaries but the context may specify or modify the word's meaning, neutralize or emphasize some part of its semantics. In addition, before looking for an equivalent, the translator has to make a careful study of the context to identify the contextual meaning of the word that should be rendered in translation. This meaning is the result of the interaction between the word semantics and the methods of its actualization in the speech act.

Most of the words are polysemantic, that is, they have several meanings. As a rule, the word is used in the sentence in one of its meanings and the context must show what meaning has been selected by the speaker and cut off all other meanings irrelevant for the particular act of communication.

If somebody complains that *New Europeans speak Mandarin*, the context unequivocally shows that it is the Chinese language that is meant and not a Chinese imperial official or the Chinese fruit. If the same idea is expressed in a more ambiguous way, for instance, "*Few Europeans know the first thing about Mandarin*", the context of the sentence may fail to indicate the relevant meaning beyond any doubt but the rest of the text or the circumstances of communication will certainly do that.

The context has also a decisive role to play in the selection of TL equivalents to the words of the original. We know that in most cases, the meaning of a SL word can be rendered in TL by a number of regular equivalents. Variable equivalents can be found not only to the polysemantic words but also to the monosemantic words as well as to a semantic variant of a polysemantic word, that is, to one of its meanings which can be actualized in the course of communication.

In such cases after the translator has ascertained what meaning the word has in the original text he still has to choose one of the regular equivalents which fits the context best of all. In other words, the role of the context is even greater for the translator than for an ordinary SL receptor. Suppose he is to translate the following English sentence "This issue of the paper devoted about half of its twenty news columns to the trial of a murderer". The context enables the translator to understand that the "*issue*" refers here to *a publication*, the "*paper*" is *a newspaper* and the "*column*" is *a department in that newspaper*. But he has also to find additional information in the context which will allow him to choose an equivalent to "issue" among such Russian words as «выпуск, издание, номер» or to compare the use of the Russian «отдел, колонка, столбец» as equivalents to "*column*".

No less important is the role of the context in translating the words with a wide range of reference whose equivalents are too numerous to be listed in any dictionary. For example, the English noun "*record*" is defined as "*something that records*" or "*the recorded facts about something or someone*" and can refer to any document or any events, past or present. It is clear

that the Russian names of documents or events cannot be foreseen and the translator has to find the appropriate occasional equivalent in each particular context.

2. Context-bound words

It is difficult to translate those words of SL which are characterized by partial correspondence to the words of TL. Such words are mostly polysemantic. That is why in order to translate them correctly it is necessary first of all to state which particular meaning of such a word is realized in the utterance. The most reliable indicator in this case is the context in which the word is used (Komissarov).

They usually differentiate between *linguistic context* and *extralinguistic context* (or context of situation). Linguistic context in its turn is subdivided into narrow (context of a phrase or a sentence) and wide (utterance-length context or sometimes context of the whole text). Very often the meaning of a word is revealed in the minimum context, i.e. in a phrase ("*green*" - *зеленый, юный, незрелый*, etc., but there is no problem in translating the phrase "*green trees*" - "*зеленые деревья*" or "*green years*" - "*юные годы*").

However, there are such cases when we need at least a sentence to see what the word means, e.g. "*I'll be sitting in the 3rd carriage from the front of the train*" – "*Я буду в третьем вагоне от начала поезда*". The whole sentence is necessary here to understand the meaning of the word "*carriage*" and to choose the variant "*вагон*" but not "*экипаж, повозка*".

Sometimes linguistic context is closely connected with extralinguistic factors. It may be illustrated by the following sentence (Komissarov):

... he came to be convicted of perjury ... in Wakawak, Cochin China..., the intent of which perjury being to rob a poor native widow and her helpless family of a meager plantain-patch, their only stay and support in their bereavement and desolation. (Mark Twain)

The word "*plantain*" denotes either "*банан*" or "*подорожник*". In the sentence there is no direct indication of the type of plant. However, we know that the events took place in Cochin China, where the climate is quite suitable for bananas. Moreover, it is said in the sentence that the plantain-patch was the "*stay and support*" which gave the family either food or profit. All this settles the problem of choice: in this case "*plantain*" means "*банан*".

The context of the situation becomes especially important if the linguistic context is not sufficient for revealing the meaning of the word.

When one of G.B. Shaw's characters warns his interlocutor not to drive him too far, it is necessary to know that they are both sitting in the parlor and not in any vehicle, so the verb "*to drive*" is used in the meaning "*привести в какое-то состояние, довести до ...*"

It may so happen that linguistic context does not give any clue to the meaning of the word (Komissarov).

Especially often it is the case with neologisms that do not correspond to any words in TL. To understand the word "*Reagagate*", which appeared in American newspapers in 1983, one must remember the notorious political scandal called "*Watergate*" in 1972-1974 and know some facts characterizing political methods or President Reagan. Only in this extralinguistic context can we understand the meaning of the word "*Reagagate*" – '*a new political scandal revealing dishonest methods used by Reagan during the election campaign and resembling the methods once used by Nixon*'.

Therefore, translation of any word begins with contextual analysis of its meaning after which it becomes possible to choose correctly the corresponding word of TL. All types of context can help to identify the meaning of words in SL characterized by partial correspondence to the words of TL, as well as the meaning of words that do not correspond to

any words of TL. Translation of the latter group causes many difficulties and requires special means (Komissarov).

The context may modify the meaning of a word to such an extent that its regular equivalents will not fit TT. The ability to render the contextual meanings is an essential element of the translator's professional skill.

The contextual modification may extend to the connotative meaning of the word. The translator is greatly concerned about the adequate reproduction of this part of the word semantics since it has an impact upon the whole text.

The English noun "ambition" and the adjective "ambitious" can contextually assume either a positive or a negative connotation. Accordingly, *the UN ambitious program of providing food for the people of the earth* will be translated as *грандиозная программа ООН* while the *ambitious plans of South African racists* will be rendered as *честолюбивые планы южно-африканских расистов*.

The English-Russian dictionary is the translator's best friend and assistant in finding the appropriate equivalent. Sometimes the context tells the translator that one of the dictionary equivalents to the given word can be well used in TT. Even if the entry in his dictionary does not provide him with an equivalent that fits his context, the translator can use the dictionary data to facilitate the solution. Suppose he comes across a sentence in ST which runs as follows:

The United States worked out a formula which later came to be known as dollar diplomacy.

None of the equivalents suggested by I.R. Galperin's "New English-Russian Dictionary" (*формула, рецепт, догмат, шаблон*) fits the context of the sentence, which deals with a stage in the US political history. But combining these data with the context the translator will look for a Russian substitute for a *political formula* and may arrive at such terms as *политическая доктрина* or *политическая программа* (Komissarov).

США выработали политическую доктрину, которая впоследствии стала именоваться «долларовой дипломатией».

The translator should consult the context with special care if his dictionary suggests only one equivalent.

He should not be in a hurry to use this equivalent in his text without first ascertaining that the English word really is context-free and is always translated in the same way. In case it is not, the entry is not exhaustive and the translator should look for another way out. Professional skill in using both the dictionary data and the information extracted from the context to solve his translation problems is the hallmark of a good translator (Komissarov).

