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**курс лекцій**  
**“Cross-cultural aspects of translation: lecture notes”**

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Курс лекцій “Cross-cultural aspects of translation: lecture notes” написаний у відповідності до програми курсу «Міжкультурні аспекти перекладу» та призначений для студентів 3-го та 4-го курсів. Це видання має на меті ознайомити студентів з теорією та практикою перекладу як напрямку прикладної лінгвістики та прояву міжкультурної комунікації; формування у студентів професійної перекладацької компетенції, підготування їх до міжкультурної комунікації і професійної діяльності в сучасних умовах.

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## 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. 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 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

### REALIA

#### 1. The notion of culturally-bound items.

#### 2. The Historical Background of Culturally Bound Items.

#### 3. Translating culture-specific items.

It is not always clear which words and expressions should be considered culture-specific items, even in the literature of translation several names exist for these items: realia [ri'æliə], culture-specific items and culturally bound items. The word *realia* originates from Latin and means “the real things”. In this meaning, the word signifies the objects of the material culture. In the field of translation studies realia – also culturally-bound, culture-specific expressions – cannot be easily well-defined. They do not mean only objects, but also words that signify concepts that are related to a specific culture.

Reasons for using realia can be various:

- extralinguistic: lack of a similar thing in the target culture;
- lexical: lack of a corresponding one-word name for a thing in the target language: *exposure* – *зовнішній фізичний вплив*.
- stylistic: difference in connotations, like in *buck* – *долар* (colloquial vs. neutral), *beauty sleep* – *ранній сон до полудня*; *бабуся*, *бабця*, *бабуня*, – *Granny*, *old woman*.

*There are several classifications of realia.*

Realia may be classified in several ways.

Florin classifies realia:

- **thematically**, according to the material or logical groups they belong to;
- **geographically**, according to the locations in which they are used;
- **temporally**, according to the historical period they belong to.

Vlahov and Florin (1980) speak of realia and categorize these items as follows:

1) **geographical** (geographic formations, man-made geographical objects, flora and fauna that is special to a certain place);

2) **ethnographic** (food and drink, clothing, places of living, furniture, pots, vehicles, names of occupations and tools);

3) **art and culture** (music and dance, musical instruments, feasts, games, rituals and their characters);

4) **ethnic** (names of people, nicknames); and

5) **socio-political** (administrative-territorial units, offices and representatives, ranks, military realia).

*The thematic category* covers *ethnographical realia*, i.e. realia that belong to everyday life, work, art, religion, mythology, and folklore of a culture (e.g. *First of May* and *Valentine Day*), and social and territorial realia (e.g. *state* and *canton* – *округ у Швейцарії*).

*The geographical category* includes realia that *belong* to one language only (*subcategories*: microlocal realia, local realia, national realia, regional realia and international realia) and realia *alien* to both languages (realia that do not belong either to the source or the target culture).

**Paul Newmark** (1988) speaks of cultural words; he defines *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, thereby acknowledging that each language group has its own culturally specific features. He classifies 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; and

5) **gestures and habits**.

According to Baker (1992) a source language word may express a concept which is unknown in the target culture. It can be abstract or concrete, may be a religious belief, a social custom or even a type of food, view point of equivalence. The meaning of a

word consists of different components. The meaning heavily depends on the referential meaning that is to which part of the reality it refers to, and on its relationship with the meaning of other words in the lexical system of the given language. The word can possess different emotional and associative meanings, and extralinguistic knowledge. Among the words of two languages absolute equivalence can never be found as their lexical items differ from each other from some points of view, however, considering referential equivalence we can find absolute equivalence. As the words of two languages can refer to the same reality and the segmentation of reality can also happen the same way, we can talk of absolute and working equivalences of two languages. Although because of the different segmentation in the two languages the meaning of a word is not the same, as they are to be found somewhere different places in the system, in this case we would find partial equivalents. The society, the material and intellectual culture is different for each nation therefore there are some elements that cannot be found in the other language. The reasons can be that the denoted item does not exist in the other culture; there are some items that can be found but they do not have any lexicalized forms (as what is important to one culture, it might not seem to be that important to another); and there are some elements that might show great similarities compared to each other but because of the different concept system they are not equivalent to each other in the end.

## **2. The Historical Background of Culturally Bound Items**

Each nation in the course of its historical development acquires a great number of features characteristic of the nation only and not pertained to any other, even to a genealogically related nation. The distinguishing features find their reflection in different aspects of material and spiritual life and are materialized in separate words and word-groups designating national customs, traditions, folk rites and feasts, administrative or political systems, etc. They may also designate peculiar geographical, geological or environmental conditions of a nation's life. No less peculiar may also be the cultural or religious traditions of a nation often expressed through certain proper names or names of saints (cf. Ukrainian Івана Купала, Маковія, or Ireland's St.

Patrick, Scottish tartan, American Uncle Sam or the British John Bull, the British Lion).

Most peculiar are always national meals, beverages and even partaking of food, established as a result of a nation's agricultural traditions and consumption of peculiar products. The nationally biased notions as non-equivalent units of lexicon are also observed in some national systems of weights and measures (cf. English mile, ounce, Ukrainian верства, пуд). These notions are found in all languages, for example, in English: county, custard, muffin, toffee, Lord Chancellor *лорд-канцлер (спікер палати лордів)*, Number 10 Downing Street, Whitehall, etc. Ukrainian: кобзар, веснянка, коломийка, козак, запорожець, пуд, Січ, хата, весільний батько, борщ, вареники, галушки, кутя, плахта, гривня.

The penetration of a nation's culturally bound specific notions into other national languages is realized in different historical periods through various channels and in most different conditions. The latter include first of all trade contacts in the process of which many notions are borrowed as designators for produce which they signify. The designators (*показчик*) may be regular labels or trademarks like champagne, jeans, Coca-Cola, macaroni, vodka, whisky, pizza, etc.

The contacts in their turn may as well be multilateral which often facilitates an international circulation of some specific national notions pertaining to a certain language (or a number of languages). That was the way in which many a specific national term has become widely known (cf. Cossack/Kozak, steppe, bandoure [bæn'dɔː]/pandore ['pændɔː], hopak, polka, waltz, beefsteak, pudding, lunch, etc.).

Still other specific national notions become world-wide known through literary/historic works, through the press or by way of other mass media like the radio or television (cf. oasis, boycott, hryvnia, Labourist, pagoda [pə'gəʊdə], barter, management, picket ['pikit], taboo, Tory, rickshaw ['rikʃəː], sauna, Soviet, etc.).

These and other specific national terms (and notions) found their way to different languages and in the course of some historical period many of them became internationalisms. Although some nationally specific notions signifying important or

historical events or magnificent scientific/technological achievements may spread all over the world almost immediately, as it happened in 1825 with the Decembrists and later on with the Sovietisms like kolkhoz, kulak/kurkul, collectivization, Gulag, cosmonaut [*'kɔzmənə:t*] and many others.

### 3. Translating culture-specific items

#### *Realia and ways of translating them*

The choice of the way of approach to expressing the denotative meanings of the units of specifically national lexicon is strictly predetermined by some definite factors to which belong first of all the semantic and structural complexity (or similarity) of the units of the culturally bound specific lexicon of the source language. The choice of the method of translating may partly be influenced by the sphere of circulation of the specific notion in the source language. The meaning of specifically national units of lexicon can be conveyed by the following methods:

1. By *transcription or Transliteration Exclusively*. The units of the nationally specific lexicon, which meanings are rendered at the *phonological level*, usually belong to genuine internationalisms and comprise social and political units of lexicon in the main (cf. lord, lady, mister, shilling, kozak, hryvnia, etc.):

New classified rates per word for ads in hryvnias in the Kyiv Post. – Нові тарифи на рекламу в гривнях за слово в газеті “Київ Пост”.

You're a supercilious [*s(j)u:pə'siliəs*] *гордовитий* half-baked snob. – Ти насправді зарозумілий і обмежений сноб.

2. By *Transcription or Transliteration and Explication* of Their Genuine Nationally Specific Meaning. An additional explication of genuine nationally specific meaning becomes necessary when the unit/notion of the culturally biased lexicon is introduced in the target language for the first time or when it is not yet known to the broad public of the target language readers/listeners. The explanation may be given either in the translated passage/speech flow, where the culturally bound unit is used, or in a footnote - when a lengthy explication becomes necessary:



Downing Street is guarded outside by a single policeman. – Резиденцію прем'єр-міністра Великої Британії охороняє один полісмен.

Footnotes or lengthy explications should always be used when the culturally bound items are not yet well-known in the target language. For example, **surfing** when only transliterated/transcribed as *серфінг* will not express its denotative meaning which it in reality is – “the sport of riding waves into shore on a surfboard”. Hence, a combined translation must be resorted to: *серфінг (ковзання на широкій овальній дошці по високій морській хвилі до берега)*.

3. By *Descriptive Explaining/Explication Only*. The orthographic form of a considerable number of sense units belonging to the nationally specific lexicon of the source language cannot be always rendered into the target language. That happens mostly when the transcription/transliteration cannot be helpful in expressing the sense of the culturally biased national unit, or when it might bring about an unnecessary ambiguity in the target language narration/text cf.: **matron**['meitrən] – *завгосп у навчальному закладі (суміщає економку і медсестру)*/

Such lengthy explanations of specifically national notions are always required in the text of the translation/interpretation. And far from all culturally bound/specific units of national lexicon are so “heavily” loaded with information that they have necessarily to be explicated (*тлумачити*) in a footnote (*примітка під текстом*). Quite often an explanation within the target language may be sufficient too:

I've got some shepherd's pie for lunch today – that you used to like so much. – Я приготувала картопляну запіканку з м'ясом і цибулею, яку ти колись так любив.

Усі бачили, як ми у церкві на рушник стали. – Everybody saw me and you being married in the church.

4. By *Translation of Componential Parts and Additional Explication of Units of the Nationally Bound Words*. The proper meaning of some specific units of the national lexicon can be faithfully rendered by way of regular translation of all or some of their componential parts and explication of the denotative meaning pertaining to the source language unit. The way of rendering the meanings of the culturally bound

lexical units involves two simultaneous performances. The first is a regular translation of the main, if not all, componential parts and the next, which follows it, is a more or less exhaustive explanation of the essence pertained to the specific national element of the source language.

When translating at language level (out of context) the explanation may be practically unrestricted: **Battle of Britain** – *Битва за Англію (повітряні бої англійської авіації з гітлерівськими бомбардувальниками над територією Великої Британії, особливо в районі Лондона і Південної Англії 1940-1941 рр.)*; **inner Cabinet** – *“внутрішній кабінет” (кабінет у вузькому складі), до якого входять керівники найважливіших міністерств на чолі з прем’єр-міністром.*

Such and the like explanations cannot be made in the text of a translation, hence they are given usually in the footnotes:

Well, I can tell you anything that is in an English bluebook. – *Ну, я тобі можу розповісти все, що написано в англійській “Синій книзі”!*

When the lexical meaning of the unit of specific national lexicon is not complex it is usually explained in the target language text:

Keep your fingers crossed for me! – *Щоб мені була вдача, склади навхрест пальці!*

5. By Ways of **Word-for-Word, Calque or Loan Translation**. When the componential parts making up the units of the nationally specific lexicon are at the same time the main transparent bearers of their proper sense, expressed through their meaning, a faithful translation of such sense units may be achieved either by way of word-for-word translation or by way of loan translation.

Translated word-for-word are the specific national units of lexicon as **first (second, third) reading** – *перше (друге, третє) читання (офіційне внесення законопроекту в англійський парламент)*; *стінгазета* – **wall newspaper**; *щоденник (учнівський)* – **student’s everyday record book**.

The denotative meaning of many units of culturally bound words may be rendered by way of *loan translating* as well: **Salvation Army** (USA, Great Britain) – *Армія порятунку*; **the Order of St. Michael and St. George** – *орден св. Михайла і св. Георгія*; *орден Ярослава Мудрого* – **the Order of Yaroslav the Wise/Yaroslav the Wise Order**; *орден св. княгині Ольги Київської* – **the Order of St. Olga Princess of Kyivan Rus'**.

