

**ДОНБАССКИЙ  
ГОСУДАРСТВЕННЫЙ  
ТЕХНИЧЕСКИЙ УНИВЕРСИТЕТ**

**Н. В. ГРИЦКОВА**

**Т**  
**ЕОРИЯ**  
**ПЕРЕВОДА**  
**И МЕТОДИКА ЕЕ**  
**ПРЕПОДАВАНИЯ**

**УЧЕБНОЕ ПОСОБИЕ**

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ГОСУДАРСТВЕННОЕ ОБРАЗОВАТЕЛЬНОЕ УЧРЕЖДЕНИЕ  
ВЫСШЕГО ПРОФЕССИОНАЛЬНОГО ОБРАЗОВАНИЯ  
ЛУГАНСКОЙ НАРОДНОЙ РЕСПУБЛИКИ  
«ДОНБАССКИЙ ГОСУДАРСТВЕННЫЙ ТЕХНИЧЕСКИЙ УНИВЕРСИТЕТ»

КАФЕДРА  
ТЕОРИИ И ПРАКТИКИ ПЕРЕВОДА И ОБЩЕГО ЯЗЫКОЗНАНИЯ

Н. В. Грицкова

ТЕОРИЯ ПЕРЕВОДА  
И МЕТОДИКА ЕЁ ПРЕПОДАВАНИЯ

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## ВВЕДЕНИЕ

Современная эпоха властно выдвигает требование дальнейшего повышения качества подготовки специалистов. Теория перевода является важной частью общефилологической подготовки будущих специалистов-переводчиков.

Знание теории перевода создаёт основу как для рассмотрения частных переводческих проблем, связанных с отдельными видами перевода и определёнными комбинациями языков, так и для практики перевода.

Цель учебного пособия — ознакомить студентов с основными принципами и стратегиями перевода текстового материала для дальнейшего применения полученных навыков на практике. Эта цель достигается посредством исчерпывающего изложения теоретического материала с использованием функциональных примеров.

Данное учебное пособие предназначено для студентов, обучающихся по направлению подготовки 1 курса очной формы обучения по направлению подготовки 45.04.02 «Лингвистика» (магистерские программы «Теория и практика перевода», «Теория и методика преподавания иностранных языков и культур») ДонГТУ. Издание базируется на материале лекций, которые ведутся автором. Студенты, а также все заинтересованные лица имеют возможность самостоятельно ознакомиться с общими понятиями и основной терминологией современного переводоведения.

Преподавание теории перевода сегодня переживает самый сложный период переоценки ценностей, пересмотра целей, задач, методов, материалов. Новое время, новые условия потребовали немедленного пересмотра как общей методологии, так и конкретных методов, и приёмов преподавания теории перевода. Данный подход определяет приоритеты процесса обучения — формирование личности профессионального переводчика.

# РАЗДЕЛ 1

## ТЕОРИЯ ПЕРЕВОДА

### Chapter 1

#### General issues of translation

##### *Plan*

- 1. Translation studies*
- 2. Semiotic approach*
- 3. Communicative approach*
- 4. Dialectics of translation*
- 5. Translation invariant*
- 6. Unit of translation*

##### *1. Translation studies*

The second half of the 20th century has seen the in-depth study of translation, which is sometimes called Theory of Translation, Science of Translation, Translation Linguistics, or even Translatology.

It has been claimed abroad that translation studies began in 1972 with Holmes's paper presented at the Third International Congress of Applied Linguistics, "The Name and Nature of Translation Studies". However, unfortunately, European and American scholars seemed to have been unaware of the achievements of the Russian school of translation studies. Works by V. Komissarov, A. Shveitser, A. Fedorov and many others confirmed the status of translation studies as a discipline of its own even in the 1950 s.

The main concern of translation theory is to determine appropriate translation methods for the widest possible range of texts and to give insight into the translation process, into the relations between thought and language, culture and speech.