3. Context-free words

As a rule, the object of translation is not a list of separate lexical units but a coherent text in which the SL words make up an integral whole. Though each word in the language has its own meaning, the actual information it conveys in a text depends on its contextual environment.

The meaning of any word in the text can not be understood and translated without due regard to the specific context in which it is actualized. Some words, however, are less sensitive to the contextual influence than others are (Komissarov).

There are words with definite meanings, which are retained in most contexts and are relatively context-free.

Context-free words are mainly found among proper and geographical names, titles of magazines and newspapers, names of various firms, organizations, ships, aircraft and the like, as well as among technical terms used by experts in all fields of human endeavour.

Context-free words have an important role to play in the translating process. They usually have permanent equivalents in TL, which in most cases can be used in TT. The translator is provided with reference points helping him to choose the appropriate translation variants.

The permanent equivalents of context-free words are often formed by transcription (with possible elements of transliteration) or loan translations (Komissarov).

Proper and geographical names are transcribed with TL letters: *Smith* - *Смит*, *Brown* - *Браун*, *John Fitzgerald Kennedy* - *Джон Фитц-джеральд Кеннеди*; *Cleveland* - *Кливленд*, *Rhode Island* — *Род-Айленд*, *Ontario* — *Онтарико*; *Downing Street* — *Даунинг-стрит*, *Foley Square* — *Фоли-сквер*.

The same is true about **the titles of periodicals and the names of firms and corporations**: *US News and World Report* — «ЮС ньюс энд уорлд рипорт», *General Motors Corporation* - «Дженерал моторе корпорейшн», *Harriman and Brothers* — «Гарриман энд бразерс», *Anacosta Mining Company* — «Анакоста май-нинг компани».

Transcription is also used to reproduce in **TL the names of ships, aircraft, missiles and pieces of military equipment**: *Queen Elisabeth* — «Куин Елизабет», *Spitfire* — «Спитфайр», *Hawk* — «Хок», *Trident* - «Трайдент», *Honest John* - «Онест Джон».

The rules of transcription have two minor exceptions.

First, it is sometimes supplemented by elements of transliteration when SL letters are reproduced in TT instead of sounds.

This technique is used with mute and double consonants between vowels or at the end of the word and with neutral vowels (*Dorset* — *Дорсет*, *Bonnors Ferry* — *Боннере Ферри*) as well as to preserve some elements of SL spelling so as to make the TL equivalent resemble some familiar pattern (*the Hercules missile* — *ракета «Геркулес»*, *Columbia* - *Колумбия*).

Second, there are some **traditional exceptions in rendering the names of historical personalities and geographical names**: *Charles I* — *Карл I*, *James II* — *Яков II*, *Edinburgh* — *Эдинбург*.

Some geographical names are made up of common nouns and are translated word-for-word: *the United States of America* - *Соединенные Штаты Америки*, *the United Kingdom* — *Соединенное Королевство*, *the Rocky Mountains* — *Скалистые горы*.

If the name includes both a proper name and a common name, the former is transcribed while the latter is either translated or transcribed or both: *the Atlantic Ocean* — *Атлантический океан*, *Kansas City*— *Канзас-сити*, *New Hampshire* - *Нью-Хемпшир*, *Firth of Clyde* — *залив Ферм-оф-Клайд*.

Names of political parties, trade unions and similar bodies are usually translated word-for-word (with or without a change in the word-order): *the Republican Party* — *республиканская партия*, *the United Automobile Workers Union* — *Объединенный профсоюз рабочих автомобильной промышленности*, *the Federal Bureau of Investigation* — *Федеральное бюро расследований* (Komissarov).

Terminological words are also relatively context-free though the context often helps to identify the specific field to which the term belongs. In the sentence “*These rifles are provided with a new type of foresight*”, the context clearly shows that the meaning of *foresight* is that of a military term and therefore all other meanings of the word can be disregarded (Komissarov).

The context may also help to understand the meaning of the term in the text when it can denote more than one specific concept. For instance, in the US political terminology the term

"state" can refer either to a national state or to one of the states within a federal entity. The following context will enable the translator to make the correct choice: "*Both the state and Federal authorities were accused of establishing a police state.*" In the first case the term "state" is contrasted with *Federal* and will be translated as *штат*, while in the second case it obviously means *государство* (Komissarov).

As a rule, English technical terms (as well as political terms and terms in any other specific field) have their permanent equivalents in the respective Russian terminological systems: *magnitude* — *величина*, *oxygen* - *кислород*, *surplus value* - *прибавочная стоимость*, *Embassy* — *посольство*, *legislation* — *законодательство*.

Many Russian equivalents have been formed from the English terms by transcription or loan translations: *computer* — *компьютер*, *electron* -*электрон*, *Congressman* — *конгрессмен*, *impeachment* — *импичмент*, *shadow cabinet* — «*теневой кабинет*», *nuclear deterrent* — *ядерное устрашение*. Quite a few among them are international terms: *theorem* — *теорема*, *television* — *телевидение*, *president* — *президент*, *declaration* — *декларация*, *diplomacy* — *дипломатия*.

In some cases, there are parallel forms in Russian: one formed by transcription and the other, so to speak, native, e.g. *резистор* and *сопротивление*, *бустер* and *ускоритель*, *индустрия* and *промышленность*, *трэд-юнион* and *профсоюз*, *лидер* and *руководитель* (Komissarov).

The translator makes his choice considering whether ST is highly technical or not, for a borrowed term is usually more familiar to specialists than to nonprofessionals. He has also to take into account the possible differences between the two forms in the way they are used in TL. For example, the Russian *индустрия* is restricted in usage and somewhat old-fashioned, *трэд-юнион* always refers to *British trade-unions* and *лидер* gives the text a slightly foreign flavour.

Dealing with context-free words the translator must be aware of ***two common causes of translation errors*** (Komissarov).

First, English and Russian terms can be similar in form but different in meaning. A *decade* is not *декада*, an *instrument* is not *инструмент*, and a *department* in the United States is not *департамент*. Such words belong to the so-called *false friends of the translator*.

Second, the translator should not rely on the *inner form* of the English term to understand its meaning or to find a proper Russian equivalent for it is often misleading. A *packing industry* is not *упаковочная* but *консервная промышленность*, *conventional armaments* are not *условные* but *обычные вооружения* and a *public school* in Britain is not *публичная* or *общедоступная* but *частная школа*.

Translation of technical terms puts a premium on the translator's knowledge of the subject matter of ST. S/He must take great pains to get familiar with the system of terms in the appropriate field and make good use of technical dictionaries and other books of reference.

II. ПРАКТИЧЕСКИЙ РАЗДЕЛ

2.1 ПЛАНЫ СЕМИНАРСКИХ И ПРАКТИЧЕСКИХ ЗАНЯТИЙ

SEMINAR 1

TRANSLATION AND CROSS-CULTURAL COMMUNICATION

1. The complexity of the phenomenon of translation.
2. Translation as a linguistic and cultural act.
3. Cross-cultural communication.
4. Translation and cross-cultural communication: are they the same?
5. Cross-cultural competence and translational cross-cultural competence.

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WORKSHOP 1

TRANSLATION AS PROCESS THAT INVOLVES LOOKING FOR SIMILARITIES BETWEEN LANGUAGE AND CULTURE

TOPICS FOR SELF-CONTROL AND CLASS DISCUSSION

1. The cultural implications for translation.
2. The notion of culture in literary translation.
3. Equivalence in cross-cultural translation.
4. Types of equivalence.