A faithful translation of the kind of units of lexicon is predetermined by the correct choice of equivalent units for the semes bearing the national peculiarity. The latter may be expressed both verbally or word-for-word and by means of translation loans, which should be resorted to when verbal translating ruins the national peculiarity of the source language culturally biased units. The number of English genuine translation loans in Ukrainian, as well as Ukrainian in English, is considerable: **cornflakes** – *кукурудзяні пластівці*; **skyscraper** – *хмарочос*; **brain washing** – *промивання мізків (ідеологічна обробка)*; **гривня** –  *hryvnia*; **заслужений діяч мистецтв України** – *the Merited Worker of Arts/Ukraine's merited Worker of Arts*; **медаль за трудову доблесть** – *the Medal for Labour Distinction*, etc.

6. Translating by *Means of Semantic Analogies*. Some peculiar notions in both the languages may be identical or similar/analogous [*ə'næləgəs*] in their meaning and functioning. It happens due to the existence of common routine or habitual actions, common occupations, social services, food, etc., in the contrasted language communities.

Yet, the connotative divergences (*розбіжність*) and sometimes the spheres of use may not always fully coincide in the target language. English: **the City/Town Board of Education** – *міський відділ освіти*; **popcorn** – *кукурудзяні баранці*; **stewed fruit** - *узвар/компот*; **Well done! Well done!** (sports) – *Мо-лод-ці! Мо-лод-ці!*. Ukrainian: **залік** – *preliminary/qualifying test/examination*; **дипломна робота** – *graduation essay/project*; **курсова робота** – *term/yearly essay/project/paper*; **доцент** – *principal lecturer/reader, (AE) associate professor*; **підвищення кваліфікації** – *advanced training, in-service training course*; **кватирка** – *hinged window pane/pilot window*; **консультація** – *tutorial*.

### Lecture 3. The Nature of Translation.

The theory of equivalence.

Formal equivalence vs semantic equivalence.

Surface and deep structure in translation.

Form and meaning. Theory of transformations.

Types of transformations

***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.*

*На початку грудня почався короткий перепоchinoк, температура впала, земля замерзла, але згодом швидко прийшла відлига.*

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.

“The fact that we are able to produce an equivalent in English for every word does not mean that we can give an adequate translation of the text. Translation implies that we have the capacity to enter into the mind, the world, and the culture of the speakers or writers and we can express their thought in a manner that is not only parallel to the original, but also acceptable to the target language” (Frederic Fuller, translator).

The eternal dilemma of the translator is: “Do we translate words or do we translate meaning?” The answer is – the meaning-versus-word level. Students are to understand that communication and translation as a communicative process go beyond words into the realm of meaning. Translation is the communication of the meaning of a source-language text by means of an equivalent target-language text (The Oxford Companion to the English Language, Tom McArthur, ed., 1992).

The translation process is viewed as an interrelation between the original (source language –**SL**) and the translated text (target language – **TL**). Translation develops three qualities essential to all language learning. Duff, A.(1996) determines them as

accuracy, clarity and flexibility. It trains students to search (flexibility) for the most appropriate words (accuracy) to convey what is meant (clarity). This combination, a balance of freedom and constraints in the process of translation is meant to result in the quality product – a faithfully translated text.

The activity of translation and interpreting is generally regarded as an integrated and dynamic whole covering

- 1) the context, the historical and cultural situation
- 2) the process which leads from the source language text to the target language text and
- 3) the product (the translated text in target language)

In this connection, the concept of equivalence and that of transformations in translation are central to the theory and practice of translation.

The most innovative theorists (Vinay and Darbelnet, Jakobson, Nida and Taber, Catford, House and finally Baker) have studied equivalence in the relation to the translation process, using different approaches.

V.G.Gark and Y.Lvin distinguish the following types of equivalents: formal, semantic and situational.

■ Formal equivalence

■ Semantic equivalence.

Formal equivalence may be illustrated by speech cases as:

**The sun disappeared behind a cloud.** – Сонце сховалося за хмари.

Here we find similarity of words and forms in addition to the similarity.

■ Semantic equivalence exists when the same meanings are expressed in the two languages in a way.

Example:- **Troops were airlifted to the battlefield.** - Війська були перекинуті повітрям на поле бою.

The English word “**airlifted**” contains the same meaning as the Ukrainian phrase перекидати повітрям.

Different linguistic devices (in Ukrainian and in English /a word group and a compound word).

● “Situational equivalence” the description of the same situation.

This description is not necessary semantically equivalent.

ROMAN JAKOBSON: In 'On linguistic aspects of translation' (1959), R. Jakobson examines key issues of interlingual translation, i. e. translation between two different written languages, notably linguistic meaning and equivalence. Jakobson follows the relation set out by Saussure between the signifier (the spoken and written signal) and the signified (the concept signified). Together, the signifier and signified form the linguistic sign, but that sign is arbitrary or unmotivated. Thus, the English word cheese is the acoustic signifier which 'denotes' the concept 'food made of pressed curds' (the signified), although there is no inherent reason for that to be so. Jakobson stresses that it is possible to understand what is signified by a word even if we have never seen or experienced the concept or thing in real life.

Jakobson then moves on to consider the problem of equivalence in meaning between words in different languages. He points out that 'there is ordinarily no full equivalence between code-units'. He gives the example of cheese in English, which is not identical to the Ukrainian СИР, since the Ukrainian 'code-unit' does not include the concept of cottage cheese. In Ukrainian, that would be домашній сир and not СИР. In this way the general principle of interlinguistic difference between terms and semantic fields is established. For example, the concept of a fence may be completely different to someone living in the suburbs or a prison inmate. In ST and TT, the code-units will be different since they belong to two different sign systems (languages) which partition reality differently.

Jacobson says that interlingual translation involves 'substituting messages in one language not for separate code-units but for entire messages in some other language'. "Equivalence in difference is the cardinal problem of language and the pivotal concern of linguistics." The problem of meaning and equivalence thus focuses on differences in the structure and terminology of languages. For Jakobson, cross-linguistic differences centre around obligatory grammatical and lexical forms: 'Languages differ essentially in what they must convey and not in what they may convey'. Cf. : Він зламав руку. He broke his arm / hand. She came with her friend. Вона прийшла з подругою / з другом. Where were you last night? Де ви / ти були / був / була вчора ввечері / вночі?

### *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. – Трапляється, що люди не підходять один одному.*

2. *That's a pretty thing to say. – Постидався б!*

3. *Those evening bells, those evening bells, how many a tale their music tells. - Вечірній дзвін, вечірній дзвін. Із вуст його легенда лине.*

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. – Він підняв слухавку.*

*You are not fit to be in a boat. Тебе не можна підпускати до човна.*

*You see one bear, you have seen them all. – Всі ведмеді схожі один на одного.*

Structure and syntax do not always resemble one another, but, in Komissàrov'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.* – *Від чищення підлоги у мене псується настрій.*

*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.* – *Я не бачу потреби переконувати тебе.*

*He was standing with his arms crossed and his bare head bent.* – *Він стояв склавши руки на грудях та похиливши непокриту голову.*

*He was never tired of old songs.* – *Старі пісні ніколи йому не набридали.*

*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.* – *Діти ходять до школи кожного ранку.*

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

Eugene Nida's theory of translation first took concrete form in his major work *Toward a Science of Translating* (1964). The title of the first book is significant; Nida attempts to move translation into a more scientific era by incorporating recent work in linguistics. Central to Nida's work is the move away from the old idea that an



orthographic word has a fixed meaning and towards a functional definition of meaning in which a word ‘acquires’ meaning through its context and can produce varying responses according to culture. Meaning is broken down into linguistic meaning, referential meaning (the denotative ‘dictionary’ meaning) and emotive (or connotative) meaning.

Nida postulates two ‘types of equivalence’: (1) Formal equivalence focuses attention on the message itself, in both form and content. TT should match as closely as possible the ST structure. Most typical of this kind of translation are ‘gloss translations’, with a close approximation to ST structure, often with scholarly footnotes, allowing the receptor to gain close access to the SL and customs of the source culture. (2) Dynamic, or functional, equivalence is based on what Nida calls ‘the principle of equivalent effect’, where the relationship between TT and its receptor should be substantially the same as that which existed between ST and its receptor. The message has to be tailored to the receptor’s linguistic needs and cultural expectation and ‘aims at complete naturalness of expression’. ‘Naturalness’ is a key requirement for Nida. This receptor-oriented approach considers adaptations of grammar, of lexicon and of cultural references to be essential in order to achieve naturalness; the TT language should not show interference from the SL, and the ‘foreignness’ of the ST setting is minimized.

For Nida, the success of the translation depends above all on achieving equivalent response. It is one of the ‘four basic requirements of a translation’, which 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. As a general rule for conflicts between meaning and form, Nida underlines that ‘correspondence in meaning must have priority over correspondence in style’ if equivalent effect is to be achieved.

So, the meaning of the word equivalence can be described as “equal in value, measure, force, effect, significance”. Based on the word’s etymology, however, it can also be taken to mean “like”. Two major types of equivalence employed in translation are defined as formal equivalence and functional equivalence. Formal equivalence refers to a translation approach which attempts to retain the language forms of the original as much as possible in the translation, regardless of whether or not they are the most natural way to

express the original meaning. Sometimes it works (I live in London – Я живу у Лондоні), зокрема у текстах наукового стилю. Formal equivalence translation is a technical term for word-for-word translation. Sometimes when original forms are retained, the original meaning is not preserved (e.g. *To kill two birds with one stone* – *За двома зайцями*; *Take your time* – *не поспішай*; *One can't do Venice in a day* – *За один день неможливо оглянути Венецію*).

The ordering of words and ideas in the translation should match the original as close as possible. This is particular important in translating legal documents, guarantees, contracts etc). But differences in language structure often require changes in the form and order of words.

Functional or meaning-based translation (a synonym for semantic, idiomatic, dynamic, i.e. thought-for-thought equivalence) is where the meaning of the original is translated into forms which most accurately and naturally preserve the meaning of the original forms. Through the insight gained with translation practice at the word-versus-meaning level, students can avoid producing erroneous word-for-word translation from one language to another, such as in English *Take your time to mean* *Спокійно, не кваптесь, не поспішайте*; *Fragile!* – *Обережно, скло!* *Beware of dog!* to mean *Обережно! Злий пес*.

A non-native American speaker, employing a word-for-word technique may translate *американські гірки* like *American hills* instead of idiomatic *a roller coaster*; *deadline* – *кінцевий термін, а не мертва лінія*.

It should be emphasized that a translator must know not only about a lexical equivalent of a certain semantic formula, but also be aware of its functional and contextual appropriateness. So, when a Ukrainian speaker says ‘*May I take your pen?*’ he/she means ‘*May I borrow your pen?*’ The Ukrainian verb *позичати* (*пич, зповіи тощо*) corresponds to both English *lend* and *borrow* which are not synonyms of *take*.

### **Surface and deep structure in translation. Form and meaning**

Another important concept to keep in mind is the distinction between surface and deep meaning (план вираження та план змісту). According to Larson (1984), translation involves changing the form of the message from one language to the appropriate form in the second language without changing the deep meaning. It is

important to have students to be aware that deep meaning can, in fact, be expressed in both languages. Often, students focus on only surface meaning which is carried by words, grammar, and sounds. Students often try to concentrate on the memorization of vocabulary in a cultural vacuum or learn grammar rules and apply them without paying attention to the intended communicative purpose. Deep meaning, on the other hand, involves ideas, concepts, and cultural understanding. The goal in communication and translation is to find equivalent surface structures in two languages which correspond to the common deep meaning. *Beware of dog! to mean Обережно! Злий пес.*

Most students tend to translate the following sentence *У неділю падав дощ, і ми просиділи вдома* retaining the surface structure and maintaining word-for-word translation: It was raining on Sunday and we sat/were sitting at home which is non-idiomatic. The appropriate, idiomatic, sounding naturally, translation is: It was raining on Sunday and we didn't go out. Semantically, go out is broader and covers other meanings like stay at home, sit etc.

It is essential for translators to see the link between language (grammar) and usage, the surface structure (form) and deep structure (meaning). Thus, Ukrainians signs *Ми не надаємо кредити, Не паркуватися!* May be rendered into English like *Do not Park Here; We Give No Credits instead of idiomatic Parking Prohibited; No Credit Allowed.* Passive constructions are much more productive in English as compared to Ukrainian which a translator is to be aware of.

