Introduction to Translation Studies

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Abbreviations Used:

TR ST – translation studies – the discipline that deals with the problems raised by the production and the description of translations;

ST – source text – the text you are translating;

TT – target text – the text in translation;

SL – source language – the language that you are translating from;

TL – target language – the language that you are translating into

Translation is a means of interlingual communication. The translator makes possible an exchange of information between users of different languages by producing in the TL a text which has an identical communicative value with the ST. This TT is not fully identical with the ST as to its form originality content due to the limitations imposed by the formal and semantic differences between the SL and TL.

Metaphor as a problem of translation

To enhance the communication effect of his message the author of the ST may make use of various stylistic devices, such as metaphors, similes, puns and so on. Coming across a stylistic device the translator has to make up his mind whether it should be preserved in his translation or left out and compensated for at some other place.

Metaphor is the most important and widespread figure of speech, in which one thing, idea or action is referred to a word or expression normally denoting another thing, idea or action, so to suggest some common quality shared by the two. In TR ST by metaphor any figurative expression is meant.

Metaphors are often associated with culture in the broader anthropological sense to refer to all socially conditioned aspects of human life. The translator must be both bilingual and bicultural. He should take into account that

metaphor can be culture-bound and carry a set of associations; therefore the translator must be careful when he comes across this figure of speech. Otherwise, the metaphor can be mistranslated, as happens in the following example: the title of Pant's story *"На калиновім мосту"* which is symbolic and has the meaning "at the end of life" was translated as *"On the bridge "* and therefore it lost all connotations of the original. This metaphor can be translated word for word as *"On the guelder-rose bridge"* but the explanation of its semantic is needed.

TT metaphor may be based on the same image as ST metaphor, or on a different one. Some SL metaphors are rendered into TL **word for word**, while the meaning of others can only be explained in a non-figurative way, i.e. by **descriptive equivalent**. Original metaphors are created by the SL writer. They should be translated literally as they are important elements of the author's style and contain the core of an important writer's message and above all they are a source of enrichment for the TL. Thus, Tieck and Schlegel's translations of Shakespeare's great plays have given German many original expressions. Nevertheless, the original image may prove inacceptable in the TL and the translator will have to look for a suitable occasional substitute.

In his poem "Bal w Operze", Tuwim used a very expressive metaphor to show the rustling of money which was heard from everywhere:

Grosze i wszy srebrzeją w kieszeniach

I znów wypełzają szczurami szaremi

The metaphor *grosze wypełzają szczurami szaremi* is very expressive full of pejorative connotations. Lukash in his translation made the image deeper by using in these two lines three synonymical metaphors which amplify the meaning and one simile:

Скрізь гроші, як воші, в кишенях кишать,

Мишвою шамочуть, щурами пищать.

The image of rustling money is greatly intensified by the sound image, i.e. by alliteration of the sound [ш].

In Lukash's translation of this poem we find a very interesting example of

reproducing the stylistically-semantic function of ST metaphor:

A nad wszystkim – pułk garsonów   *І снуються скрізь гарсони –*

Fruwa zmororyzowany   *Мотолихофіціанти.*

The translator resorted to very unusual, non-typical way of translating the SL metaphor – by ***forming his own neologism***. Such translation is good, since every metaphor is perceived as semantic neologism thanks to its freshness, unexpected associative possibilities. This translation preserves the freshness and expressiveness of the original.

Many metaphors are conventional figures of speech regularly used by the members of the language community. Such dead and cliché metaphors, consisting of two or more words, are usually idioms or phraseological units.

The verbal image and translation

Verbal image is a semantic construction that has arisen as a result of the using of trope expressions which are used in some other way than the main or usual meaning, to suggest a picture in the mind or make a comparison.

Simile is figure of speech involving the comparison of one thing with another of a different kind, as an illustration or ornament. Similes are rendered into a TL by means of:

- ✓ full equivalent: *білий, як сніг - as white as snow; тремтить, як лист осики - trembles like an aspen leaf;*
- ✓ partial equivalent (with another image): *as pale as paper – блідий, мов стіна;*
- ✓ loan translation: *сплю, як той заєць у капусті - sleep like a rabbit in a cabbage patch;*
- ✓ descriptive equivalent: *мов на диво на мене дивились - with wonder and with love they looked at me.*

Sometimes the simile is rendered by the loan translation with the element of the descriptive translation: *чорна, як стеля в курній хаті - black as the ceiling in a house where there is no chimney.*

In his poem "Here's a health to one I love dear" R. Burns uses very bright and fresh similes:

Thou art <u>sweet as the smile</u> when fond lovers meet,

And <u>soft as their parting tear,</u> Jessy!