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1. Комиссаров В.Н., Коралова А.Л. Практикум по переводу с английского языка на русский: Учеб. пособие для институтов и факультетов иностранных языков — М.: Высш. шк., 1990. – 127 с.

EXERCISES

Handling equivalent-lacking words

1. Комиссаров, В.Н., Коралова, А.Л. Практикум по переводу с английского языка на русский: Эк. I р. 82 Эк. II, р. 83 Эк. III, р. 83, Эк. IV р. 84, Эк. р. 84.
2. Казакова, Т.А. Практические основы перевода: Эк. 7 р. 120-121, Эк. 10 р. 122, Эк. 11 р. 123.

WORKSHOP 2

THEME: IDIOMATIC EXPRESSIONS

TOPICS FOR SELF-CONTROL AND CLASS DISCUSSION

1. The role of idiomatic expressions and culture-loaded words in cross-cultural communication.
2. Five aspects of idiomatic meaning: the idiom's figurative meaning, its literal sense, its emotive character, stylistic register and national colouring.
3. Adequate identification, understanding and methods for translating idioms and culture-loaded words.

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EXERCISES

Handling idiomatic expressions and culture-loaded words

1. Комиссаров В.Н., Коралова А.Л. Практикум по переводу с английского языка на русский: Ех. III р. 97.
2. Казакова, Т.А. Практические основы перевода: Ех. 1-2 р. 142-143, Ех. 3-4 р. 144-147, Ех. 8 р. 121.

Workshop 3

THEME: POLYSEMY AND CONTEXTUALLY CONDITIONED MEANING

TOPICS FOR SELF-CONTROL AND CLASS DISCUSSION

1. The decisive role of context to play in the selection of TL equivalents to the words of the original.
2. Context-bound words.
3. Context-free words.

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1. Казакова, Т.А. Практические основы перевода. / Т.А. Казакова. – СПб.: «Издательство Союз», 2000. – 320 с.
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EXERCISES

Handling context-free words.

1. Комиссаров В.Н., Коралова А.Л. Практикум по переводу с английского языка на русский: Ех. I-II р. 73-74, Ех. III-IV р. 75.

2. Казакова, Т.А. Практические основы перевода: Ех. I, p. 78-79, Ех. 2, p.80, Ех. 3, p. 80, Ех. 4, p. 81.
3. Яшина Н.К. Практикум по переводу с английского языка на русский: Ех. 1, p. 7; Ех. 2, p. 7; Ех. 3, p. 8.

Handling context-bound words

1. Комиссаров В.Н., Коралова А.Л. Практикум по переводу с английского языка на русский: Ех. I-II, p. 78, Ех. III-IV, p. 79.
2. Яшина Н.К. Практикум по переводу с английского языка на русский: Ех. 1, p. 8; Ех. 2, p. 8; Ех. 3, p. 9.

SAMPLE TEST

1. Find the connotational meanings of the context-bound words? Translate into Russian and explain your choice of equivalents.

1.. The Good Neighbour policy was simply a reformulation of the old imperialism in order for it to countermove more effectively the growing nationalism and democratic spirit of the Latin American people. 6. The Communists are tireless advocates of peace, and at the same time were aggressive supporters of the anti-Hitler war. 7. The right-wing leaders aggressively sabotaged all efforts from the left to organize the workers of other industries. 8. The Union demanded that the existing grievance machinery be entirely scrapped and a modern, streamlined, effective scheme put into its place. 9. Much of his popularity is manufactured, much of his glamour has been streamlined by nimble-witted press agents.

2. Explain the contextual meanings of the context-bound words words in in the following sentences and suggest their Russian equivalents.

1. The president of the Auto Workers Union was not at the rally; instead he redbaited the meeting and charged that it was a plot against him. 2. One of the planks in the Tory programme was to reduce personal consumption: this was to be done partly by rationing the purse. 3. The amendment received 3,622,000 votes, while the Executive resolution received 4,090,000. This close vote at the Trades Union Congress faced the right-wing leaders with a tremendous problem in relation to the future Labour Party Conference. 4. The Coal Board aimed to have safety-level stocks by the beginning of November but now they say they will be at least a million tons short. 5. Chicago. – A proposal that the problem of out-of-this world meat prices be put on the conference table for a working-over by packers, farmers, organized workers and consumers was made here by the President of the United Packinghouse Workers (AFL-CIO). 6. The bill was also opposed by such non-trust lobbies as the AFL lobby, the anti-saloon lobby and many others.

3. Find the way of rendering into Russian the connotational meanings of the words in the following sentences. Explain your choice of equivalents.

1. The Good Neighbour policy was simply a reformulation of the old imperialism in order for it to countermove more effectively the growing nationalism and democratic spirit of the Latin American people. 2. The Communists are tireless advocates of peace, and at the same time were aggressive supporters of the anti-Hitler war. 3. The right-wing leaders aggressively sabotaged all efforts from the left to organize the workers of other industries. 4. The Union demanded that the existing grievance machinery be entirely

scrapped and a modern, streamlined, effective scheme put into its place. 5. Much of his popularity is manufactured, much of his glamour has been streamlined by nimble-witted press agents.

Workshop 4

THEME: FALSE FRIENDS OF THE TRANSLATOR

TOPICS FOR SELF-CONTROL AND CLASS DISCUSSION

1. Misleading words. Interlingual synonyms, international homonyms, interlingual paronyms.
2. Classification of “Translator’s false friends”:
 - 2.1 words which are formally similar but have different semantics – pseudo-international words;
 - 2.2 words with different volume of meaning – partial synonyms; words with different stylistic connotations.

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EXERCISES

Handling translator’s false friends.

1. Комиссаров В.Н., Коралова А.Л. Практикум по переводу с английского языка на русский: Ех. I-II p. 87, Ех. III-VI p. 87-89.
2. Яшина Н.К. Практикум по переводу с английского языка на русский: Ех. 1, p. 12; Ех. 2, p. 12; Ех. 3, p. 13.

Workshop 5

THEME: EQUIVALENT FORMS AND STRUCTURES

TOPICS FOR SELF-CONTROL AND CLASS DISCUSSION

1. The grammatical aspects of the source text reflected in the choice of the parallel forms and structures in TL.
2. Translation of the word order in English and Russian.
3. English and Russian Infinitives – Russian equivalents to render the meaning of the English infinitives.
4. Russian equivalents to render the meaning of English passive forms.
5. Handling equivalent forms and structures.

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1. Казакова, Т.А. Практические основы перевода. / Т.А. Казакова. – СПб.: «Издательство Союз», 2000. – 320 с.
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5. Яшина Н.К. Практикум по переводу с английского языка на русский: учеб. пособие / Н.К. Яшина. – 2-е изд., стереотип. – М. : ФЛИНТА : Наука, 2012. –72 с.

EXERCISES

Handling equivalent forms and structures.

1. Комиссаров В.Н., Коралова А.Л. Практикум по переводу с английского языка на русский: Ех. I-II p. 100, Ех. III-IV p. 101.
2. Яшина Н.К. Практикум по переводу с английского языка на русский: Ех. 1, p. 19; Ех. 2, p. 19; Ех. 3, p. 20.