There are several aspects of this branch of linguistics:

- General theory of translation, whose object is general notions typical of translation from any language.
- Specific (or partial, in terms of Holmes) theory of translation that deals with the regularities of translation characteristic of particular languages - for example, translation from English into Russian, Ukrainian and vice versa.

- Special (partial) theory of translation that pays attention to texts of various registers and genres.

There are two terms corresponding to the Ukrainian word “переклад”: translation and interpretation. Those who discriminate between the terms refer the term ‘translation’ to the written text, and the term ‘interpretation’ to oral speech. However, the terms are polysemantic: to interpret might mean “to render or discuss the meaning of the text” — an outstanding British translation theorist P. Newmark, for example, states that “when a part of a text is important to the writer’s intention, but insufficiently determined semantically, the translator has to interpret”. The term to translate is often referred to any (written or oral) manner of expression in another language.

We should also differentiate the terms translating and rendering. When we translate, we express in another language not only what is conveyed in the source text but also how it is done. In rendering, we only convey the ideas (the what) of the source text.

Several approaches are used for defining translation.

## 2. *Semiotic approach*

Language system is the part of semiotics dealing with sign systems. Therefore, semiotic theories may be applied to language functioning. According to the semiotic approach, translation is language code switching. When translating, we switch from one language to another one.

American linguist Roman Jakobson in his article “On Linguistic Aspects of Translation” spoke of three possibilities of code switching:

- 1) Intralinguistic translation, or rewording, i.e. interpreting verbal signs through other signs of the same language. This can be done on diachronic level: Chaucer’s text is translated into modern English. When done on synchronic level, this kind of code switching is called a paraphrase. We often deal with paraphrasing when trying to explain or define things. For example, to explain the meaning of the phrase *I am not much of a cook*, we can paraphrase it by *I do not like to cook*, or *I do not cook well*. In the theory of translation, this type of code switching is called a transformation. Intralinguistic transfer can also be illustrated by stylistic differentiation, as is done in the following Russian text switching from the expressive publicistic register to a very formal style of the police report: *Катя уже в полной горячке обрушилась на инспектора («обвинила работников милиции в*

*равнодушии и жестокости»). И, боясь не выдержать и расплакаться, вскочила и убежала. («Разъяснительную работу провести не удалось ввиду крайней недисциплинированности девочки»).*

2) Interlanguage translation, i.e. substituting verbal signs of one language by verbal signs of another language, or switching from one language code to another one. This type of code switching is translation proper, the object of Translation Studies.

3) Intersemiotic translation, i.e. substituting signs of one semiotic system by signs of a different semiotic system. In its broad meaning, the term implies transmutation and can be illustrated by decoding some ideas and themes expressed, for example, in a poem through the “language” of music or dance.

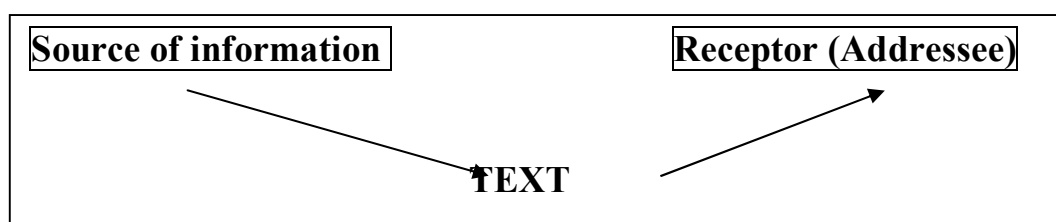
Other linguists adhere to the semiotic approach to translation. J. Catford, for example, defines translation as “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).”

### *3. Communicative approach*

We communicate to transfer information from one person to another. Translation helps people communicate if they speak different languages.

Thus, translation is a two-facet phenomenon: on the one hand, it is the process of transferring information; on the other hand, it is the result of this process. By the result is meant a new text created in translating.