Scholars in the field of translation, Newmark P., Larson M., Munday J., Lewandowska-Tomaszczyk and others maintain the viability of meaning-based, or sense-to- sense, translation as compared to word-for-word translation. The ordering of words and ideas in the translation is critical.

### **Theory of transformations. Types of transformations**

An integral part of maintaining the balance of deep and surface structures is making transformations in the process of translation.

Major or minor alterations in the structural form of language units performed with aim of achieving faithfulness in translation are referred to as translator's transformations. They are carried out either because of the incompatibility of the TL

means of expression or in order to retain the style of the SL passage. Most frequent structural, or outer, transformation includes word addition, word omission, concretization, generalization, descriptive translation, antonymic translation.

**Concretization** is employed when a word of broad semantics in the SL is substituted by a word of more narrow semantic meaning. The words of broad semantics cover nouns (thing, idea, matter, piece, entity, init, subject, range, concern, failure etc), adjectives (good, bad, fine, thin, thick, free etc) and verbs (to be, to have, to do, to make, to get, to come, to run, to go etc). The context intensifies the appropriate functional feature of the word. E.g.:

*Failure to properly register is a frequent cause for delays when leaving the country.* - *Невідповідним чином оформлена реєстрація є частою причиною затримки при виїзді із країни.*

*Finally, it is always a good idea to have someone in your party take notes of the meeting* – *Завжди доцільно мати когось у своїй команді (зі свого боку) для того, щоб занотувати хід зустрічі.*

*Always place your interpreter next to you.* - *Ваш перекладач повинен знаходитися поруч із Вами.*

*Get a cell phone.* - *Придбайте мобільний телефон.*

**Generalization** is employed when a word with a concrete meaning is rendered by a word with broader semantics. E.g.:

*The first factories were driven by water.* – *Перші фабрики працювали на воді.*

*American society was an ideal vehicle for industrialization.* - *Американське суспільство було ідеальним середовищем для проведення індустріалізації.*

*The samples exhibit high resistivity.* - *Ці зразки характеризуються значним опором.*

**Word addition** is employed to achieve more accurate translation. It is critical that nothing is added or changed in the deep structure. The changes may occur in the surface structure only. E.g.

*Non-members of the organization are invited to the conference as observers.* – *Країни, що не є членами організації, запрошуються для участі у конференції в якості спостерігачів.*

*RSVP – Будь-ласка, повідомте про Вашу присутність (на міроприємстві)*

*Word omission* is employed to maintain the idiomaticity of the target language, the meaning of the SL message being unchanged. E.g.:

*The proposal was rejected and repudiated. - Цю пропозицію було відкинуто.*

*The federal tariff was declared null and void. – Федеральний тариф було оголошено нечинним.*

### ***Antonymic translation***

The changes (a negative form is substituted by a negative one and vice versa) occur on the surface level only, the meaning of the message being unchanged.

*Thought disorders may be observed as a failure to make logical connections. - Порушення мислення можуть виявлятися у нездатності встановлювати логічні зв'язки.*

*We stayed at a small hotel. – Ми зупинилися у невеликому готелі.*

As an integral part of the translation process transformations, as alterations in the surface structure only, are employed to retain the faithful, idiomatic translation.

## **LECTURE 4**

### **“FALSE FRIENDS OF THE INTERPRETER”**

#### **1. Interpenetration of Words in Different Languages**

#### **2. Mistakes in Translation Related to Differences in Realia**

#### **3. Interlingual Homonymy and Paronymy**

##### **1. Interpenetration of Words in Different languages**

In the Ukrainian and English languages there is a group of words close in sounding and writing, but different in their meanings and use.

Words which are associated and identified in two languages do not fully comply with each other or are even entirely different.

For this reason, words of this type have been called in French linguistics “faux amis du traducteur” – “false friends of the interpreter” (misleading words of foreign origin). The term ‘translator’s false friends’ (les faux amis) was introduced by the French theorists of translation M. Koessler and J. Derocquigny in 1928. This term means a word that has the same or similar form in the source and target languages but another meaning in the target language. Translators’ false friends result from transferring the sounds of a source language word literally into the target language. P. Newmark calls them deceptive cognates, as their meanings are different and they can easily confuse the target text receptor.

- ✓ Historically the ‘false friends of the interpreter’ are the result of interplay or interference of languages. They can appear as a result of casual coincidences, and in close languages, especially in relative languages they are based on congeneric or related words which have a general prototype in basis language.
- ✓ Misleading words are mostly international, or it is better to say that they are pseudointernational. They are loan words that can be borrowed from the source text but have developed their own meanings in the target texts.

It seems at first sight, that the “false friends of the interpreter” can mislead only people who begin to study language and do not know it very well. In reality everything

looks vice versa: the bulk of “false friends” appears dangerous especially for those persons who are confident in their knowledge and speak languages pretty well. Similarity and near-identity of words in sounding and function in both languages is the main source of such mistakes. There are a few examples of incorrect translation from English, which penetrate into fiction, scientific literature and press:

*ammunition* «заряди, боєприпаси» are often translated as „амуніція”, which in Ukrainian means „устаткування військовослужбовця (окрім зброї та одягу) ”, in spite of complete irrelevance of this Ukrainian word in context.

Expert „спеціаліст “ is quite often translated as „експерт ” in the contexts, which just say about an engineer or doctor, who have nothing in common with expertise. A reader is surprised to learn about extreme poverty in the family of the English rector, without suspecting, that original goes not about the leader of university, but about a priest. Кінний диліжанс (Engl, waggon), they translate as „вагон”, асистент професора - from English “assistant professor”, that is „доцент”.

“*False friends of the interpreter*” in Ukrainian and English are met within four parts of speech: nouns, adverbs, adjectives and verbs. Below there is a table of the most frequently used “false friends”:

accord – згода, одностайний (не тільки акорд)

accurate – точний (не тільки акуратний)

amber – бурштин (не амбра)

ammunition – боєприпаси (не амуніція)

artist – художник

cabinet – шухляда, комора, вітрина (не кабінет)

fabric – тканина (не фабрика)

fraction – дріб, доля, порція (не тільки фракція)

figure – креслення, цифра (не тільки фігура)

magazine – журнал (не магазин)

sodium – натрій (не сода)

velvet – оксамит (не вельвет)

✓ From the translation point of view such words are divided into 3 groups:

1. Real (complete) internationalisms, whose semantic structures are equal both in the SL and in the TL.

*e.g.: hypothesis – гіпотеза, tendency – тенденція, norm – норма, paradox – парадокс, aspect – аспект, plan – план, marker – маркер, object – об'єкт.*

2. Partial (half-) internationalisms. They have only part of equal meanings, and that is besides one meaning that is equal they have other meanings.

*e.g.: thesis – 1) теза; 2) дисертація; 3) шкільний твір, construction – 1) конструкція; 2) побудова, address – 1) адреса; 2) звертання, student – 1) студент; 2) учень; 3) вчений; 4) особа, яка проходить перепідготовку.*

3. Pseudo-internationalisms. Have no similar meanings in the TL, for instance:

*.g.: reason – НЕ резон, а причина; accurate – НЕ акуратний, а точний; notation – НЕ нотація, а система умовних знаків.*

In many cases an English word may have more meanings, of which only one is equal to a Ukrainian word.

So, the translation of homonyms from English into Ukrainian hides many possibilities of making mistakes. It is easier to translate such words from Ukrainian into English.

When a translator comes across such a word which coincides with the Ukrainian word in form, it should be the warning to be careful in choosing the adequate corresponding word.

## **2. Mistakes in Translation Related to Differences in Realia**

Nonconformity which causes mistakes in words, are related to the differences in realia, i.e. specific elements or entire systems in the cultures of corresponding nations. Traditions and customs, reflected in realia, are very important for language. Their violation results in “mistakes of ignoramus [ignə'reiməs] невіглас” („помилки профана”), which must not be allowed in word usage and translation. If in Ukrainian the term “rector” refers to the director of any university, and since the 60s of XX century means also a leader of a higher educational establishment in Ukraine, then in



the English higher institution the term “rector” means only the leaders of Scotch universities and leaders of two colleges of Oxford; in other cases they say (according to the tradition of every educational establishment) “president, principal, vice-chancellor” etc.

The word „факультет” in its form and meaning corresponds to English faculty, but the last refers only to the faculties of old universities of England; in new educational establishments it is more frequently substituted by the word “department”.

It is a tradition to call in English the event in history of the USA, known as «Війна за незалежність США» “The American Revolution”, «парламент США» - Congress. Thus, in a number of cases the differences in traditions of nomenclature and/or realia are intricately interwoven with the differences in lexical meanings in similar, alike words of different languages.

Apart from common meanings in Ukrainian *консультація* and English *consultation* - *порада, вказівка спеціаліста; нарада спеціалістів, а саме лікарів*, the new fact of reality has been reflected in a specific meaning of the word - “*установа, що надає допомогу населенню порадами спеціалістів, for example:*

юридична консультація - legal advice office

дитяча консультація - baby/infant welfare centre, children’s clinic, paediatric clinic, nursing-centre

жіноча консультація - antenatal clinic, maternity welfare centre/clinic, maternity advice bureau.

Here the quality of “false friend” is conditioned by the word „консультація” both by realia and semantics, that expresses it.

The words *industry* - індустрія in the meaning „промисловість” coincide, but the English word is not always translated by the word „індустрія” because we say:

соціалістична, капіталістична сучасна, важка, легка, машинобудівна, кіно - *індустрія or промисловість*,

but we will always and only say:

автомобільна, атомна, газова, гірська, добувна, консервна, нафтова, обробна, харчова, содова, складувна, будівельна, ткацька, електротехнічна, енергетична та ін. *промисловість*.

There is not uncommon the differences in expressive-stylistic coordination of words which are compared (there is a necessity during the selection of a synonym to orient oneself on the stylistic mode, tonality of the context). The most frequent type of stylistic nonconformity or discrepancy in the English and Ukrainian words - nonconformity, discrepancy in the bookish and colloquial character, or in the specific functional-stylistic colouring. Thus, even in a similar meaning *дивний, навіжений, химерний* English word *extravagant* and Ukrainian - *екстравагантний* not very much coincide in use, as the first word is stylistically neutral, and the second is bookish. Differences in the evaluative colouring are a substantial type of stylistic differences, too, for example:

English word *compilation* - складання, збирання, укладання (the compilation of a dictionary) is fully neutral unlike the negative Ukrainian *компіляція* - зіставлення на основі механічного використання чужих матеріалів.

The stylistic interpretation (навантаження) is especially noticeable in the figurative meanings: Ukrainian word *елемент* in the meaning *особа* has the colloquial and negative colouring and is rendered in English by the words *individual, person, fellow* with negative epithets (*підозрілий елемент* - suspicious-looking fellow, *lum customer*).

English *agony* expresses a wide concept about spiritual and physical sufferings and their manifestations, and is represented in a bilingual dictionary by the following equivalents:

- 1) нестерпний біль, фізичне страждання, as in a *yelp of agony* - крик болю;
- 2) вибух почуттів, as in *agony of fear* - приступ жаху;
- 3) жах, відчай:

“The town had known in the past the *agony* and horror of major mine disasters”.

„Місту доводилось переживати в минулому відчай та жах через великі катастрофи на шахтах “.

- 4) агонія, as in *agony of death* - смертельна агонія. The word „агонія” means only передсмертні муки (англ. *death-struggle, agony of death, mortal agony*).

Broader and less differentiated notions are also inherent to Ukrainian words as compared with English:

in Ukrainian *тютюн* - листя відповідної рослини для куріння чи нюхання corresponds English *tobacco* - тютюн для куріння and *snuff* - тютюн для нюхання; the word *журнал* - періодичне видання у вигляді книжки corresponds English word *journal* - спеціальний журнал в якій-небудь галузі and *magazine* - журнал, переважно ілюстрований, розрахований на широке коло читачів.

Mechanical comparison or likening (уподібнення) of semantically non-equivalent Ukrainian and English words violates the intelligibility of a text, but not necessarily results in complete distortion of meaning. Thus the incorrect translations of the English word *hospital* as „*госпіталь*” are practically clear in the context, which goes about hospital, or English *apartment* - as „*апартаменти*” in the context, which goes about an apartment.

But in most contexts the following translations will be grossly incorrect: Ukrainian word *барак* - wooden building, hut as “barracks” - казарми, English word *race* (in the meaning “clan, origin”) as „*раса*“, medicine (in the meaning „*терапія*” therapy ) as „*медицина*”, Ukr. *інвалід* - cripple, disabled person as “invalid” - хворий, etc.