Workshop 6

THEME: EQUIVALENT-LACKING GRAMMAR FORMS AND STRUCTURES IN ENGLISH AND RUSSIAN

TOPICS FOR SELF-CONTROL AND CLASS DISCUSSION

1. The definite and indefinite articles and their suitable equivalents.
2. Appropriate Russian aspect forms to render the meanings of English verbs.
3. The equivalent-lacking syntactical complexes.
4. The causative structures of English sentences.

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2. Комиссаров В.Н., Коралова А.Л. Практикум по переводу с английского языка на русский: Учеб. пособие для институтов и факультетов иностранных языков / В.Н. Комиссаров, А.Л. Коралова. — М.: Высш. шк., 1990. — 127 с.
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EXERCISES

Handling equivalent-lacking forms and structures

1. Комиссаров В.Н., Коралова А.Л. Практикум по переводу с английского языка на русский: Ех. I-II p. 105, Ех. III-IV p. 106.
2. Яшина Н.К. Практикум по переводу с английского языка на русский: Ех. 1, p. 21; Ех. 2, p21; Ех. 3, p. 22.

Workshop 7

CORRESPONDENCE BETWEEN THE ENGLISH AND THE RUSSIAN MODAL VERBS

TOPICS FOR SELF-CONTROL AND CLASS DISCUSSION

1. Modality as semantic category indicating the degree of factuality that the speaker ascribes to his message.
2. Understanding various modal relationships expressed by different means in SL and in TL.
3. Modal meanings expressed by the mood forms.

REFERENCES

1. Казакова, Т.А. Практические основы перевода. / Т.А. Казакова. — СПб.: «Издательство Союз», 2000. — 320 с.
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EXERCISES

Handling modal forms

1. Комиссаров В.Н., Коралова А.Л. Практикум по переводу с английского языка на русский: Ех. I-II p. 110, Ех. III-IV p. 111).
2. Яшина Н.К. Практикум по переводу с английского языка на русский: Ех. 1, p. 22; Ех. 2, p. 23; Ех. 3, p. 23.

Workshop 8

THEME: STYLISTIC ASPECTS OF TRANSLATION

FOR DISCUSSION

1. English and Russian Stylistic devices and difficulties of their translation (word-for word or non-figurative way of translation).
2. Should all stylistic devices be preserved in the target text?
3. Strategies to translate metaphor.
4. Translation of speech figures created by the ST author imagination (word for word translation and suitable occasional substitutes).
5. Pun in ST and its correspondence in TL (word for word translation or a TL word that can be played upon in a similar way).
6. Translation of overt/covert quotations and allusions.
7. Possibilities of ignoring stylistic devices by translators (when their expressive effects are insignificant and their reproduction in the target text would run counter to the spirit of TL): alliteration, zeugma, repetition.
8. Handling stylistic devices.

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1. Казакова, Т.А. Практические основы перевода. / Т.А. Казакова. – СПб.: «Издательство Союз», 2000. – 320 с.
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EXERCISES

Handling stylistically-marked language units

1. Комиссаров В.Н., Коралова А.Л. Практикум по переводу с английского языка на русский: Ех. I p. 114, Ех. II p. 114, Ех. III p. 115.

Handling stylistic devices

1. Казакова, Т.А. Практические основы перевода: Ех. 1 p. 247, Ех. 2 p. 248, Ех. 3 p. 249; Ех. 1 p. 265, Ех. 2 p. 266, Ех. 3 p. 267, Ех. 4 p. 268.

2. Комиссаров В.Н., Коралова А.Л. Практикум по переводу с английского языка на русский: Ех. I- IV р. 106; Ех. I – V р. 118-120.
3. Яшина Н.К. Практикум по переводу с английского языка на русский: Ех. 1, 2, 3 р. 39-40; Ех. 1,2,3, р. 40-42.

Workshop 9

Rendering of Stylistic Meaning in Translation. Rendering Culture-Specific Phraseological Units.

TOPICS FOR SELF-CONTROL AND CLASS DISCUSSION

1. What is a stylistic register or status of the original text?
2. What phrases have permanent equivalence in the native language?
3. How are stylistic remarked phraseological units rendered into the native language?
4. Stylistic use of phraseological units.

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1. Казакова, Т.А. Практические основы перевода. / Т.А. Казакова. – СПб.: «Издательство Союз», 2000. – 320 с.
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EXERCISES

Handling phraseological units

1. Казакова, Т.А. Практические основы перевода: Ех. I, р. 142, Ех. 2, р.143, Ех. 3, р. 144, Ех. 4, р.145, Ех. 5, р.146.
2. Комиссаров В.Н., Коралова А.Л. Практикум по переводу с английского языка на русский: Ех. I, р. 96; Ех. II р. 96; Ех. IV р. 97.
3. Яшина Н.К. Практикум по переводу с английского языка на русский: Ех. 1, р. 35; Ех. 2, р. 35; Ех. 3, р. 36.

III. РАЗДЕЛ КОНТРОЛЯ ЗНАНИЙ

3.1 КСР / CONTROLLED SELF-WORK OF STUDENTS

THEME: RENDERING OF CONTENT. RENDERING OF FORMS. LITERAL TRANSLATION. TRANSLATION LOANS. FREE TRANSLATION

SAMPLE TEST

I. Translate and analyze the cultural connotation of the given English idioms.

1. Break a leg out there tonight! 2. I'll just drop you off at the store and then drive to the Laundromat, that way I'll kill two birds with one stone. 3. "Age before beauty," the woman said while cutting in line before the young girl. 4. He works very hard at several places to bring home the bacon. 5. The boss brushed off my project again. 6. Do you need my help? - By all means. 6. He was cast down by the bad news. 7. He finally came to his senses, started to work hard, and passed his exams. 8. Now and then I visit my old aunt. 9. I don't feel like working now, I'm tired. 10. We have three dogs, not to mention two cats. 11. On second thought, I'd like a window seat. 12. There's no use talking to him about his spending habits, so save your breath. 13. Remember what a wet blanket he was last time? Please don't invite him again. 14. My vacation plans are still up in the air. 15. He is an up-and-coming young lawyer who might help you with your case. 16. That great view took my breath away. 17. "I know that I did not make the team," She said. "Hey don't count your chickens before they hatch her friend said. 18. Why does she keep all those things she never uses? – She is a pack rat.

III. Consider the following culturally marked language units and translate. State what method you would choose to translate them.

Cheapskate – A person who behaves in a miserly fashion and is stingy with money.

“Our boss never gives us a Christmas bonus; he is a bigger cheapskate than Ebenezer Scrooge.” “Phyllis left the waitress a twenty dollar tip and would never be accused of being a cheapskate.”

Cold Hard Cash – Physical currency as opposed to checks, credit cards, and so forth.

“I don't have a card, so I paid for everything in cold hard cash.”

Cut-rate – Cheap pricing, though not necessarily positive. “The engine lasted only two more weeks after that cut-rate mechanic worked on it.” Dime a Dozen -Very common.

“Cut-rate auto dealerships are a dime a dozen since the economy started going bad.”

Dutch Treat – Both persons pay their own way, also known as “going Dutch”. “Bob took Mary to a movie, but she insisted that they go Dutch.” “The group of friends met for a Dutch treat at a nearby restaurant.”