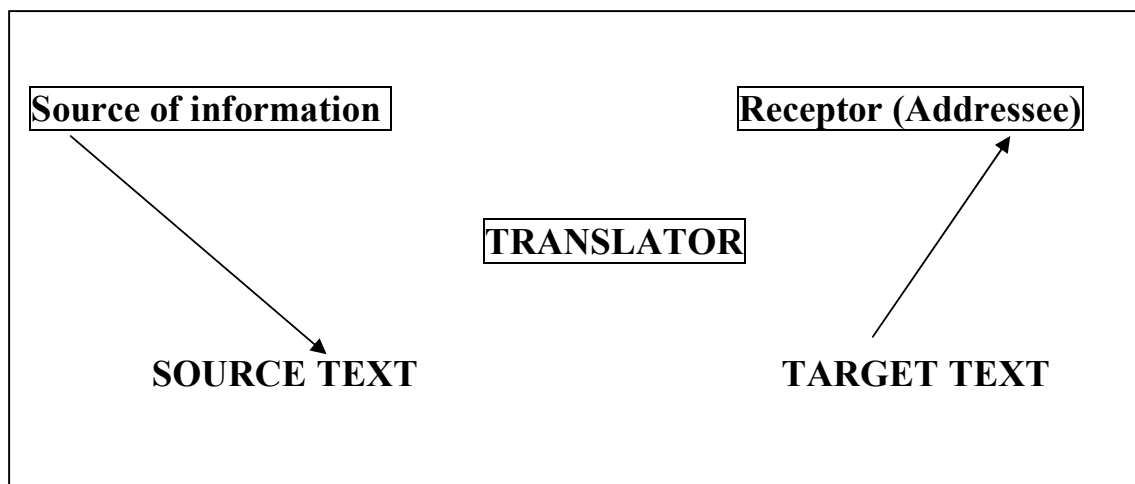
The communicative situation consists of several elements:



speaker or writer (an author) makes a meaningful utterance called the text and addresses it to the listener, reader, or receptor, who understands the purport of the text and reacts to it.

The translation situation doubles the elements of communication. The receptor of the original text in turn becomes a translator who makes a translated text, or target text intended for the receptor speaking another language:





The source text is the text to be translated. The target text is the end-product, the translated text.

For the translation to be adequate and effective, the target text should be equivalent to the source text. Indeed, when reading tragedies by Shakespeare in Russian, the receptor is but seldom aware that the words s/he sees in the text were not written by Shakespeare but by some other person, a translator. The form of the target text is new but the purport and the content are very close to the original. Paradoxically, the better a translator's work, the less his/her work is observed. The translated text is attributed to the author speaking another language and this text is used everywhere as if it were the original.

Thus **translation** unifies two different language speech acts in one communicative situation. It can be defined as a special type of communication intended to convey information between the participants speaking two different languages. As E. Nida and C. Taber put it, “translating consists of reproducing in the receptor language the closest natural equivalent of the source-language meaning and secondly in terms of style.”

#### *4. Dialectics of translation*

##### 1. Inseparability of form and meaning.

A translator is to convey not only the ideas and themes of the source text (meaning, sense); s/he should also pay attention to the adequate form to express these ideas. S/he should not become carried away with a free (loose) form of translation, nor force the target language by following the source text word for word. A translator always bears in mind a standard language of the target text, for, as W. Benjamin put it figuratively, «while content and language form a

certain unity in the original, like a fruit and its skin, the language of the translation envelops its content like a royal robe with ample folds».

## 2. Social functions.

Translation does not exist outside of society. It appeared in society when communities began to trade and exchange ideas. At the same time, translation helps the world community develop. Nations could hardly have achieved the technological success as it is in the 20th century if there had been no translations in electronics, physics, chemistry and other branches of science and technology.

According to the Encyclopedia Britannica, in the 20th century most of the world's people speak one of about 75 primary languages. A small minority speaks one of 450 secondary languages, and more than 4,400 other languages are in use. Without translation and translators the world would not be able to progress.

## 3. Translation and culture are inseparable.

Translation could not have developed without culture. Literature, science, and philosophy influence translators' conceptualizations. On the other hand, culture could not have developed without translation, since translations enrich nations with the cultural values of other nations.