### 3. Interlingual Homonymy and Paronymy

‘False friends’ could be called interlanguage synonyms, homonyms and paronyms.

Interlanguage synonyms are words that coincide in one or more meanings. However, beside similar meanings, they have some special meanings. For example, *concert* – *концерт*. Both words have the meaning of ‘a musical performance’, but the English word has the second meaning: ‘agreement in purpose, feeling, or action’. The Ukrainian one has acquired a generic meaning of ‘any performance (reciting, drama extracts, etc.)’. Thus they can be equivalents in only the first meaning and somewhat erroneous in their second meaning.

Interlanguage homonyms are words that have no common meanings, like *accord* – *аккорд*. The English word means ‘agreement, harmony; a settlement or compromise of conflicting opinions; a settlement of points at issue between the nations. The Ukrainian word is more specific, meaning ‘musical chord’.

Interlanguage paronyms are words with similar but not identical sound, and with different meanings. The case can be illustrated by *example* – *екземпляр*. The

Ukrainian word denotes ‘a copy’, whereas the English indicates ‘a representative of a group as a whole; a case serving as a model or precedent for another that is the same or similar’.

Mistakes in the translation, caused by the cases of interlingual homonymy and paronymy, are especially dangerous. Thus, the word of one language can be associated with one and even with a few words of another language. These pairs of words are called homonyms, for example:

Ukrainian word *краб* is homonymous in relation to English crab: 1. дике яблуко and synonymous to English crab: 2. краб.

The words which have identical sounding and written form, which belong to the same part of speech and differ in lexical meanings, should be distinguished from polysemantic words. Such words are called complete homonyms.

For example: noun *spring* - весна, *spring* - пружина and *spring* - джерело. These words have different meanings and in no way are connected with each other. There are many homonyms in modern English, especially among monosyllables, for example:

noun match - сірник, match - матч, змагання, match - пара  
verbs: to miss - схибити, to miss сумувати, etc.

There are still other homonyms, which though coincide in sounding and writing, but differ among themselves and in meaning, and grammatically (belong to different parts of speech), e.g.:

flat - квартира (noun) - flat - плоский (adjective);  
mean - середина (noun) - mean - мати на увазі (verb); mean - підлий (adjective);  
rose - троянда (noun); rose - встав (verb in Past Indefinite).

Apart from homonyms, in English there are words which are very similar in pronunciation, but having different written forms and meanings. These are the so-called paronyms, e.g.:

seize [si:z] and cease [si:s] *припиняти*, *conscience* and *consciousness*, career [kə'riə] and carrier ['kæriə], corps [kɔ:] *корпус* and corpse [kɔ:ps] *труп*. Paronyms ['pærənɪm] are the words connected etymologically, as well as the words that got closer in form accidentally. Practical and special difficulties are presented in differentiation of the paronyms, which are semantically identical, but simultaneously are synonyms

or false synonyms, i.e. we should differentiate between the following paronyms: rise *сходити* (про сонце, місяць, raise *підвищення, підняття, збільшення*; lie *брехати; збрехати*, lay [lei] *класти, покласти* crush [kreʃ] *роздавлювання; зминання*;; crash [kræʃ] *ударитися з грюкотом*.

The differentiation of some paronyms is also hampered by the existence of similar in form, but different in meaning the Ukrainian word. These are the following paronyms:

*policy* and *politics* (compare Ukr. *політика*); *physics* and *physique* (compare Ukr. *фізика*);

Interlingual paronyms are sometimes also based on interlingual paronymy English words specially and especially cause difficulties with English people themselves, and therefore, certainly, with Ukrainians, too (compare Ukr. *спеціально*) and in this case they have two-way character. But in many a case interlingual paronymy is one-sided: for example, confusion between history - story by analogy with the word *історія* is possible for the Ukrainian, and not for the Englishman.

Misunderstanding caused by interlingual homonymy is more dangerous, that it seems at the first sight: English *mackintosh* - *непромокальний плащ, дощовик* is quite often translated into Ukrainian as „макінтош”, *marmalade* - *джем з апельсинів, лимонів* - as „мармелад”, *decade* - *десятиріччя* - as „декада”, *genial* - *добрий, товариський* - as „геніальний”. Interlingual paronymy can also cause a mistake even with an experienced author, which the following example testifies of:

„Я приїхав до Оксфорду в кінці серпня, коли у студентів були вакансії... Повторюю, був час канікул. ”

Here the use of the word *вакансії* instead of *вакації* is caused by the association with English *vacation* - *канікули*.

When compared in the source and target texts, translators' false friends can differ semantically, syntactically, stylistically, and pragmatically.<sup>164</sup>

Semantic difference presupposes the following oppositions:<sup>165</sup>

- generic vs. specific meaning: *actual* (real, existing in fact) – *актуальний* (topical); *motorist* (air-fitter; machinist) – *motorist* (one who drives or travels in an automobile).

- monosemantic vs. polysemantic: *галантный* (couth) – *gallant* (1. Showy and gay in appearance, dress, or bearing *a gallant feathered hat*; 2. Stately, majestic; 3. high-spirited and courageous *gallant soldiers*; 4. Attentive to women, chivalrous, flirtatious.)
- different connotation (positive vs. negative): *aggressive* (determined to win or succeed) – *агрессивный* (inclined to act in a hostile fashion)

Structural difference leads to

- different word combinations: *comfortable* – *комфортабельный* have the same meaning ‘producing a feeling of physical relaxation’. But in English this word is combined with the noun *income* (*comfortable income*), and in Russian this combination is impossible – the English expression has the equivalent of *хороший доход*. Likewise, *sympathetic* – *симпатичный*, but *sympathetic strike* – *забастовка солидарности*.
- impossibility of calque translation: *ходячая энциклопедия* – *walking library*. In this case idiomatic meanings are expressed by different structures.
- multi-component phrase vs. one-word structure: *аудитория читателей* – *readership, readers*.

Stylistic difference results in stylistic overtone of the words:

- neutral vs. emotionally colored words: *ambition* (stylistically neutral) – *амбиция* (often negative); *protection* (neutral) – *протекция* (bookish)
- modern vs. archaic: *depot* – *депо* (in the meaning of ‘a building where supplies are kept’)
- common word vs. term: *essence* – *эссенция* (vinegar).

+Pragmatic difference implies the different associations a word carries for various groups of people, nations, etc. For example, when saying “*Моя мама родилась через два года после революции*”, a Russian person will definitely mean the Russian Revolution of 1917. S/he might be misunderstood by an American for whom the word ‘*revolution*’ is associated with American Revolution. The same with the common Russian expression *после войны*: *Он поступил в институт сразу после войны*. Probably, it will take time and effort for an American

to associate the event with World War II, since America also knew the Korean and Vietnam wars in this century.

## LECTURE 5

### IDIOMATIC EXPRESSIONS AND CULTURE-LOADED WORDS IN ENGLISH

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.
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.



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.

IDIOMATIC or phraseological expressions are structurally, lexically and semantically fixed phrases or sentences having mostly the meaning, which is not made up by the sum of meanings of their component parts. An indispensable feature of idiomatic (phraseological) expressions is their figurative, i.e., metaphorical nature and usage. It is this nature that makes them distinguishable from structurally identical free combinations of words Cf.: *red tape* (free word-comb.) червона стрічка – *red tape* (idiom) канцелярський формалізм (бюрократизм); *the tables are/were turned* (free word-comb.) столи перекинуті/були перекинуті – *the tables are turned* (idiom) ситуація докорінно змінилася; супротивники помінялися ролями

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, інтернат);
- 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 (пропустити); to die a dog's death (здохнути як собака); to receive a hero's welcome (вітати як героя); to tell (you) the truth (казати правду); to dust one's coat/jacket (почистити пальто/куртку). 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 – вмерти; to drop from the clouds – (звалитися як сніг на голову); neither fish nor flesh – ні риба, ні м'ясо).

## **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.

***nose* далі свого носа нічого не бачити**

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" – «червоний стрічка»
- 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" (показати свою справжню натуру)) or colloquial ("to be a pain in the neck" (нервувати))
- national colouring (include some words which mark it as the product of a certain nation) Eg. "to set the Thames on fire" (зробити щось неймовірне) and "to carry coals to Newcastle" (возити дрова до лісу).

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?(Вищо язык проковтнули?) 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. It goes without saying that none of the idioms above can be translated word-for-word since their constituent images would lose their connotative, i.e., metaphorical meaning in the target language.

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** (*боятися*). 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 (обморожения), 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.

FAITHFUL translating of a large number of picturesque idiomatic/ phraseological expressions can be achieved only by a thorough selection of variants having in the target language a similar to the original lexical meaning, and also their picturesqueness and expressiveness. This similarity can be based on common in the source language and in the target language componential images as well as on the structural form of

them. As a result, the meaning of such idioms is mostly guessed by the students, which generally facilitates their translation.

A few examples will suffice to prove it. **English:** *a grass widow (widower)* солом'яна вдова (вдівець); *measure twice and cut once* сім раз одміряй, а раз відріж; *not for love or money* ні за які гроші/ ні за що в світі; **Ukrainian:** *не знати/тямити ні бе, ні ме, ні кукуріку (not to know chalk from cheese); вночі що сіре, те й вовк* all cats are grey in the dark, *який батько, такий син, яка хата, такий тин (яблучко від яблуні далеко не відкочується)* like father, like son; *not a cat's/dog's chance* жодних шансів/можливостей, (однієї) клепки бракує (he) has not all his buttons, etc.

It often happens that the target language has more than one semantically similar phraseological expression for one in the source language. The selection of the most fitting variant for the passage under translation should be based then not only on the semantic proximity of the idioms but also on the similarity in their picturesqueness, expressiveness and possibly in their basic images. The bulk of this kind of phraseological expressions belong to the so-called phraseological unities. (Vinogradov). Here are some Ukrainian variants of the kind of English idioms: *either win the saddle or loose the horse* або пан, або пропав; або перемогу здобути, або вдома не бути; *many hands make work light* це згода, там і вигода; гуртом і чорта побореш; гуртом і батька добре бити; громада - великий чоловік; *a man can die but once* від смерті не втечеш; раз мати народила, раз і вмирати; раз козі смерть; двом смертям не бути, а одної не минути; *haste makes waste/the more haste, the less speed* тихше їдеш - далі будеш, поспішиш - людей насмішиш, хто спішить - той людей смішить.

### **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* (випростатися у весь зріст), to *let one’s hair down* (вилити душу, перестати себе стримувати, триматися розв’язано.);

2) a SL idiom may be identical in form to a TL idiom but have a different figurative meaning. Thus, the English “to *lead smb. by the nose*”(морочити голову) implies a total domination of one person by the other (cf. the Ukrainian “водити за ніс”) and “to *stretch one’s legs*” means to take a stroll (cf. the Ukrainian “протягнути 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*”(бути в скрутному становищі по грошах), that is to be in trouble, may be misunderstood by the translator under the influence of the Ukrainian idioms “*схопити бога за бороду*” or “*снійма́ти жар-пти́цю (золоту́ ри́бку).*”;

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*”(подолати велику відстань швидко) and “to *have a good time*”(гарно проводити час);

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*”(відбитися від рук) is equivalent to the Ukrainian “*відбитися від рук*” and the latter is often used to translate it.

*The children got out of hand while their parents were away. – За відсутності батьків діти зовсім відбилися від рук.*

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

*What caused the meeting to get out of hand? – Чому зібрання пройшло так неорганізовано?*

Apart from the kinds of idiomatic expressions singled out before, 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 cannot 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.

As can be noticed from these examples, some English and Ukrainian idiomatic expressions are far from uniform lexically, structurally, and by their componential images, picturesqueness and expressiveness. They do not always spring from the same source of origin either. Because of this a faithful translation of phraseological/idiomatic expressions depends upon some factors which are mentioned above.