To Feel Like a Million Bucks (or Dollars) – To feel terrific. To “look like a million bucks” means that someone looks great. “Mary had been sick, but she now felt like a million bucks.” “If you're going out to put in job applications, make sure you look like a million dollars.”

IV. Find phraseological units in the sentences and explain their stylistic rendering. Translate the sentences.

1. The car was easy to fix and we were able to do it blindfolded. 2. He got the job and is walking on air now. 3. My friend was able to breathe easily again when his company did

not go bankrupt. 4. The cleaning staff must abide by the rules of the school. 5. He knows which way the wind blows and always acts accordingly. 6. We acquired a taste for classical music during our trip to Europe. 7. The company added fuel to the fire when they criticized the workers. 8. I knew all along that my friend would not get the promotion. 9. I am broke and I cannot go to a movie tonight. 10. "I thought I would come up for a little chat," she said brightly. "I haven't had a word with you for a day or two." (A. C.) 11. He is an up-and-coming young lawyer who might help you with your case. 12. I spent the summer holidays in Mexico and had a whale of a time. 13. There's something fishy about this. 14. I wouldn't do it for all the tea in China. 15. It's not my cup of tea. 16. I've got itchy feet. 17. He is silver-tongued.

V. Analyze the modality of the following sentences and translate them into Russian.

1. But while workers, whatever they may think of film and pop stars salaries can't do much about it, they can use their strength to win higher wages for themselves, at the expense of the huge profits made by the employers. This is what the unions were created for, and what their members expect them to do. 2. Trade unionists who might have been tempted into the Tory camp by Mr H.'s claim to be their best friend should have a look at what another Tory leader said yesterday. The Tory Shadow Minister of Labour made it quite clear that he would use the law against the unions with quite as much relish as the present Government. By letting it be known that they will vote against the compulsory powers in Part IV of the Price and Incomes Act, the Tories are trying to pose as the defenders of trade union freedom. 3. The chairman of a firm of timber importers, gently chided his fellow-industrialists. He reminded them that some of the presidents of the larger Soviet trade corporations had told him that orders which might have been placed in Britain had not been because either British exporters were unable to quote or were uncompetitive. 4. The Prime Minister's famous victory last week against the rebels within his own party was surely cheaply won. His own performance may have been – indeed, must have been – more effective to listen to than to read later, for despite the fact that it was a speech for all seasons, containing something for everybody involved in the east-of-Suez dispute, it left unanswered or inadequately answered so many questions about Britain's future role in the world and how it is to be fulfilled, that the great debate is very far from conclusion. For all his political skill, the Prime Minister has only written another chapter, he has not closed the book. 5. Some excuse for the behaviour of Tory chieftains might be provided if it could be shown that the leadership battle revolved round central issues of public importance. But throughout the dispute has been concerned with personalities and patronage-gang warfare in all its sterility. 6. Many past air crashes, as subsequent investigation has shown, could have been avoided. There are many points about the Innsbruck flight which need an answer. Perhaps the answers to these questions will be satisfactory. In this case every possible step may have been taken that could have been taken, and it may be shown that only a human error that could not have been foreseen caused the crash. 7. The Administration, which has been on its best behavior throughout the summer in not pressing Britain to reach an early decision on the multilateral nuclear force, is now making it plain that it would welcome an immediate answer. Serious discussions are to begin next month with West Germany, Italy and others, and if Britain is not to miss the boat she must be ready to take part. 8. A threat to underdeveloped

countries that they must pursue policies pleasing to the U. S. if they want financial aid was made in Washington yesterday by the U. S. Under secretary of State. "If a country is to be able to achieve self-sustaining growth within a reasonable future," he told the annual meeting of the World Bank, "it will have to pursue realistic policies to acquire the capital it needs." 9. Our view is that if Britain and the Europeans are to achieve a constructive influence in African affairs, it can be done only through the medium of the United Nations. That is the only forum in which the old colonial powers, the newly liberated nations, the Soviet Union and the United States can meet and deal with one another in the context of the law of the Charter. 10. Prospects of more election broadcasts for the Communist party could be improved as a result of recommendations in a report from the Speaker's Conference on Electoral Law, issued yesterday. But these are recommendations and pressure will have to be maintained if they are to be transformed into decisions. Claiming that existing arrangements for allocating time at General Elections "are broadly satisfactory," the report suggests: "The broadcasting authorities should review the arrangements made for broadcasts at election times by minor parties."

VI. Translate the sentences paying attention to stylistic aspects of the phraseological units.

1. Дети пели и танцевали, беззаботные как пташки.
2. Она всегда приходит в свой офис каждый день в 9:00, точная как часы.
3. Том, Мэри и Джек очень спелись. Они ходят повсюду вместе.
4. Бесплезно просить его изменить свое решение. Он упрямый как осел.
5. Затем, как гром среди ясного неба, он заявил, что уезжает.
6. Джерри такой высокомерный, ходит надутый как индюк.
7. Давай перестанем ходить вокруг да около и обсудим это дело.
8. Если ты думаешь, что я виноват, то ты не на того бочку катишь.

VII. Analyze the cultural connotation of the metaphors and give their Russian equivalents.

1. Some literary works rise above neat distinctions of genre *to carve out new riverbeds*. 2. I insist on the freedom, on my own right *to browse at will among the basic texts* that are the inheritance of centuries – be they those of St. Augustine, Pascal, or Blake. 3. Blake grieved over the fate of the human soul, *a divine spark fallen into matter and hungering for an otherworldly home in the Kingdom of Light*. 4. To himself, born in the Year of the Judgement, Blake assigned a providential mission, that of *a knight, who, armed with pen, graving tool, and brush, would deal the dragon of the lie a mortal wound*. 5. *The Sky is an immortal Tent built by God; and every space that a Man views around his dwelling-place is his Universe on the verge of which the Sun rises and sets*.

VIII. Translate paying attention to equivalent forms and structures.

1. Позднее, когда Наполеон подошел к Москве, граф Мусин-Пушкин послал подводы для вывоза в деревню самых ценных коллекций и рукописей, в число которых входило "Слово". 2. Соленый и влажный ветер словно бы опять *омывал* мое лицо и *раздувал* легкие, как это *было* во время прежних моих странствий. 3. Первый неудачный опыт не только *определил* размеры моего невежества, но и *подстегнул* мой интерес и *показал* направление дальнейших поисков. 4. Из-за своего легкомыслия он *позволил* вовлечь себя в опасное предприятие. 5.

Расширение международных связей *позволило* институту выйти на более высокий уровень научных исследований. 6. В начале века *появились* явные свидетельства роста промышленности. 7. Она *вернулась* домой и обнаружила, что все уже давно ушли. 8. Его жена *любила* устраивать сцены – с криками, слезами, бросанием тарелок и призыванием соседей. 9. Читающая публика *подвергла резкой критике* первое издание этого романа. 10. Мы просто *показываем*, как *действует* новое электронное оборудование.