## 4. Reflection and creativity in translation.

Translation reflects the source text but it does not copy it. To translate adequately, a translator must do his or her best to find a proper means of expression. A translator bears in mind that the receptor has a cultural background other than that of a receptor of the original text; therefore, s/he has to be very resourceful in producing the same impact upon the receptor as that of the source text. Special problems arise in translating dialects, foreign speech, puns, poetry, etc. And a translator is in constant search for new tools to solve translation problems.

## 5. Translation is an art and a science.

Translation is dominated by objective, scientific, and linguistic description and explanation. At the same time it is a subjective choice of means preserving stylistic equivalence of the source text.

### *5. Translation invariant*

Many linguistic terms have been borrowed from mathematics. Translation invariant is one of them. By **translation invariant** we mean what

is in common between the two expressions, a source one and a target one, after our manipulations and transformations of variable phrases.

By **translation invariant** we should understand the semantic equivalence of the source and the target texts.

Some linguists, however, consider the notion to be broader than this definition. They suppose that it is the real situation described by the text that brings together the source and the target texts. If the situation is understood differently, it leads to misunderstanding, which can happen in a monolanguage situation as well, and is often the basis for all sorts of comical jokes. For example, the situation in the shop:

*Покупатель: Я хочу примерить платье в витрине.*

*Продавец: Пожалуйста, но у нас есть примерочная.*

*Customer: I'd like to try on the dress in the shop window.*

*Salesgirl: You are welcome. But we have a fitting room.*

Different situations verbalized here are caused by different pragmatic emphasis. The customer presses upon trying on a featured dress whereas the salesgirl implies the impropriety of using a shop window.

If the translator of this joke had paraphrased the first sentence in a different way (*I'd like to try on the dress that is in the shop window*), the joke would have been lost, though the meanings of its sentences would have been equally transferred. Therefore, the invariant of translation is based not only on semantics (meaning), but also on pragmatics (communicative intention).

#### *6. Unit of translation*

Singling out and defining a unit of translation is a problem widely discussed in Translation Studies.

According to R. Bell, a unit of translation is the smallest segment of a source language text which can be translated, as a whole, in isolation from other segments (as small as possible and as large as is necessary). Should we consider a word as a translation unit? Though there exists the notion of a *word-for-word* translation, the word can hardly be taken for a translation unit. First of all, this is because word borders are not always clear, especially in English. Sometimes a compound word is written in one element, sometimes it is hyphenated, or the two stems are written separately as a phrase: e.g., *moonlight, fire-light, candle light*. On the other hand, in oral speech it is difficult to single out separate words because they tend to fuse with each

other into inseparable complexes: [wudju:ˈkɔ:lhim]? – according to the stress, there should be two words, while in written speech we can see four words: *Would you call him?*

Furthermore, it is impossible to consider a phrase (word combination) as a translation unit, because its boundaries are also vague.

Thus, it is not a language unit that should be considered in translation, but a discourse (speech) unit. A translation unit is a group of words united in speech by their meaning, rhythm and melody, i.e. it is a syntagm, or rhythmic and notional segment of speech.

This definition of the unit of translation is process-oriented. If considered from a product-oriented point of view, it can be defined as the target-text unit that can be mapped onto a source-text unit.

## Chapter 2

### Types of translation

#### *Plan*

1. *Classification criteria*
2. *Machine translation*
3. *Translation and interpreting*
4. *Functional classification*

#### *1. Classification criteria*

There are some criteria for classifying translation:

1) The first one is based on *who does the translation*. These days translation may be done by a human translator or by computer.

2) *Form of speech*: according to this criterion, translation as a written form, sight translation (or translation-at-sight, on-sight translation) as the oral translation of written text, and interpreting as oral translation of oral discourse are differentiated. This criterion also involves subtitling, that is visual translation involving the superimposition of written text onto the screen, and dubbing, or the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing and lip movements of the original dialogue.

3) *Source text perception*: a translator can see or hear the text.