#### **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 componential images in common;
- 3) whether the componential 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) 1. By Choosing Absolute/Complete Equivalents

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.*” – *витягувати каштани для когось з вогню.*

This is the method of translating by which every componential part of the source language idiom is retained in the target language unchanged. The componential parts include all notionals and also the lexically charged functionals which contribute to the lexical meaning of the idiomatic/phraseological expression. The notional components also create the main images (the picturesqueness), the expressiveness and the figurative (connotative) meanings of idiomatic expressions. Translating with the help of equivalents is resorted to when dealing with idioms which originate from the same source in both the languages in question. These sources may be:

1) Greek or other mythology: Pandora's box скринька Пандори/Пандорина скриня (джерело всіляких лих); *the Trojan horse* троянський кінь (прихована небезпека); *Aladdin's lamp* Аладдінова лампа; *Augean stables* авгієві стайні (занедбане, занехаяне місце).

2) ancient history or literature: *to cross (pass) the Rubicon* перейти Рубікон (прийняти важливе рішення); *the die is thrown/cast* жеребок кинуто (рішення прийнято); *the*



*golden age* золотий вік (золоті часи); / *came, I saw, I conquered* прийшов, побачив, переміг;

3) the Bible or works based on a biblical plot: *to cast the first stone at one* - першим кинути у когось каменем; *to cast pearls before swine* - розсипати перла перед свиньми; *the golden calf* - золотий телець/ідол; *a lost sheep* - заблудна вівця; *the massacre (slaughter) of innocents* винищення немовлят; *the ten commandments* десять заповідей; *the thirty pieces of silver* тридцять срібняків; *prodigal son* блудний син.

A great many absolute equivalents originate from contemporary literary or historical sources relating to different languages (mainly to French, Spanish, Danish, German, Italian, Arabic). **English:** *Time is money* час - гроші; *self made man* - людина, що сама проклала собі шлях у житті; *my house is my castle* мій дім - моя фортеця. **French:** *after us the deluge* після нас хоч потоп; *the fair sex* прекрасна стать; *the game is worth the candle* гра варта свічок; *more royalist than the king* більший монархіст ніж сам король; *to pull the chestnuts out of the fire* вигрібати (чужими руками) каштани з вогню; *one's place in the sun* місце під сонцем; **Spanish:** *blue blood* блакитна кров; *the fifth column* (introduced in English by E. Hemingway)\* п'ята колона; *to tilt at the windmills* (introduced by Cervantes) воювати з вітряками; **Italian:** *Dante's inferno* Дантове пекло; *finita la commedia* ділу кінець; **Arabic:** *Aladdin's lamp* лампа Аладдіна; **German:** *da ist der Hundbegraben* ось де собака заритий; *Sturm und Drang* буря і натиск.

TRANSLATING with the help of monoequivalents, as the absolute equivalents are sometimes called, is very often made use of when dealing with the sentence idioms containing the subject, the predicate, and some other parts of the sentence, though some minor alterations in their structure/word order may not be excluded altogether. Such alterations, however, do not change either the denotative meaning or the componental images, the picturesqueness, expressiveness or connotative meaning of idioms: *appetite comes while eating*/апетит приходить під час їжі; *kings go mad and the people suffer from it* королі божеволіють, а народ страждає (cf. пани скубуться, а в мужиків чуби тріщать); *the last drop makes the cup run over* остання краплина

переповнює чашу; *let the cock crow or not, the day will come* співатиме півень, чи ні, а день настане; *of two evils choose the least* із двох лих вибери менше; *out of the mouths of babies speaks the truth (wisdom)* устами немовлят говорить істина/мудрість; *the pen is mightier than the*

## **2. Translation of Idioms by Choosing Near Equivalents**

*The meaning of a considerable number of phrase idioms and sentence idioms originating in both languages from a common source may sometimes have, unlike absolute equivalents, one or even most of their components different, than in the target language. Hence, the quality of their images is not identical either, though not necessarily their picturesqueness and expressiveness (if any): **baker's/printer's dozen** - чортова дюжина; **the devil is not so black as he is painted** - не такий дідько/чорт страшний, як його малюють; **a lot of water had flown/run under the bridge** - багато води сплило відтоді; **love is the mother of love** - любов породжує любов; **too much knowledge makes the head bald** - від великих знань голова лисіє; **in broad daylight** - серед білого дня; **as short as a dog's tail** - короткий, як осінній день; **as pale as paper** - блідий мов стіна, **measure twice, cut once** - сім раз одміряй, один раз одріж.*

*sword* перо могутніше за меч;

The slight divergences in the near equivalents as compared with the source language idioms can manifest themselves also in some other aspects, as for example:

a) in the structure of the target language variant (cf. **to make a long story short** сказати коротко);

b) in the omission (or adding) of a componental part in the target language (cf. **a lot of water had run under the bridge since then** багато води сплило відтоді);

c) in the substitution of a feature (or image) of the source language phraseological/idiomatic expression for some other (more fitting or traditionally expected) in the target language: **as pale as paper** блідий мов стіна; *to know smth. as*

one knows his ten fingers знати як свої п'ять пальців; *everything is good in its season* все добре в свій час (cf. добра ложка до обіду);

d) in the generalization of the features of the source language idiomatic expression: *one's own flesh and bone* в) *in the concretization of some features of the original: a voice in the wilderness тас волаючого в пустелі; you can not catch an old bird with chaff старого горобця на полові не ввіймаєш; to follow like St. Anthony's rind ходити (за кимось) як тінь/переслідувати когось. one* рідна кровинка;

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 залізо, поки гаряче*

### **3. Translation by Choosing Genuine Idiomatic Analogies**

*An overwhelming majority of English idiomatic expressions have similar in sense units in Ukrainian. Sometimes these lexically corresponding idiomatic expressions of the source language may also contain easily perceivable for the target language speakers combinations of images as well as similar or identical structural forms. These idiomatic expressions, naturally, are in most cases easily given corresponding analogies in the target language. As a matter of fact, such expressions are sometimes very close in their connotative (metaphorical) meaning in English and Ukrainian as well. Any common or similar traits of idiomatic expressions are the main proof of their being genuine analogies. The latter in each of the two languages comprise also proverbs and sayings as well as the so-called standardized and stable collocations: **he that mischief hatches mischief catches** - хто іншим лиха бажає, сам лихо має/хто іншим яму копає, сам у неї потрапляє; **to have the ready tongue** - за словом у кишеню не лізти; **to keep body and sole** –жити надголодь/насилу зводити кінці з кінцями; **like mistress, like maid** - яблуко від яблуні недалеко падає; **there is no use crying over spilt milk** - що з воза впало, те пропало; **bear a dead horse** - товкти воду в ступі.*

*MANY of such and the like idiomatic expressions may often have two and more analogous by sense variants in the target language. The choice of an analogy rests then with the translator and is predetermined by the style of the text: **not for love or money** ні за що в світі/ні за які скарби в світі; **don't teach your grandmother to suck eggs** не вчи вченого; не вчи рибу плавати; яйця курку не вчать, etc.; **he that lies down with dogs must rise up with fleas** з ким поведешся, того і наберешся; скажи мені, хто твій друг, і я скажу тобі, хто ти; **a crooked stick throws a crooked shadow** який Сава, така й слава/який батько, такий син, яка хата, такий тин; **don't cross the bridges before you come to them** не поспішай поперед батька в пекло; не кажи гоп, доки не перескочиш; **first catch your hare then cook him** не скуби, доки не зловиш; скажеш «гоп», як перескочиш*

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, які живуть в скляних будинках, не повинні кидати каміння;

**4. Translating Idioms by Choosing Approximate Analogies** Some source language idiomatic and stable expressions may have a peculiar nature of their componential parts or a peculiar combination of them and thus form nationally peculiar expressiveness and picturesqueness of componential images. The latter constitute some hidden meaning, which is mostly not quite explicit and comprehensible, not transient enough for the foreigner to catch it.

As a result, there exist no genuine phraseological analogies for the units in the target language. Since it is so, their lexical meaning can be expressed by means of only approximate analogies or through explication, i.e., in a descriptive way. These analogies are only to a slight degree similar to the source language idioms, although they may be no less picturesque and expressive than the source language variants: **kind words butter no parsnips** - годувати байками солов'я; **to lose one's breath** - слова на вітер; **to make a cat's paw of something** - чужими руками жар вигрібати; **a joint in one's armour** - ахіллесова п'ята (вразливе місце); **the sow loves bran better than roses** - кому що, а курці просо; **more power to your elbow** - ні пуху, ні луски!; **to**

*come off scot free* - вийти сухим з води; *to be finger and thumb* - водою не розлити (cf. нерозлийвода);

No need to emphasize that selection of approximate analogies for a translator is no easy task, as the source languages idioms/ phraseologisms often bear some characteristics of a language's traits having no correspondence in the target language. Cf.: **The answer's a lemon** - так не буде/так не вийде.

Many idioms have obscure origin/etymology and selecting of approximate equivalents as any other corresponding semantic variants often requires a linguistic investigation on the part of the translator. For example: **to be in the cart** - means to be closed in a cage as a convict (for some crime) and be exposed to general scorn of one's compatriots (as in old times in England). It may be translated into Ukrainian as *бути в стані/ситуації хоч круть хоч верть; потрапити в безвихідь*.

## 5. Descriptive Translation of Idiomatic and Set Expressions

The meaning of a considerable number of idiomatic as well as stable/set expressions can be rendered through explication only, i.e., in a descriptive way. Depending on the complexity of meaning contained in the source-language idiom, it can be expressed in the target language in some ways:

1) by a single word: *out of a clear blue of the sky* раптом, зненацька; *to pall and peel (to peel and pall)* грабувати/оббирати; *poor fish* йолоп, бевзь, нікчема; *red blood* мужність, відвага, хоробрість; *to sell smoke* піддурювати, підманювати; *to set a limit to smth.* обмежувати, стримувати; *to set at large* звільнювати (випустити на волю); *to go aloft* померти;

2) undoubtedly the most frequent is rendering the sense of idiomatic/phraseological expressions with the help of free combinations of words as in: **to run amock** - нападати зненацька на першу-ліпшу людину; **school miss** - школярка, соромлива, недосвідчена дівчина; **to sell someone short** - недооцінювати когось; **to sham Abraham** - удавати з себе хворого (прикидатися хворим); **to shoot Niagara** - вдаватися до ризикованих дій, **short odds** - майже рівні шанси; **to sit above the salt**

- сидіти на почесному місці; *the sixty-four dollar question* - найважливіше, вирішальне питання; *a stitch in time* - своєчасний захід/вчинок, своєчасна дія;

3) when the lexical meaning of an original idiomatic expression is condensed or when it is based on a nationally specific notion/structural form alien to the TL, the idiom may be conveyed by a sentence or a longer explanation: *a wet blanket* - людина або обставина, що розхолоджує; *well day (well-day)* - день, коли хворого не погіршувався стан здоров'я (час між приступами гарячки, малярії тощо); *wise behind* - млявий, що погано міркує; *white elephant* - подарунок, якого важко позбутися (те, що приносить більше турбот, ніж користі); *yes man (yes-man)* - людина, що з усіма згоджується, тільки підтакує (підтакувач); *to cut off with a shilling* - Лишити без спадщини; *fight like Kilkenny cats* - битися до І «ємного знищення»; *to accept (the Stewardship) of the Chiltern Hundreds (Parliament)* - скласти з себе обов'язки члена британського парламенту.

It must be added in conclusion that some English idiomatic/set expressions have a rather transparent lexical meaning and are easy for our students to translate into Ukrainian: *to treat one like a lord* - щедро частувати (як лорда) когось, цяцькатися з кимось; *with all one's steam/with all speed* - щодуху, дуже швидко; *with a founded air* - ображено, з виглядом ображеного; *with flags flying/with flying colours* - триумфально, переможно; *with a good reason* - не без підстав, не даремно; *not born yesterday* - досвідчений (ужитті).

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 Ukrainian “*Ахіллесова п’ята*”.

Equivalent idioms may be borrowed in more recent periods, too, e.g. “*the game is not worth the candle*” – *гра не варта свічок* (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 Ukrainian “*врятувати свою шкуру*” when its meaning is negative. But it may also have a positive connotation, which its Ukrainian 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.* - *Бетті виручила Тіма, надруквавши за нього доповідь.*

## 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 Ukrainian “*майстер на всі руки*” both refer to a person who may turn his hand to anything.

However, the Ukrainian 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. *за все браться і нічого толком не вміти*

However, the phrase is usually used in conjunction with a negative connotation on a positive phrase, while the Ukrainian 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 Ukrainian idioms such as, for instance, “язик до Києва доведе”.