3.2 ИТОГОВЫЙ КОНТРОЛЬ ЗНАНИЙ

3.2.1 Вопросы к зачету

1. The complexity of the phenomenon of translation in cross-cultural communication.
2. The functions and effects of translations (as products) in the receiving cultures, and the status of translation and translators in socio-historical contexts.
3. Translation and cross-cultural communication: are they the same?
4. Cross-cultural competence in translation. 5. Language and culture as interdependent contexts in achieving cross-cultural awareness.
6. The cultural implications for translation.
7. Equivalence in cross-cultural translation and communication.
8. Equivalent-lacking grammatical forms and their substitutes (zero translations, approximate translations, and transformational translation).
9. Differences between literary and informative translation. Subdivisions of literary translation.
10. The role of idiomatic expressions and culture-loaded words in cross-cultural communication.
11. Idiomatic translation in cross-cultural communication.
12. Differences between the SL and TL in the collocational range of words.
13. The decisive role of context to play in the selection of TL equivalents to the words of the original.
14. Connotative and denotative meanings of words.
15. Context-free words (proper and geographical names, titles of magazines and newspapers, names of various firms, organizations, ships, aircraft and the like).
16. “Translator’s false friends” and their role in cross-cultural communication.
17. The grammatical aspects of the source text reflected in the choice of the parallel forms and structures in TL.
18. The definite and indefinite articles and their suitable equivalents in cross-cultural translation.
19. Correspondence between the English and the Russian modal verbs in cross-cultural communication.
20. Stylistic aspects of translation indicating the level of translatability of cross-cultural communication.

3.2.2 Sample text for translation analysis

THE EURO REFUGEES FLOCKING TO BRITAIN: TENS OF THOUSANDS FLEE SPAIN, GREECE AND PORTUGAL

The financial crisis engulfing the eurozone has driven tens of thousands more migrants into Britain.

The numbers arriving from countries worst-hit by the continent's recession - such as Spain, Greece and Portugal - have leapt by as much as 50 per cent, official figures show.

The surge from southern Europe is a blow to ministers, whose efforts to cut migration have stalled.

David Cameron had pledged to reduce net migration – the number of new arrivals minus those leaving – to ‘tens of thousands’ by the next election.

However, latest figures suggest that while the Government is cutting the number coming in from outside the European Union, they are being replaced by migrants travelling within it.

Cameron's pledge to cut net migration fails because not enough people have left Britain.

As a result, net migration rose last year from 153,000 to 176,000, ending five consecutive quarters of decreases. This remains well below the levels seen in the 2000s, when net migration consistently reached 225,000. Analysis shows fewer migrants were coming from Africa, India and Pakistan, while more arrived from southern Europe.

Experts have warned of a ‘lost generation’ of young Europeans unable to get jobs. Unemployment among young Greeks reached 62.5 per cent last year while 56.4 per cent of young Spaniards and 40.5 per cent of young Italians are out of work.

Now data suggests many are turning to Britain, where the economy is bouncing back and unemployment is lower. National Insurance figures for the year to March showed 50 per cent more Spaniards had registered to work in the UK. The figure for Greeks was up 44 per cent, while the number of Portuguese rose by 43 per cent.

The number of Germans – whose own economy is more robust – fell by 7 per cent. The eurozone crisis has left millions out of work, and prompted violent protests in response to austerity measures.

While both France and Germany saw economic growth last year, Spain and Italy are still in recession and the Greek economy is shrinking at nearly 5 per cent a year.

Immigration minister Mark Harper said: ‘Immigration from outside the EU is now at its lowest level for 14 years.

‘At the same time, there has been an increase in the number of sponsored student visa applications for our world-class universities, and an increase in the number of visas issued to skilled workers.’

He reiterated that the Government is ‘committed to bringing net migration down to the tens of thousands’.

The number of children born in the UK to Romanian mothers has reached a record high. It is now the ninth most common country of birth for Britain's foreign mums, replacing China in the top ten, with 4,406 babies last year. Poland remained top, with 21,156.

July 22, 2013

IV. ВСПОМОГАТЕЛЬНЫЙ РАЗДЕЛ

4.1 УЧЕБНАЯ ПРОГРАММА

ПОЯСНИТЕЛЬНАЯ ЗАПИСКА

Дисциплина «Перевод и межкультурная коммуникация» предназначена для студентов специальности 1-21 06 01 «Современные иностранные языки (перевод)».

В настоящее время в связи с возрастанием объемов и роли межкультурного общения особое значение в обучении иностранным языкам и переводу придается аспекту культурной и межкультурной компетенции.

Целью изучения дисциплины «Перевод и межкультурная коммуникация» является формирование «вторичной языковой личности» и подготовка будущих переводчиков и лингвистов к успешной межкультурной коммуникации. Исходя из этого, основные задачи курса формулируются следующим образом сформировать у студентов:

1) представления об основных национально-культурных расхождениях в английском и русском языках и обобщить полученные ими ранее знания в рамках других языковых дисциплин (типологии, лексикологии, стилистики, теории и практики перевода, основ кросскультурного общения и др.);

2) умения и навыки национально-культурной адаптации при переводе с английского языка на русский и с русского языка на английский;

3) навыки прогнозирования для предупреждения сбоев в межкультурной коммуникации, на основе знаний национально-культурных особенностей перевода.

При изучении дисциплины «Перевод и межкультурная коммуникация» предполагается обобщение и углубление знаний, усвоенных студентами ранее при изучении таких лингвистических дисциплин, как общее языкознание, теоретическая фонетика, грамматика, стилистика и лексикология английского языка, сравнительная типология английского и русского языков, теория и практика перевода.

Особое место в этом списке занимает дисциплина «Основы кросскультурного общения», которая формирует у студентов основные стержневые понятия *межкультурной коммуникации* при изучении таких аспектов, как национальный менталитет, коммуникативные акты, культурная восприимчивость, культурные стереотипы, языковые диалекты и вариации современного английского языка, национально-культурные расхождения вербального и невербального поведения носителей английского и русского языков, трудности восприятия иноязычной речи и др.

Таким образом, изучение курса «Основы кросскультурного общения» знакомит студентов с основными теориями и концепциями межкультурной коммуникации и позволяет сконцентрировать внимание на профессиональных аспектах перевода при изучении дисциплины «Перевод и межкультурная коммуникация».

Дисциплина рассчитана на 52 часа аудиторных занятий, включающих 12 часов лекций, 36 часов практических занятий, 2 часа семинарских занятий, а также 2 часа контролируемой самостоятельной работы студентов. Кроме этого в процессе

усвоения знаний дисциплины предусматривается 94 часа самостоятельной внеаудиторной работы студентов.

Дисциплина «Перевод и межкультурная коммуникация» освещает теоретические основы межкультурной коммуникации, вычленяет основные виды культурно-обусловленной информации в языке, формирует практические навыки о лексических, грамматических и стилистических способах национально-культурной адаптации при переводе, в частности, при переводе с русского языка на английский и с английского языка на русский.

В соответствии с требованиями, устанавливаемыми ГОС и настоящей программой, выпускник должен обладать определенными знаниями основ коммуникативного процесса и навыков ведения коммуникационной деятельности в различных средах – экономики, производства, управления, экологии, культуры, здравоохранения, культурных и туристических обменов, а также в политической, социальной, научной, финансовой и банковской сферах.