4) *Time lapse between the source text perception and translation*: consecutive and simultaneous interpreting.

5) *Number of languages in translation situation*: one-way or two-way translation.

6) *Direction of translation*: direct translation, that is, translation into the mother-tongue, and inverse translation, or translation into a foreign language.

7) *Methods of interpreting*: note-taking interpretation, phrase-by-phrase interpretation.

8) *Functional style and genre of the text*: literary works and informative texts.

#### *2. Machine translation*

The first idea of machine translation is known to have been expressed in 1933 by the Soviet engineer Petr Smirnov-Troyansky but it is not he but Warren

Weaver who is credited as the founding father of Machine Translation (MT) research. The first demonstration of an MT system took place in 1954 in Georgetown University, U.S.A., where the experiment of making a computer translate words from Russian into English was conducted.

Machine translation is based on analysis and synthesis operations and has required many years of hard work and frustrations. Sometimes the end-product of the machine translation was so ridiculous (like *Out of sight, out of mind. — Слепой удаюм*), that in the 1960s there happened a machine translation ‘recession’. However, with third-generation computer systems emerging in the 1970s, interest in machine translation was revived. Word-processors appeared and today’s translators cannot imagine their lives without them.

Today, machine translation is often called **computer-aided translation** (CAT). CAT systems are divided into two groups: **machine-aided human translation** (MAHT) and **human-aided machine translation** (HAMT). The difference between the two lies in the roles of computer and human translator.

In MAHT, a translator makes the translation, then uses the computer as a tool for typing, checking spelling, grammar, style; for printing the target text, for looking up words in electronic dictionaries and data bases, for getting references on CD-ROMs and other sources, for consulting about contexts, for discussing problems in the web, for searching a job, etc.

In HAMT, the translation is automated, done by a computer but requiring the assistance of a human editor. There are two phases of human help: pre-editing and post-editing. In pre-editing, an operator (or a customer) prepares the text for input. A special computer translation program transfers the text from one language to another. Then a translator does the post-editing, mostly by correcting the word usage.

Machine translation has a number of advantages and disadvantages. The advantage is, first and foremost, its fast speed, which saves time, so important these days. The computer is tireless; it can work day and night. Now that there are lap-tops, a computer is a very flexible and convenient tool: it can accompany a translator anywhere. Computers are also of great help to disabled people, especially computers working with a human voice.

On the other hand, computers are restricted to the materials. They can translate only clichéd texts. They cannot translate unpredictable texts, like

fiction, for example. Usually they provide 'raw translation'. Another disadvantage is that they are still rather expensive. They require constant upgrading, which is usually not cheap. Computer viruses are a serious danger to work. And computers are not absolutely safe for human health, either.

### *3. Translation and interpreting*

Difference in written translation and interpreting has been fixed by two international professional associations: F.I.T. (Fédération Internationale des Traducteurs) or the International Federation of Translators, the association of written translators; and A.I.I.C. (Association Internationale des Interprètes de Conférence), or the International Association of Conference Interpreters, dealing with oral translation.

As is seen from the name of the professional association, interpreters are often called conference interpreters, though their functions can be much broader. Conference interpreting is known to have started after World War I, at the Conference on the Preliminaries of Peace in 1919. Until then all international meetings had been held in French, the language of 19th century diplomacy.

The first conference interpreters did **consecutive interpreting**, i.e. they delivered their translation after listening to the speaker so that there was some time between the source language text and the translation. The interpreters worked in teams of two, each into his mother tongue. At the League of Nations, interpreters went to the rostrum to deliver their translation as soon as the speaker had finished. Occasionally speeches lasted well over an hour, so the interpreters, considering it bad taste to interrupt a speaker, developed a technique of consecutive interpreting with note-taking.

Two Geneva conference interpreters, J.-F. Rozan and J. Herbert, after having reviewed their own as well as their colleagues' writing pads, came to the conclusion that although each interpreter had his or her own manner of writing, there was something common to all the notes reviewed. This brought to life recommendations to would-be interpreters on how to take notes in order to memorize the message and not to interrupt the speaker.