3) A word-for-word translation of the SL idiom is not possible unless the Ukrainian 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 “*ставити віз поперед коня*”.

#### 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 “*позбавити спадку*” or “*to dine with Duke Humphrey*” and “*залишитись без обіду*”.

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 6

### 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 verb *collocate* originates from the Latin verb *collocare* and the translation given by the Online Etymology Dictionary is *place, arrange*. The term *collocation* is relatively new in linguistics, first introduced by Firth, who argued that collocation was 'lexical meaning at the syntagmatic level' (Firth, 1957, p.96). Despite his attempts to describe meaning at the syntagmatic level, many researchers and scientists still define collocations in terms of a tendency of words to occur with other words. The concept of collocation was later refined by Halliday and then by Sinclair and became central to their study of lexis (Palumbo, 2009).

The most commonly used definition states that collocation is a pair or set of words that commonly occur together (McCarthy, O'Dell, 2005; Handl, 2008). Parrot (2010) claims that collocation is a term used to describe two-word combinations when there is a limited number of words that may precede or follow another word. Some authors define collocations as a group of words that have 'mutual expectancy'

(Jackson, 2007, p.106). It means that words have the ability to predict the likelihood of the occurrence of another word. There is a limited number of words that can be used with other words and the direction of words is important, as demonstrated in the collocation '**green tea**': *green* may occur with many different words (*car, house, fence*, etc.), while the word *tea* is expected to occur only with a limited number of words (*green, black*). This example demonstrates that mutual expectancy of words can be stronger or weaker and it depends on the direction of words. Many word combinations are 'so frequently recurrent that the choice of one of their constituents appears to automatically trigger their selection of one or more other constituents in their immediate contexts' (Bartsch, 2004, p.11).

'**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**'.

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...

the fast train – the quick train

fast food - quick food

a quick shower –a fast shower

a quick meal – a fast meal

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

A bad headache – сильний головний біль

A bad mistake – груба помилка

A bad weather – жаклива погода

A bad debt – борг, який не повернули

A bad accident – важкий/нещасний/випадок

A bad wound - важке поранення

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.

Based on syntactic feature, Baker (2011), Benson, Benson & Ilson (1986) and Bahns (as cited in Boonyasquan, 2009) grouped collocations into two main types. The first group is **grammatical collocations**. They are phrases consisting of nouns/adjectives/verbs and prepositions/clauses/infinitives. **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**.

**Grammatical collocations** fall into eight types.

N + prep. - *pride on; apathy towards*

N + to + Inf - *It was a problem to do it.*

N + that clause - *We reached an agreement that I will help her.*

prep. + N combinations - *In my opinion*

Adj + prep. combination - *They are fond of children.*

predicate Adj+ to + Inf. - *She is ready to work.*

Adj + that clause - *I am afraid that I couldn't help*

V + preposition – *They kept talking.*

**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**. Thus, **lexical collocations** do not contain prepositions, infinitives, or clauses, but consist of various combinations of nouns, adjectives, verbs, and adverbs.

There are six main types of lexical collocations: **adjective+noun, noun+noun, verb+noun, adverb+adjective, verbs+prepositional** phrase, and **verb+adverb**.

## 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 sb. deeply, to be deeply wounded

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, take a photo, 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.

**Restricted collocation** is a term that describes non-uniform linguistic phenomena. As I would like to exclude word combinations like Ukr. **завдавати комусь шкоди/шкодити комусь** (lit. 'to cause sb harm') or **приймати ванну** ('to take a bath'), as their relation to cultural categories is questionable. Also excluded will be word combinations that describe cultural objects, cultural rites and informal rituals, e.g. **прикрашати ялинку** (lit. 'to dress up a Christmas tree'). Such word combinations describe acts that are part of cultural rites. They have purely descriptive relation towards other cultural symbols. Such word combinations are successfully dealt with by country study. However, I would like to focus on such restricted collocations that have **referential meaning** (a description of a mental state, an intellectual process, a psychological feature etc.), but can also be interpreted in terms of cultural categories such as **mythologemes, ideologemes, sociologemes**, etc., **without losing, by the same token**, their initial connection with original discourse types. It is not by chance that

combinations with **abstract nouns** denoting **anthropological concepts** (feelings, thoughts, situations of interpersonal communication, etc.) would make interesting material for cultural interpretation of linguistic meaning. This is only understandable, since the human being stands in the center of the domain of Culture. Such collocations serve to construct the world rather than describe it. In other words, **restricted collocations shape human modes of perception.**

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 collocation 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 **материнська турбота** (lit. 'motherly care'), **братерські почуття** (lit. 'brotherly feelings') do not have the same stability behavior as phrases like **батькова турбота** (lit. 'fatherly care') and **сестринські почуття** (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 **не знати материнської турботи** (lit. 'to know not motherly care') is usual in Ukrainian, while similar phrase **не знати батьківської турботи** (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.

**материнська турбота** 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 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 Ukr. **мамин синочок** 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.

**Братські почуття** ('**brotherly feelings**') contain an allusion to the Bible (cf. **брати у Хресті**, '**Brothers in Christ**'). It is not by chance that, as noted in Biblical Encyclopedia, in the Old Testament the word brother is mostly used as a name of a blood relative, while in the New Testament it more often refers to close spiritual association shared by Christ and the Apostles. (the usage of brother as in the New Testament is the result of semantic transposition, therefore respective collocations cannot be considered as semantically non-transposed per se). Similar allusions also occur in set phrases that are typical for Soviet totalitarian discourse, **братські народи** (lit. 'brotherly peoples'), **братерство народів** (lit. 'the brotherhood of peoples'); **братерські країни** (lit. 'brotherly countries'), **старший брат** (lit. 'the eldest brother'), compare, however, Orwell's **Big Brother**. It is evident that the noun **sister** which had no such history of development, would not have respective political connotations and word combinations with Ukr. *сестра* ('sister') would tend to free (unrestricted) usage like **сестринське почуття** (lit. 'a sisterly feeling') or impossible like *\*сестринські народи* (lit. 'sisterly peoples') or *\*сестринські країни* (lit. 'sisterly countries').

Collocations like those analyzed above can be defined as culturally bound, and this type of boundness is certainly motivated by their connection with the discourse of folk poetics (as in the first case) and with the discourse of religion (as in the second case) 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 Ukrainian: "*green tree*" – "*зелене дерево*". But the semantic relationships between the numbers of the groups are broader in English, than in Ukrainian 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 Ukrainian 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** – *виконавчий комітет*) may satisfy the translator, the other two attributive groups will have to be explicated in the Ukrainian translation as "Більшість голосів відданих за резолюцію and, яка була запропонована правлінням", 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.**

Це був період масштабної боротьби проти фашизму за єдиний національний фронт в Західній півкулі та й цілому світі.

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 Ukrainian 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 Ukrainian 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 обличчі судді з'явився вираз, який промовляв: «Я весь час знав, що вони винні».

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

Там була людина, на обличчі якої було написано: щоб ви мені сказали, я однаково буду суперечити вам.

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 Ukrainian translation the meanings of the original group and of the suffix would be rendered separately, e.g. людина, яка спить здоровим (міцним) сном, and людина, яка належить до п'ятої колони (представник п'ятої колони).

As often as not, translating the meaning of an English attributive group into Ukrainian 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.**

Неможливо було не захоплюватися, спостерігаючи, як все це відбувалося впродовж якихось двох з половиною годин.

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 7**

### **SYNTACTIC CHANGES IN TRANSLATION**

- 1. Communicative structure of the English and Ukrainian sentence.**
- 2. Word order change due to the functional sentence perspective.**
- 3. Sentence partitioning and integration.**

Each sentence can be spoken of in different aspects. A *syntactic aspect* implies the sentence analysis in terms of parts of the sentence (sentence subject, predicate, object, attribute, adverbial modifier). Syntax reveals the relation of sentence parts to each other. A *semantic aspect* implies the relation of sentence components to the elements of the real situation named by the sentence. This can be done in terms of case grammar or reference theory, or by singling out the agent, object and other semantic roles. A third aspect is *pragmatic, or communicative*. It implies the relation of the sentence to its users. The speaker makes up a sentence so as to stress logically this or that part of the information conveyed by the sentence. Therefore, this type of sentence structure is called information (communicative) structure, and this type of sentence analysis is referred to as actual division of the sentence, or functional sentence perspective.

Normally, each sentence develops from a known piece of information, called the **theme**, to a new one, called the **rheme**. The rhematic component is the information center of the sentence. It is logically stressed. It can be easily singled out in speech by contrasting it to some other word: *The early bird catches the worm, not the trap. The early bird catches the worm, not the late one.* The rhematic word usually answers a special question: e.g., *Whom does the early bird catch? - The early bird catches **the worm**.* *What kind of bird catches the worm? – The **early** bird catches the worm.*

In addition to the methods of contrasting and questioning, there are some other signals for the rhematic component. They include:

- the indefinite article of the sentence subject: *A **little evil** is often necessary for obtaining a great good.*

- a long extended part of the sentence; compare: *Many people saw it.* – *People saw it.*
- negation: *Not he who has much is rich, but he who gives much.*
- intensifiers (*only, even, just, such as, etc.*): *Only the educated are free.* (Cf. *The educated are free.*)
- some special constructions (*there is; it is... (who)*); passive constructions with the by-agent expressed): *It is human nature to think wisely and to act foolishly.*

The sentence communicative structure is different in English and in Ukrainian. In Ukrainian it is more rigid, which compensates a loose word order of the sentence. English fixed word order, on the other hand, is compensated by a free, to some extent, functional sentence perspective. In Ukrainian neutral style, the theme precedes the rheme, which means that a logically stressed part of the sentence is in the final position. In English, the rheme can be interrupted by the theme or even precede the theme: *There is an unknown word in the text.* (T-R-T) – *В тексті є невідоме слово.* (T-R).

## 2. Word order change due to the functional sentence perspective.

When the English and Ukrainian functional sentence perspectives do not coincide, a word order change is applied in translation.

Thus, the rhematic subject in English usually takes the initial position, whereas in Ukrainian it should be placed at the end of the sentence: *A faint perfume of jasmine came through the open window.* (O. Wilde) – *Крізь відчинене вікно було відчутно легкий аромат жасмінна.* *A waitress came to their table.* – *До їхнього столика підійшла офіціантка.*

This transformation is evident in comparing the structures with the subjects introduced by the definite and indefinite articles. A sentence that has the definite article with the subject has the same word order: *The woman entered the house.* – *Жінка зайшла до будинку.* On the other hand, a word order change takes place in a similar

sentence if its subject is determined by the indefinite article: *A woman entered the house.* – *До будинку зайшла жінка.*

To emphasize the rhematic subject of the sentence, the construction *it is ... that (who)* can be used in English. For example, *It is not by means of any tricks or devices that the remarkable effect of Milton's verse is produced.* – *Вражаючий ефект віршів Мілтона пояснюється загалом не якимось особливим викрутом.* The rhematic component is positioned at the end of the Ukrainian sentence. Another example: *It is a debate that will touch on the basic questions of morality, the law, and what it means to be an American.* – *Саме ці обговорення і будуть стосуватися основних питань моралі, закону, і що значить бути американцем.* In Ukrainian, the emphasis on the semantic center of the sentence is made either with the help of the intensifier (*same*).