In Lukash's translation of this poem we have:

Ти <u>ясна, як усмішка</u> у зустрічі мить,

<u>Чиста ти, як сльоза</u> в час прощання.

Both in the original and in the translation the girl is compared with the smile when the lovers meet and with the tear when they are parting. But the smile in the original is *sweet,* i.e. gentle, charming and in the translation the smile is *bright* (ясна), which is very expressive. The tear isn't gentle, soft but *pure* (чиста) and this lends the Ukrainian simile a phraseological meaning with deep connotation of tenderness, girlhood, virginity. The expressiveness of the simile is intensified by inversion: *зустрічі мить, чиста ти.*

The sense of simile is often culture-specific. In such cases the translator must resort to lexical transformation. E.g., to show the girl's beauty Burns uses the following simile: *Her <u>teeth were like the ivory.</u>* Lukash while translating this verbal image transforms it into: *В неї <u>очі – зорі серед ночі</u>.* Such transformation of the image is caused by the fact that the most usual objects of comparison for the Ukrainian readers are eyes, hair, face but not teeth.

One more example of the transformation of the verbal image. this time from Spanish text: *<u>tan grande como una lanza</u>* (literally – as big as a spear) – а *<u>висока, як тополя</u>*. In Ukrainian the comparison of a girl with the spear doesn't have the positive connotation as in Spanish, so the translator used more usual simile with symbolic meaning and rich associations.

Hyperbole is a figure of speech involving the description of something in order to make it sound bigger, smaller, better, worse, etc. than it really is.

R. Burns used an interesting stylistic device based on the gradation of hyperboles. The author compares woman's happiness and grief. Both feelings are hyperbolic:

Nae woman in the country wide

Sae happy was as me

And

Nae woman in the world wide

Sae wretched now as me

The words *country* and *world* are the core of the hyperboles and their correlation forms the gradation of the hyperboles. This verbal image is intensified on the syntactical level by inversion *so happy was as me* and elliptical structure *nae woman sae wretched now as me*. The translation preserves the expressiveness of the original thanks to very colourful metaphor: *там був для мене рай*. The image of the woman's grief is preserved in the words:

Лишилась в світі я одна

На тугу і відчай

The expression *в світі я одна* contains the original correlation of hyperbolic character: one person and the whole world. Inversion is also preserved here. So, the translator produced an image which is adequate to the original.

The phraseological unit and translation

Phraseological units are structurally, lexically⁻ and semantically stable language units haying the meaning which is not made up by the sum of meanings of their component parts. As indispensable feature of phraseological units is their figurative. i.e. metaphorical nature and usage. Such units have an important role to play in human communication. They produce a considerable expressive effect for, besides conveying information, they appeal to the reader's emotions, their aesthetic perception, their literary and cultural associations. Whenever the author of the ST uses an idiom, it is the translator's duty to try and reproduce it with the utmost fidelity.

Now an idiom's semantics are a complex entity and there are <u>five aspects of its meaning</u> that will influence the translator's choice of an equivalent in the TL. They are:

- the idiom's figurative e meaning;
- its literal sense;
- its emotive character;
- stylistic register;
- national colouring.

The <u>figurative meaning</u> is the basic element of the idiom's semantics. Thus, *red tape* means bureaucracy, *to kick the bucket* means to die, *to wash dirty linen in public* means to disclose one's family troubles to outsiders. The figurative meaning is inferred from the <u>literal sense</u>. *Red tape, to kick the bucket, to wash dirty linen in public* also refer, respectively, to a coloured tape, an upset pail and a kind of laundering, though in most cases this aspect is subordinate and serves as a basis for the metaphorical use.

According to their <u>emotive character</u> idioms can be **positive**, **negative** or **neutral**. It is clear that *to kill two birds with one stone* is good*, to find a mare 's nest* is a ludicrous mistake while *Rome was not built in a day* is a neutral statement of fact. They can also differ in their <u>stylistic usage</u>: they can be **bookish**: *to show one's true colours* or **colloquial**: *to be a pain in the neck.* Besides, an idiom can be <u>nationally coloured,</u> i.e. include some words that mark it as a product of a certain nation. E.g. *to set the Thames on fire* and *to carry coals to Newcastle* are unmistakably British.