Он должен:

- быть знаком с основными теориями и концепциями о месте языка в ряду культурно-значимых средств коммуникации и особых чертах вербальной коммуникации в процессе перевода и межкультурного общения;
- быть знаком с основными теориями и концепциями о соотношении языка и культуры, взаимовлиянии языков и культур;
- владеть понятийным аппаратом основ перевода и межкультурной коммуникации на английском языке;
- понимать иноязычные языковые реалии, связанные с географическими понятиями, особенностями национальной культуры, общественно-политической жизни, государственным устройством, экономикой, традициями и обычаями страны, языка общения;
- знать и понимать языковые характеристики и национально-культурную специфику лексического, семантического, грамматического, прагматического и дискурсивного аспектов устной/письменной речи, подготовленной/неподготовленной, официальной/неофициальной речи;
- знать и понимать дискурсивные способы выражения фактуальной, концептуальной и подтекстовой информации в процессе перевода и межкультурного общения;
- воспринимать и правильно интерпретировать межкультурные особенности информации на английском языке из печатных, аудиовизуальных и электронных источников в сферах социально-культурного, общественно-политического и профессионального общения;
- осуществлять профессиональную деятельность в сфере перевода и межкультурной коммуникации.

Дисциплина читается в девятом семестре на английском языке. В конце курса проводится дифференцированный зачет.

Программа дисциплины предусматривает, что студенты самостоятельно подбирают примеры для иллюстрации пройденного материала к дифференцированному зачету, учатся работать с лингвострановедческими словарями.

Итоговая форма контроля – зачет, который проводится в устной и письменной формах и включает:

- ответы на теоретические вопросы;
- анализ межкультурных особенностей перевода оригинального англоязычного текста из газетной или журнальной публикации общественно-политического или научно-популярного характера.

I. СОДЕРЖАНИЕ УЧЕБНОГО МАТЕРИАЛА

№ п/п	Наименование разделов, тем	Количество часов				
		Аудиторные				Самос работ а
		Лекци и	Семина р	Практич .	КСР	
		12	2	36	2	94
1.	Unit 1 Translation as a means of cross-cultural communication	4	2	2	-	20
1.1	Theme 1.2 Translation and cross-cultural communication: similarities and differences	2	2	-	-	10
1.2	Theme 1.2 Translation as process that involves looking for similarities between language and culture	2	-	2	-	10
2.	Unit 2 Types of translation depending on the predominant function of cross-cultural communication	2	-	-	2	10
2.1	Theme 2.1 Literary and informative translation in cross-cultural communication	2	-	-	-	10
2.2	Theme 2.2 Rendering of content. Rendering of forms. Literal translation. Translation loans. Free translation.				2	
	Unit 3 Lexical problems in translation indicating the level of translatability of cross-cultural communication	6	-	14	-	32
3.1	Theme 3.1 Idiomatic expressions and culture-loaded words in English	2	-	6	-	8
3.2	Theme 3.2 Collocations restricting	2	-	-	-	8
3.3	Theme 3.3 Disregarding polysemy and contextually conditioned meaning	2	-	4	-	8
3.4	Theme 3.4 False friends of the translator	-	-	4	-	8
4.	Unit 4 Grammatical problems in translation indicating the level of translatability of cross-cultural communication	-	-	16	-	24
4.1	Theme 4.1 Equivalent forms and structures	-	-	6	-	8
4.2	Theme 4.2 Equivalent-lacking grammar forms and structures in English and Russian	-	-	6	-	8
4.3	Theme 4.3 Expressing modality in English and Russian.	-	-	4	-	8

5.	Unit 5 Stylistic aspects of translation indicating the level of translatability of cross-cultural communication	-	-	4	-	8
5.1	Theme 5.1 Stylistic aspects of translation	-	-	2	-	8
5.2	Theme 5.2 Rendering of stylistic meaning in translation.			2		

I. УЧЕБНО-МЕТОДИЧЕСКИЙ ПЛАН

Номер раздела, темы, занятия	Название раздела, темы, занятия; перечень изучаемых вопросов	Количество аудиторных часов				Материальное обеспечение занятия (наглядные, методические пособия и др.)	Литература	Формы контроля знаний
		Лекции	Семинарские занятия	Практические	Управляемая самостоятельная работа студента			
		12	2	36	2			
1.	Unit 1 Translation as a means of cross-cultural communication	4	2	2	-			
1.1	Theme 1.2 Translation and cross-cultural communication: similarities and differences The complexity of the phenomenon of translation. Cross-cultural communication. Translation and cross-cultural communication: are they the same? Cross-cultural competence and translational cross-cultural competence.	2	2	-	-	УМК, опорный конспект	[1, 2, 3,7]	Взаимодействие со студентами по принципу обратной связи с целью контроля понимания. Индивидуальный опрос (сем.).
1.2	Theme 1.2 Translation as process that involves looking for similarities between language and culture The cultural implications for translation. The notion of culture in literary translation. Equivalence in cross-cultural translation. Types of equivalence.	2	-	2	-	УМК, опорный конспект	[1, 2, 3]	Взаимодействие со студентами по принципу обратной связи с целью контроля. Индивидуальный

	Handling equivalent-lacking words.							опрос (практ.).
2.	Unit 2 Types of translation depending on the predominant function of cross-cultural communication	2	-	-	2			
2.1	Theme 2.1 Literary and informative translation in cross-cultural communication Differences between literary and informative translation Subdivisions of literary translation Subdivisions of informative translation: The main characteristics of translations dealing with technical translation. The main characteristics of translations dealing with newspaper, diplomatic and other official materials.	2	-	-	-	УМК, опорный конспект	[1,2, 3, 5, 6, 7]	Взаимодействие со студентами по принципу обратной связи с целью контроля понимания (лекция).
2.2	Theme 2.2 Rendering of content. Rendering of forms. Literal translation. Translation loans. Free translation.				2	УМК, опорный конспект	[1,2, 3, 5, 6, 7]	Инд. учебно-исслед. задание (КСР)
3.	Unit 3 Lexical problems in translation indicating the level of translatability of cross-cultural communication	6	-	14	-			
3.1	Theme 3.1 Idiomatic expressions and culture-loaded words in English The role of idiomatic expressions and culture-loaded words in cross-cultural communication. Five aspects of idiomatic meaning: the idiom's figurative meaning, its literal sense, its emotive character, stylistic register and national colouring. Adequate identification, understanding and methods for translating idioms and culture-loaded words. Handling idiomatic expressions and culture-loaded words	2	-	6	-	УМК, опорный конспект	[1,2, 3, 5, 6, 7]	Взаимодействие со студентами по принципу обратной связи с целью контроля понимания (лекция). Индивидуальный опрос (практ.).