Thematic components in Ukrainian are shifted to the initial position, which often happens with objects and adverbial modifiers: *It was early for that.* – *Для цього все ще було рано.* A typical case is the sentence introduced by *there is/are*. Here the subject is rhematic and the adverbial modifier of place is thematic. Therefore, the construction is normally translated into Ukrainian with the adverbial in the initial position: *There is a book on the table.* – *На столі лежить книга.* Compare this sentence with one of a thematic subject: *The book is on the table.* – *Книга лежить на столі.* If there is no adverbial modifier of place in the English sentence (to start the translation), the sentence beginning with *there is* is rendered in Ukrainian by the verb *є / існує*: *There are three kinds of solid body.* – *Існує три види твердого тіла.*

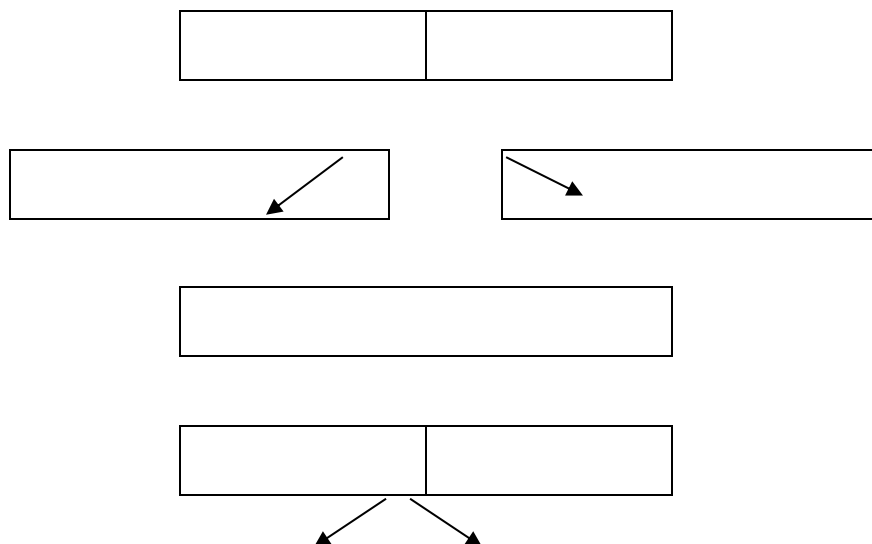
Adverbial modifiers of place and time are usually mirrored in translation. Being thematic, they are positioned in the beginning of the Ukrainian sentence, and in English they take the final position: *Вчора в Києві відбулася зустріч президента України з прем'єр міністром Великобританії.* - *A meeting of the Ukrainian president and the British prime minister was held in Kyiv yesterday.*

A rhematic component expressing the agent of the action in the passive construction cannot be placed as the initial subject of the translated sentence: *The*

*telephone was invented by A. Bell.* corresponds to *Телефон винайшов А. Бел.* (not to *А. Бел винайшов телефон.*)

### 3. Sentence partitioning and integration

Sentence partitioning means substituting a complex or compound sentence with several simple ones, or a simple sentence with a complex one, containing some clauses:



Sentence integration is the opposite transformation – substituting several simple sentences with a complex/compound one, or a complex sentence with a simple one.

These transformations can occur for the following reasons:

- 1) **Grammar structure differences** between the source language and the target language. For example, there are some special constructions in English that do not exist in Ukrainian. They are translated by a complex sentence (the Complex Object, Complex Subject, Absolute constructions, etc.).

*I want you to speak English fluently.* – *Я хочу, щоб ви вільно розмовляли англійською.*

*They sat down to supper, Manson still talking cheerfully.* – *Вони сіли вечеряти, проте Мансон все ще жваво говорив.*

Sentence integration is necessary when the English sentence starts with the conjunctions *or*, *nor*, *but*, *for*, since the beginning of this type is alien to Ukrainian



written speech: *Man is the only animal that blushes. Or needs to. (Shaw) – Людина – єдина істота, яка ніяковіє або ж якій варто було б зніяковіти.*

**2) Semantics.** If two or more separate ideas are linked together in the source text (which sometime may reveal bad style), a translator can partition them. For example,

*Ми отримали доволі коротку інформацію про Ваш фонд, тому не спроможні точно визначити порядок надсилання вам заявок та надсилаємо вам цього листа. – We have received very brief information about your Fund. Therefore, we do not know exactly the requirements for application. That is why we send you this letter.*

Sentence integration can take place because of the close semantic bonds between the sentences. For instance, *Це господарство займається вращуванням овочів та зерна, мають молочне стадо. Цією діяльністю господарство займається впродовж довгого періоду часу. – This farm has been growing vegetables and grains and breeding dairy herd for a long period of time.*

### **3) Genre and style requirements.**

English-speaking journalists are known to conjoin several ideas in one sentence (which is especially typical of the lead sentence). When translated into Ukrainian, these sentences are usually partitioned: *The 23 foreign ministers are due to meet on May 11-12 at the end of the conference when it had been hoped that they would sign an accord allowing surveillance flights over each other's territory. – 23 міністра закордонних справ повинні зустрітися 11-12 травня, до завершення роботи конференції. Передбачалося, що вони підпишуть неофіційну угоду про взаємний контроль польотів над територіями їхніх країн.*

Weather forecasts in English newspapers are usually expressed by long sentences. In Ukrainian, the style and genre require short sentences, with the loss of expressiveness typical of an English forecast. For example,

*Mist and coastal fog patches over Scotland will also thin to offer a bright start, but with more general clouds, and occasional rain will arrive from the west by late*

*morning. – Туман на узбережжі Шотландії та мряка розсіються. Очікується сонячний день, місцями хмарно. До полудня на заході можливі короткочасні дощі.*

## **LECTURE 8**

### **NON-EQUIVALENT GRAMMATICAL CONSTRUCTIONS: PASSIVE VOICE, CAUSAL VERBS AND ARTICLES**

1. Passive voice constructions.
2. Constructions with causal verbs.
3. Ways of translating the indefinite article.
4. Translating the definite article.
5. Translating the zero article

#### **1. Passive voice constructions.**

It is common knowledge that the quantitative representation of the passive voice constructions in English by far exceeds that in Ukrainian. This is not reflected, naturally, in translation since English passive constructions are far from always transplanted to Ukrainian sentences. The much larger quantity of passive constructions in English is explained 1) by the ability of not only the direct but also of the indirect and prepositional objects to perform the function of the subject to the predicate in the passive voice; 2) by the ability of several intransitive verbs to become transitive and take a direct object, and consequently form the passive voice (**cf.** *Her dog is often walked by her brother. The office is run by Mr. Brown*). No transpositions of such type are possible in Ukrainian where only the direct object can be transformed into the subject of the sentence in the passive voice. Nevertheless, the meaning of the passive voice may sometimes be maintained, though expressed then not with the help of the analytical means. This can be seen from the following English sentence:

*He was offered a better job of some sort of somebody or other, (Saroyan)*

*Йому кимсь пропонувалась нібито якась навіть краща робота.*

Parallel to this Ukrainian version and less common or less faithful is one more version and way via the active form of the verbal predicate: йому буцімто хтось пропонував кращу роботу or: йому нібито десь пропонували кращу роботу. A similar expression is also possible in English: some sort of somebody offered him a better job, which the author (Saroyan) ignored in his sentence above.

Parallel to this Ukrainian version and less common or less faithful is one more version and way via the active form of the verbal predicate: йому буцімто хтось пропонував кращу роботу or: йому нібито десь пропонували кращу роботу. A similar expression is also possible in English: some sort of somebody offered him a better job, which the author (Saroyan) ignored in his sentence above.

Some ways of expressing the passive voice in both languages may coincide in form and structure, as can be seen in the first sentence below; others should be transformed (as in the second sentence), in order to achieve faithfulness in translation:

She was faintly disturbed by what mother had said. (Maugham)

Вона була децю стурбована тим, що сказала

If the U.N. peace plan is implemented, frozen Serb assets in the USA would be released, (USA Today)

Якщо план мирного врегулювання ООН буде здійснений, заморожені рахунки Сербії у США... будуть відпущені.

The passive constructions in the above sentences, however, may not necessarily be rendered into Ukrainian through passive equivalents only. Other contextual variants may also be suggested by the translator, for example: вона була трохи стурбована - її трохи турбувало, рахунки будуть відпущені - рахунки розморозять/ відпустять.

Nevertheless, English passive forms referring to present tense have mostly no structural equivalents in Ukrainian where the auxiliary verb **to be** (є) is usually omitted and the **past participle** acquires other morphological (e.g., finite form) and semantic expression. Cf.:

Rescue efforts are being hampered by dozens of aftershocks, below-freezing temperatures, (Ibid.)

Рятувальним роботам перешкоджають повторні поштовхи і температура, що падає нижче нуля.

One more faithful Ukrainian transformation of this passive sentence construction may be achieved by way of conveying it through the so-called middle voice form or **-ся/-сь** verb: Рятувальні роботи утруднюються повторними підземними поштовхами і температурою, що падає нижче нуля.

Depending on the form of the passive construction and still more on the lexical verbal meaning, this voice form may have in Ukrainian some still other transformations, which express the same meaning of the passive construction; they may acquire the following outer forms of expression in Ukrainian:

a) that of an indefinite personal sentence/clause:

«I am told that pork-packing is the most lucrative profession after politics in America.» (O.Wilde)

Кажуть, що в Америці пакування свинини- найбільш прибуткова праця після політики.

b) that of a single predicative word/simple nominal predicate:

«They're prepared to sacrifice everything to satisfy their yearning.» (Maugham)

«Вони ладні пожертвувати всім, аби задовольнити/здійснити своє прагнення.»

c) a finite form of the verb/simple verbal predicate:

He has never been answered. (B.Aidiss)

Його ще ніхто і ніколи не спростував.

d) an indefinite personal past participle ending in -ho/ -to:

It is a sound instinct of the common people which persuades that this all, that needs to be said, is said. (Maugham)

Це здоровий глузд простого люду переконує його, таким чином, що все те, що треба сказати. - сказано.

The room had certainly been transformed. (I.Murdoch)

У кімнаті безперечно зроблено перестановку.

e) any other contextual and structural substitution of the English passive voice predicate verb:

«I must be left to myself for a while.» (Hemingway)

«Мені треба якийсь час побути самому/самим із собою.»

«If Isabel had come in then, I suppose I'd be married to Larry now.» (Maugham)

«Якби Ізабель була зайшла тоді, мабуть зараз я була б замужем за Пері.»

The passive structure sense units of both the English sentences, as can be seen, are practically translated into Ukrainian in a descriptive way, i.e., avoiding their source language outer structure. Nevertheless, grammatically correct, though literal and stylistically not quite appropriate or justified, would also be passive variant constructions in Ukrainian: 1). Я мусив бути залишений самим; 2). Я була б замужем/ була б одружена з Пері.

Not infrequently the Ukrainian past participle in its predicative function may be one, if not the only possible passive form equivalent of the English passive construction in Ukrainian, as in the following sentence:

«Their children slept, their gate was shut for the night.» (Fitzgerald)

«Їхні діти спали, і (їхня) брама була зачинена на ніч.» (І браму за чинили на ніч ?)

The common English passive voice constructions with the prepositional object as their subject have generally no equivalent passive constructions in Ukrainian. These are rendered then with the help of the indefinite personal forms of the verb (sometimes through reflexive verbs):

« Why do you not answer when you are spoken to?» (Galsworthy)

« Чому ви не відповідаєте, коли до вас звертаються?»

I may say that he is rightly looked upon by all the publishing business as one of the mainstays of literature in America. (Leacock)

Я можу сказати, що у видавничих колах його справедливо вважають однією з головних постатей в американській літературі.

Consequently, some English passive voice constructions often change their outer and inner form and become active voice forms in Ukrainian. The main concern of the translator, in this case then, must be not so much the structural form of a source language sense unit, than its contextual meaning and, respectively, its form of realization/ presentation in the target language.

## 2. Types of causative constructions

Causative constructions express inducement to action. They usually consist of three elements - main causative verb, induced object, caused action:

*Suddenly there was a power cut, **causing the whole computer system to shut down.***

What **makes you think** so?

He really **had me worried** when he said that he'd lost the keys.

According to the first element (causative verb), the constructions are classified into three types:

1. constructions with a causal verb: *to force, compel, cause, make, lead, motivate, induce, prompt, impel, drive;*
2. constructions with the verbs *to have, to get;*
3. constructions with non-causal verbs.

Each type has specific features and presents some difficulties in translating.

### 2.1. Constructions with causal verbs

Constructions with causal verbs often require word for word translation: *What led you to take up teaching as a career? – Що привело тебе до вибору професії вчителя? He forced me to give him the information. – Він змусив мене надати йому цю інформацію. Poverty and hunger drove them to steal. – Через бідність та голод вони вимушені були красти.*

A translator should bear in mind that the semantic scope of English causative verbs is much wider than that of Ukrainian verbs. Therefore, the translator must choose an appropriate equivalent from a range of synonyms expressing various degrees of causal relations: *викликати, спонукати, змушувати, спричиняти*: *A stupid program made me turn off my TV. – Дурнувата програма змусила мене вимкнути телевізор. He made me wait for two hours. – Він змусив мене чекати дві години. Stupid commercials make me want to throw my set out the window. – Дурна реклама викликає в мене бажання викинути телевізор у вікно.*

In some contexts, the causal meaning is so weakened that in Ukrainian the causation is not expressed at all. In this case the causative construction indicates a

desirability of the action or a transition to some state: *I can't make anyone hear*. – *Не можу достукатись*. *The wind is making my eyes water*. – *Через вітер у мене сльозяться очі*.