The complex character of the idiom's semantics makes its translation no easy matter. There are four typical methods of handling a SL idiom in the translation 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., *the game is worth the candle – гра варта свічок; blue blood – блакитна кров. 1will throw my glove to Death himself – Я б кинув рукавичку самій смерті.*

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 is based on a different image, that is has a different literal meaning, e.g., *as pale as paper – блідий, мов стіна. In love... to the very tip of the nose. – Та він сам закоханий ... аж по самі вуха.*

3) the SL idiom can be translated by reproducing its form word-for-word in TL: *the moon is not seen when the sun shines – місяця не видно, коли світить сонце.*

4) instead of translating the SL idiom the translator may try to explicate its figurative meaning, so as to preserve at least the main element of its semantics: *я тобі світ зав'язав – I will bring you nothing but grief.*

Translating the SL idiom by an identical TL idiom 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, i.e. if it originated in some other language, say Latin or Greek, and was later borrowed by both the SL and TL: *Achilles' heel – Ахіллесова п'ята.*

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: *to get out of bed on the wrong side – встати з лівої ноги.* Here the change in the literal meaning doesn't detract much from its effect. But this method of translation should not be used if the TL idiom is distinctly nationally marked, because the translation is presumed to represent what have been said by the foreign author of SL and he is not expected to use definitely Ukrainian idioms, like *на городі бузина, а в Києві дядько; не любить, як кіт сало.* Then descriptive translation is used.

Expressive syntax as a problem of translation

Every word in the text is used in a particular grammatical form and all the words are arranged in sentences in a particular syntactic order. Though the bulk of

the information in the original text is conveyed by its lexical elements, the semantic role of syntactic structures should not be overlooked by the translator, since they also convey some information which is part of the total contents of the text. They reveal the semantic relationship between the words, clauses and sentences in the text, they can make prominent some part of the contents that is of particular significance for the communicants. The syntactic structuring of the text is an important characteristics identifying either the genre of the text or its author's style.

The serious problems in translating arise when the structures are the reflection of the individual style of a writer. Such structures belong to the expressive syntax. E.g. the syntax of such writers as Dickens and Henry James. Hemingway and Faulkner is stylistically marked. Large periods in their works, each of them containing dozens of words, are always a complex stylistic-syntactical whole.

On the other hand, the simple sentence may also be a unit of expressive syntax. This especially concerns <u>one-member sentences,</u> <u>incomplete</u> and <u>elliptical sentences.</u> Such sentences are usually short, intense and very expressive. E.g. *А от тепер... – And now...; І все то те... – And all around...; Се дико... се безглуздо... – It's outrageous, absurd...* Here the translator renders the ST sentences by their equivalents in TL. Sometimes such sentences are translated by full English sentences: *Я не можу... – I cannot stand it any longer.* The writer may resort to the omitting of the subject to make the sentence more expressive: *Ще у нас будуть. – We'll have other...* - The translator preserved the syntactic structure of the original. *Коли б заснула... - If she could fall asleep.* – The one-member sentence of the original is rendered by two-member sentence.

A stylistic effect can be achieved by various types of <u>repetitions,</u> i.e. recurrence of the word, word combination, phrase for two times or more. Repetition is a powerful means of emphasis. It adds rhythm and balance to the utterance. The translator may preserve ST repetition or partially modify it, as in the following examples:

Here's a health to one I love dear,	*П'ю за тебе, моє ти кохання!*
Here's a health to one 1 love dear.	*П'ю за тебе, моє ти страждання!*

The translator intensifies the repetition by metaphorical appellations.

Green grow the rashes, O;	*Вітрець комиш колише –*
Green grow the rashes, O.	*Шуми, шуми, комише!*

The translator changed the phrase repetition *green grow the rashes, O* into the word repetition *шуми. шуми,* intensified by the sound repetition ([к, м, ш, о, и]).

A stylistic effect on syntactic level can also be achieved by <u>syntactic parallelism</u>:

Gin a body meet a body,	*Коли хтось когось зустріне,*
Gin a body kiss a body	*Коли хтось когось обніме.*

Or another example:

Need a body cry –	*Що вам за журба,*
Need a world know.	*Що вам за біда*

The parallelism of these structures, the identity of their intonational peculiarities lend both the original and translation special rhythmics and melody.

One more often used syntactic device is <u>inversion</u>, connected with the word order. But there exists some dissimilarity between the parallel syntactic devices in English and Ukrainian. It is explained by the role of the word order in English and in Ukrainian. Both languages use a direct and an inverted word order. But the English word order obeys, in most cases, the established rule of sequence: the predicate is preceded by the subject and followed by the object. This order of words is often changed in Ukrainian translation since in Ukrainian the word order is used to show the communicative load of different parts of the sentence, the elements conveying new information (the rheme) leaning towards the end of non-emphatic sentences. Thus if the English sentence *My son entered the room* is intended to inform us who entered the room, its Ukrainian equivalent will be *У кімнату зайшов мій син* but in case its

purpose is to tell us what my son did, the word order will be preserved: *Мій син зайшов у кімнату.*

The predominantly fixed word order in the English sentence means that each case of its inversion (placing the object before the subject – predicate sequence) makes the object carry a great communicative load. This emphasis cannot be reproduced in translation by such a common device as the inverted word order in the Ukrainian sentence and the translator has to use some additional words to express the same idea:

Money he had none. – Грошей у нього не було ні копійки.