3.2	Theme 3.2 Collocations restricting The first group of problems based on the broader semantic relationships between the attribute and the noun. The second group of problems resulting from the difficulties in handling multi-member attributive structures.	2	-	-	-	УМК, опорный конспект	[1,2, 3, 5, 6, 7]	Взаимодействие со студентами по принципу обратной связи с целью контроля понимания (лекция).
3.3	Theme 3.3 Disregarding polysemy and contextually conditioned meaning The decisive role of context to play in the selection of TL equivalents to the words of the original. Context-bound words. Context-free words. Handling context-free words. Handling context-bound words.	2	-	4	-	УМК, опорный конспект	[1,2, 3, 5, 6, 7]	Взаимодействие со студентами по принципу обратной связи с целью контроля понимания (лекция). Индивидуальный опрос (практ.).
3.4	Theme 3.4 False friends of the translator The definition of false friends of the translator. Classification of pseudointernational words. Handling translator's false friends.	-	-	4	-	УМК, опорный конспект	[1,2, 3, 5, 6, 7]	
4.	Unit 4 Grammatical problems in translation indicating the level of translatability of cross-cultural communication	-	-	16	-			
4.1	Theme 4.1 Equivalent forms and structures The grammatical aspects of the source text reflected in the choice of the parallel forms and structures in TL. Translation of the word order in English and Russian. English and Russian Infinitives – Russian equivalents to render the meaning of the English infinitives. Russian equivalents to render the meaning of English passive forms. Handling equivalent forms and structures.	-	-	6	-	УМК, опорный конспект	[1,2, 3, 5, 6, 7]	Индивидуальный опрос (практ.).
4.2	Theme 4.2 Equivalent-lacking grammar forms and structures in English and Russian The definite and indefinite articles. and their suitable equivalents.	-	-	6	-	УМК, опорный конспект	[1,2, 3, 5, 6, 7]	Индивидуальный опрос (практ.).

	Appropriate Russian aspect forms to render the meanings of English verbs. The equivalent-lacking syntactical complexes. The causative structures of English sentences. Handling equivalent-lacking forms and structures.							
4.3	Theme 4.3 3 Expressing modality in English and Russian Correspondence between the English and the Russian modal verbs. Modal meanings expressed by the mood forms. Handling modal forms.	-	-	4	-	УМК, опорный конспект		Индивидуальный опрос (практ.).
5.	Unit 5 Stylistic aspects of translation indicating the level of translatability of cross-cultural communication	-	-	4	-			
5.1	Theme 5.1 Stylistic aspects of translation Stylistically-marked language units and stylistic devices and their translation problems. Stylistic devices.	-	-	2	-	УМК, опорный конспект	[5,6]	Контроль выполнения анализа стилистических особенностей текстов и способов их перевода на русский язык.
5.2	Theme 5.2 Rendering of stylistic meaning in translation. Rendering culture-specific phraseological units.			2		УМК, опорный конспект	[5,6]	Контроль выполнения анализа стилистических особенностей текстов и способов их перевода на русский язык.
	Всего	12	2	36	2			

4.2 МЕТОДИЧЕСКИЕ УКАЗАНИЯ ПО ИЗУЧЕНИЮ ДИСЦИПЛИНЫ

Сегодня перевод полноправно рассматривается как феномен опосредованной межъязыковой коммуникации, в которой участвует языковой посредник, переводчик. Это особый своеобразный вид межкультурной коммуникации, своего рода деятельность, которая обязательно предполагает участие как минимум двух языковых и культурных традиций, что определяет значимость дисциплины «Перевод и межкультурная коммуникация», целью изучения которой является формирование «вторичной языковой личности» и подготовка будущих переводчиков к успешной межкультурной коммуникации, призванной сформировать у них представления об основных национально-культурных расхождениях в английском и русском языках. Структурирование содержания учебной дисциплины предполагает разбивку учебного материала в относительно самостоятельные учебные разделы, включающие лексические, грамматические и стилистические аспекты перевода, которые предопределены англоязычной культурой и непосредственно связаны с ней.

Изучение дисциплины предусматривает не только обобщение и углубление лингвистических знаний, усвоенных ранее студентами при изучении лингвистических дисциплин, но и рассматривает их в тесной связи с такими аспектами межъязыкового общения как национальный менталитет, культурная восприимчивость, культурные стереотипы, вербальные национальнокультурные расхождения носителей английского и русского языков.

Перевод иноязычной речи в аспекте межкультурной коммуникации требует значительную степень ее культурной адаптации, для реализации которой переводчик должен владеть бикультурной компетенцией, основными компонентами которой являются: а) фоновые знания о предмете коммуникации и об элементах базовой части иноязычной картины мира, соотносящихся с предметом коммуникации; б) лингвистические знания о типах языковых соответствий, лакунах культурного пространства и способах их элиминации; в) языковой навык распознавания и распределения содержания культурных терминов с опорой на фоновые знания; г) речевой навык понимания и употребления устойчивых соответствий в сфере межкультурного общения; д) речевое умение элиминировать лакуны культурного пространства с учетом этнокультурных особенностей коммуникантов.

Курс дисциплины «Перевод и межкультурная коммуникация» построен таким образом, что каждая тема курса предваряется вводными сведениями, где содержится практически ориентированная интерпретация основных положений теории перевода относительно конкретного вида переводческих проблем.

Также в структуру всех тем входят рекомендуемые правила преобразований при переводе и соответствующий комплекс упражнений, ориентированный на практическую тренировку в том или ином виде переводческой техники.

При рассмотрении основных приёмов преобразований лексических единиц исходного текста особое внимание уделяется лексико-семантическому варьированию при переводе. Переводческие преобразования анализируются с учётом переводческой практики в сфере межкультурного, так и сопоставительных

исследований в области русской и английской лексикографии и теории межкультурной коммуникации.

Рассмотрение межъязыковых грамматических трудностей, связанных с приемами преобразования морфологических и синтаксических единиц английского и русского языков проводится на основе сопоставительных исследований в области русской и английской грамматических систем, а также традиций переводческой деятельности.

Особая роль здесь отводится самостоятельной учебно-аналитической деятельности, предполагающей межъязыковое исследование оригинального текста, в ходе которого вычлняются его культурологические компоненты и сопоставляются их сходства и различия с языком перевода. Сначала такая учебная деятельность реализуется в форме делового взаимодействия преподавателя и студента, когда преподаватель контролирует учебную переводческую деятельность, исправляя и корректируя тексты перевода, указывая на ошибки, часто связанные с тем, что культуремы языка оригинала нередко подменяются сходными, существующими в языке перевода, но семантически неидентичными. Такие ошибки возникают из-за разницы культурного контекста, который находит отражение в грамматических конструкциях, словах и фразах двух языков.

Организация самостоятельной работы студентов логическое продолжение аудиторных занятий и, как правило, носит творческий характер.

Подготовку к семинарскому занятию следует начинать с изучения темы и плана, включающего несколько вопросов, и рекомендуемого списка литературы: пересмотрите список вопросов и постарайтесь найти на них ответы в учебниках, Интернет-источниках и хрестоматии самостоятельно; найдите те аспекты темы, которые не были достаточно освещены в лекциях и нацелены на самостоятельное творческое усвоение и понимание.

Также студентам необходимо помнить, что рассматривая вопросы при подготовке к семинарским занятиям, КСР или зачету, необходимо искать конкретные факты для подтверждения определенных теоретических положений.

Самостоятельная работа студентов является неотъемлемой составной частью образовательного процесса в вузе и предполагает органическую связь с аудиторными занятиями, являясь их логическим продолжением и завершением.

Темы, выносимые на самостоятельную работу студентов, обусловлены учебной и рабочей программами.

4.3 СПИСОК УЧЕБНОЙ ЛИТЕРАТУРЫ И ИНФОРМАЦИОННО-АНАЛИТИЧЕСКИХ МАТЕРИАЛОВ

Обязательная литература

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