Some causal verbs can be used without the infinitive. In this case they resemble a phrasal verb, with the third component expressed by a preposition only: *The bad weather has driven the tourists away*. – *Через погану погоду туристи змушені були поїхати геть*. *Nothing could force him back*. – *Ніщо не могло його змусити вернутися назад*.

## 2.2. Constructions with verbs to have, to get

These constructions can be of two subtypes: with the infinitive and with the participle.

1. *to have somebody do* - *to get somebody to do*
2. *to have something done* - *to get something done*

The first subtype is called the **active causative**. Here a noun or a pronoun object is a “performing agent”, whereas the sentence subject is a causer of the action expressed by the infinitive: *We have had the police investigate this matter*. – *Ми доручили поліції розслідувати цю справу*. *How did you get your dog not to bark*? – *Як вам вдалось, що ваш собака тепер не гавкає?*

The difference between the **get** - and **have** constructions is both formal and semantic. The **get** construction is used with the particle **to**, whereas the **have** construction requires a bare infinitive: *I love canaries, but how can I get them to sing*? *They usually have the gardener **mow** the lawn on Fridays*. The **get** construction, as compared with the **have** construction, suggests that the subject has to persuade someone to perform a certain action: *How did you get your husband to cut off his beard*? – *Як тобі вдалося вмовити чоловіка збрити бороду?*

The translation of these constructions depends on the context. Often the causal relations are implied but not expressed overtly in Ukrainian: *Get a fire to burn*. – *Розпали вогонь*. *I can't get the car to start*. – *Не можу завести машину*. In terms of translation theory, a contextual substitution takes place here.

The constructions with Participle II are called the *passive causative*. The object here denotes a thing which undergoes the action expressed by the participle. The sentence subject is a receiver of this action. Most often this causative construction implies that a performing agent is other than the one expressed by the sentence subject: *I can't iron very well. I have to have my shirts done at a laundry in town – two dollars a shirt. – Я погано прасую. Доводиться здавати сорочки до пральні, де їх прасують – два долари за сорочку. I got my car washed for five bucks. – Мені помили машину за п'ять доларів.*

In corresponding Ukrainian sentences, the causative meaning is usually not expressed: *Я підстриглася. - I had my hair cut. / I cut my hair. Вона пошила собі нове плаття. (в ательє або у кравчині). - She got a new dress made. (сама) – She made a new dress.* Thus, the translator should rely upon the context when dealing with these constructions.

For a translator, the *have/get constructions* are of special interest, since their meaning may be ambiguous.

The *have/get constructions* can be causative and non-causative. Above, the causative construction is described. In it, the sentence subject usually denotes someone who orders the action expressed by the participle. In a non-causative construction, the sentence subject denotes either a sufferer or a performer of the action expressed by the participle. Thus, the construction implies some state: *We had our car stolen. – В нас вкрали машину.*

One and the same form can have different meanings: *He had his horse killed.* – a) *Він наказав вбити свого коня.* (causal meaning); b) *У нього вбили коня.* (non-causal meaning). So, to translate adequately, it is necessary to be certain of the context to state the meaning of the construction.

### 2.3. Causative constructions with non-causal verbs

In these constructions, the third element is expressed by a prepositional phrase: *Try to **talk** them into a game of tennis on Friday. – спробуй вмовити їх пограти п'ятницю в теніс. How did you **talk** the manager out of complaining? – Як*



ти відговорив менеджера на скаржитися? The verbs introducing the constructions of this type are called adverbial verbs (see below).

These constructions depend upon the context even more than the previously described type. To translate them, a contextual substitution (and sometimes extension) is required: *She sang her baby to sleep every night.* – *Кожного вечора вона піснею вкладала дитину спати.*

### 3. *Ways of translating indefinite article*

#### *Translating the indefinite article*

The indefinite article can have the following functions in the sentence:

- classifying
- numeric
- aspect
- individual generalizing

When in **classifying** function, the article signifies an object as a representative of a class. Usually, it is not translated into Ukrainian: *He is a pilot.* – *Він пілот.* Some translation theorists call this a zero transformation. Another possible version of translation is the article compensation by the pronoun *якийсь/який-небудь*: *Tell me a joke.* – *Розкажи мені який-небудь жарт.* The article can also be compensated by the partitive *один з*: *He is a director of the company.* – *Він один з директорів цієї компанії.*

In Ukrainian, we sometimes use the inductive word *один* in the classifying function: *Я знаю одну людину, яка знає це.* This pronominal adjective has the classifying function and corresponds to the indefinite article *a/an* but not to the numeral *one*: *I know a person who knows it.*

When used with proper nouns, the classifying article is always compensated, either by the pronoun *якийсь*: *A Mr. Jones called you this morning.* – *Сьогодні зранку тобі дзвонив якийсь містер Джонс.*, or by the adjective *справжній*: *You will never be a Dombey.* – *Ти ніколи не станеш справжнім Домбі.*

The classifying article can change the meaning of a proper name and turn it into a common name denoting a work of art: *This museum has a Picasso.* – *В цьому музеї*

*є (картина) Пікассо*. If the context allows, the zero transformation can be employed; if not, the translated sentence requires extension.

Thus, lexical compensators of the classifying article might be as follows: *один з; один, якийсь, будь-який, справжній, такий, певний*.

If a noun with the classifying article is in the beginning of the sentence, the word order in the sentence is usually changed, with the subject taking the final position in the Ukrainian sentence: *A passenger looked out of the window. – З вікна визирнув пасажир*.

The article in the **numeric** function retains its historical meaning of “one”: *I’ll be back in a minute. – Я вернуся за (одну) хвилину*. This meaning is either rendered in Russian by the corresponding numeral or is not translated at all. With the names of material, the numeric article denotes one portion or one sort, so it can be compensated by a noun phrase: *I’d like a coffee, please. – Кружку кави, будь ласка*.

When the numeric article is used with the ordinal numeral, it conveys the meaning of addition and corresponds to the Ukrainian *ще один, інший*: *He ordered a second coffee. – Він замовив ще одну каву*.

On the whole, lexical compensators of the numeric article can be the following: *один, ще один, наступний, другий, новий, такий ж, однаковий, цілий*.

The article in the **aspect** functions helps to single out some aspect or quality of the phenomenon, a particular example of a quality, idea or feeling. Very often it is compensated by a pronoun *якийсь*, or a phrase *свого роду, так званий* to emphasize something unusual, strange or peculiar in the object: *There was an indefinable sadness in his voice. – В його голосі була якась незрозуміла печаль. Failing the final exams was a bitter disappointment for me. – Не складання випускних екзаменів виявилось свого роду гірким розчаруванням для мене. He proposed a National Intelligence Tasking Center. – Він запропонував створити так званий Національний центр з перевірки інтелекту*. Followed by a form similar to that of the superlative degree, a group with the indefinite article denotes an object of fairly high quality and is translated by the particles *доволі, дуже*: *That’s a most amusing story. – Це доволі забавна історія*.

In summary, the compensatory means of the aspect article are as follows: *якийсь, свого роду, наче, свій, доволі, відомий*.

The article in the **individual generalizing** function signifies a class made up of individual objects. Any object of the class gives the idea of the whole class. This kind of article is usually not translated into Russian: *A drowning man catches at a straw.* – *Потопельник хапається за соломинку*. This article can also be compensated by the pronouns *будь-який, кожен, сам*: *A book is a mirror.* – *Будь-яка книга схожа на дзеркало.* ...*even a Colbert could not put things right.* – *Навіть сам Кольбер не зміг би нічого виправити.*

#### 4. Ways of translating the definite article

The definite article is usually used in one of the two functions:

- specifying
- generic

The **specifying** article specifies the definite object, either known to the speaker and listener or inferred from the situation. In this case it is often compensated by a Ukrainian pronoun *той, саме той, цей, всі*: *Here is **the** man we are looking for.* – *Ось ця людина, яку ми шукаємо*. Sometimes in Ukrainian the specifying function is not expressed; in this case a zero transformation takes place: *This is **the house** that Jack built.* – *Ось будинок, який побудував Джек*. (Though not verbalized, the specifying function is implied here and can be easily compensated: *Ось цей будинок, який побудував Джек*.) The definite article can also be compensated by a possessive pronoun: “*How's **the** leg today, Mrs. Steel?*” “*Not too bad, thank you, doctor.*” – «*Як **ваша** нога сьогодні!*» «*Дякую, не погано, пане лікарю.*» The specifying article can also be compensated by the adjectives *відомий, той самий, поточний, нинішній; той, що зараз існує і діє; вищезазначений* or some others according to the context: *You don't mean you met **the** Brad Pete, do you?* – *Ти хочеш сказати, що зустрівач **того самого** Бреда Піта, відомого всьому світу актора?*

The **generic** definite article helps to designate a class as a whole. As such it is often translated by substituting the noun in the singular with that in the plural: ***The olive** grows only in warm climates.* – *Маслини ростуть лише в теплому кліматі.*

The article in this function can also be compensated by the noun *сім'я* or its synonym when used with the name of the family: *The Schmidts are coming to lunch on Saturday.* – *В суботу до нас на обід прийдуть Шмідти (сім'я Шмідтів).*

When used with the substantivized adjectives, the definite article denotes the plural (referring to people or things in general): *The absent are never without fault. Nor the present without excuse.* – *У відсутніх завжди знайдеться якась вина. Як у присутніх – якась виправдання.* It may denote the singular when referring to some abstract thing: *I suppose we'll just have to wait for the inevitable.* – *Вважаю, що нам лише залишається чекати неминучого.*

## 5. Translating the zero article

The main functions of the zero article are as follows:

- generalizing
- totalizing
- qualifying
- individualizing

The **generalizing** zero article indicates an abstract notion expressed by the noun rather than a concrete object. Therefore, it can be compensated by the following words: *загалом, як такий*, if any: *Woman is physically weaker than man.* – *Жінка загалом фізично слабша ніж чоловік. Life is short.* – *Життя (як таке) коротке.*

When usage of the zero article with the noun in the plural is close to that of the classifying indefinite article with the noun in the singular, the compensating pronoun *всі* can be used: *Museums are closed on Mondays.* – *В понеділок всі музеї закриті.*

The **totalizing** zero article indicates that two or more objects are considered as a single unit, as a whole. As such, the sentence can be translated either word for word or with the help of a resumptive word: *He gave us ink, paper and pen and asked us to put down everything we could remember about the accident.* – *Він дав нам ручку, чорнила та папір і попросив написати все, що ми могли пригадати про цей нещасний випадок. Він дав нам все, що необхідно було для письма: ручку,*

**чорнила та папір** – і попросив написати все, що ми могли пригадати про цей нещасний випадок.

The **qualifying** zero article is used with the nouns referring to action, state, and /or quality rather than object: *I'm really tired and I'm going to **bed**.* – Я дійсно втомилася і збираюся лягти спати. *He was **soldier** enough to fight that battle to its bitter end.* – В нього було достатньо **мужності**, щоб витримати битву до її гіркого кінця. *He translated **word for word**.* – Він все переклав **дослівно**. Thus, to translate a sentence with the qualifying article, we often have to resort to substitution of a part of speech.

The **individualizing** zero article should be taken into account, first and foremost, in translating from Ukrainian into English. It is common knowledge that no article is used with proper nouns. However, this article can also be characteristics of common nouns, referring to members of one's own family (in this case, the nouns are usually capitalized): *I hope **Uncle** will not be late, because **Grandmother** is rather tired and so is **Mother**.* – Сподіваюся, що дядько не спізниться, так як бабуся доволі змучена, і мама також. The article, thus, helps to understand whose family is meant, the speaker's or somebody else's: *The puppies looked just like the neighbor's dog, so we assumed it was **the father**.* – Цуценята були дуже схожі на сусідського собаку, тому ми припустили, що він **їх тато**.

The individualizing zero article is also typical of address: *Чому ти плачеш, дівчинко?* – *Why do you cry, **little girl**?* This article is also used with nouns modified by postpositional cardinal numerals: *Відкрийте книжки на сторінці 20.* – *Please open your books to page 20.*

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