Neologisms as a problem of translation

Neologism is a newly coined lexical item or an already existing lexical unit that acquires a new sense. 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; it has been stated that each language acquires 3,000 new words annually. With the English vocabulary constantly expanding, no dictionary can catch up with the new arrivals and give a more or less complete list of new words. Moreover there are numerous short-lived lexical units created ad hoc by the English speaking people in the process of oral and written communication. Such words can never get in common use and will not be registered by dictionaries but they are well understood by the communicants since they are coined on the familiar structural and semantic models. E.g. if a politician is called *a nuclearist,* the new coinage will obviously mean a supporter of nuclear arms race. *A zero-grower* 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 may only gradually evolve as the result of extensive contacts between the two nations. Therefore the translator coming across a neologism has to interpret its meaning and to choose the appropriate way of rendering it

in his translation. Consider the following sentence: *In many European capitals central streets have been recently pedestrianized.* First the translator will recognize the origin of *pedestrianize* which is coined from the word *pedestrian* and the verb-forming suffix *-ize.* Then he will realize the impossibility of a similar formation in Ukrainian (опішоходити) and will opt for semantic transformation: *рух транспорту було заборонено; вулиці були закриті для транспорту,* or *вулиці були відведені тільки для пішоходів.*

Sometimes a whole set of new words may be formed on the same model. Thus, the anti-segregation movement in the US in the 1960s introduced a number of new terms to name various kinds of public demonstration formed from a verb + **in** on the analogy of *sit-in* (a method of expressing anger in which a group of people enter a public place and stop its usual business, and refuse to leave): *ride-in* (in segregated buses): *swim-in* (in segregated swimming pools); *pray-in* (in segregated churches) and many others.

Various translators may select different ways of translating a neologism, with several substitutes competing with one another. As a rule, one of them becomes more common and begins to be used predominantly. E.g. the new term *word processor* was translated into Russian as *словообработчик, словопроцессор, текстопроцессор,* the last substitute gaining the upper hand. The translator should carefully watch the development of the usage and follow the predominant trend.

The translator should be neither favourable nor unfavourable in their view of new words. Their responsibility is to see that the mental and the material world that is inhabited by people should be accurately economically reflected in language.

There exists one more large group of neologisms which are used as a rule, in fiction. These are stylistic neologisms created by writers to make the text more expressive. An important problem connected with stylistic neologisms is a question of the authorship of a neologism. Often it is difficult to find out which author has used the neologism for the first time. In a way, dictionaries are of

use to help the translator (e.g., etymological dictionaries, NED). The problem of the authorship of a neologism is especially important when the ST is remote in tune from the TT. The ST may contain the words which were used in it for the first time, i.e. they were author's neologisms, but later they got in common use. Therefore the translator while translating the words by Shakespeare, for example, should remember that among these words which are now in general use and are registered by the dictionaries and even among those that are marked as old-fashioned Shakespeare's neologisms may be found as well. The translator thus has to take it into account.

To translate the neologism of the original the translator may coin their own neologism using the word-formation model of the original:

Przy bufecie - żłopanina,	*У буфеті – жлуктанина,*
Parskanina, mlaskanina.	*Безупинна лопанина.*

The translator preserved the structural model of the ST neologisms: verb-stem + suffix -*anin*- which has the connotations of confused, fussy action.

In Shakespeare's drama "Troilus and Cressida" we find the expression *idol for idiot-worshippers* with bright Shakespeare's neologism formed by means of word-composition – *idiot-worshippers*. Lukash created his own neologism by the same way, i.e. by word-composition – *ідол дурнопоклонців*. The translator uses loan translation in one more case: *bull-bearing Milo – биконос Мілон.*

Besides loan translation the translator may coin the semantic analogue to the neologism of the ST: *to envious and calumniating tune.* Shakespeare coined the neologism *calumniating* with meaning "that calumniates, slandering" from the word *calumny (наклеп).* The translator preserved its meaning and freshness in his own neologism – *злорічний. Все в жертву йде злорічному часу. So,* translating neologisms calls for a good deal of ingenuity and imagination on the part of the translator.