Unlike shorthand, an interpreter's system of note-taking or speedwriting is not a word-for-word recording of speech. It is based on the conceptual representation of the message utterance by utterance and helps to single out the main idea of the speaker. The main principles of note-taking are as follows:

- only key-words and the so called ‘precision’ words (i.e. words conveying unique information, e.g., proper names, statistics, etc.) are put down;
- words are contracted (vowels are omitted, the so-called Arabic approach);
- special symbols are used;
- the syntactic structure has a vertical progression:

Subject group

Predicate

Object

Object (homogeneous parts of the sentence are written one under the other).

The ‘sentence-by-sentence’ interpreting often found in liaison and community interpreting is not regarded now as ‘true consecutive’. **Liaison interpreting** takes place in spontaneous conversational settings, while community interpreting is typical of the public service sphere.

These days consecutive interpreting is used mostly in **bilateral** contacts, to serve only two languages.

Interpreting may take place in two directions when the interpreter has to work for both language participants. This is a two-way, or bidirectional, translation (interpretation) and it requires a special skill of switching the languages to speak to, suppose, a Russian participant in Russian and to an English participant in English and not vice versa. A one-way interpreting means translation from one language only and is usually employed for summit meetings.

There is a sub-variety of the consecutive interpreting, known as **postponed consecutive interpreting**. This is a translation which is not performed in the presence of the participants, but which is dictated from the interpreter’s notes into a dictating machine or typed, in case the participants have understood the speaker but want to think over the discourse to take appropriate decisions on it.

Consecutive interpreters are also called **linear interpreters**, for their translation is in line with the source text unlike simultaneous translation that overlaps the original speech.

**Simultaneous interpreting**, i.e. interpreting almost immediately as the speaker produces the text (the interpreter can lag behind the speaker not more



than 2 or 3 seconds), came into life much later, at the Nuremberg trials (1945–1946) and Tokyo trials (1946–1948) of war criminals, though some attempts had been made in the late 1920s and the early 1930s. In the USSR, simultaneous interpreting was first introduced at the 6th Congress of the Communist International in 1928, with the interpreters sitting in the front row of the conference hall trying to catch speakers' words coming from the rostrum, and talking into heavy microphones hanging on strings from their necks. Isolated booths for interpreters appeared five years later, in 1933.

Simultaneous interpreting gained ground at the United Nations Organization that began the era of multilateral diplomacy. Today's simultaneous interpreters, unlike their predecessors, are provided with special equipment. They work in a special booth, listening through a headset to the speaker in the conference room and interpreting into a microphone, while at the same time watching what is going on in the meeting room through the booth window or viewing projections on the TV screen. Delegates in the conference room listen to the target-language version through a headset.

Simultaneous translation is usually employed at multilanguage (**multilateral**) meetings, so that conference participants can switch their headphones to the appropriate language channel.

Simultaneous interpreting is very exhausting work. It requires extremely concentrated attention. The interpreter should adjust his/her own speech tempo to that of the speaker. Several skills are simultaneously featured: listening, speaking, switching to another language, compressing information. Simultaneous interpreting is possible due to the human ability to anticipate and forecast what will be said in some minutes (вероятностное прогнозирование). To do it, one must have a good command of the subject matter under discussion. Since the simultaneous interpreter's work is so intense and the conditions are extreme, interpreters are usually changed at the microphone every 20 or 30 minutes.

Simultaneous translation may take place not only in the special booth. There is also **whispered interpreting** (or **chuchotage**) where the interpreter sits between the participants and whispers his/her translation to them. This type of translation is often used in a business meeting.

The simultaneous interpreter can get the source text in written form, which does not make his/her job easier, since the interpreter has to do

simultaneously three jobs: read, listen and interpret. It is a most strenuous task, for the interpreter has to be watchful of the speaker deviating from the text.

**Written translation** is also divided into sub-varieties. It may be a **visual** translation (a written text is before the translator's eyes), translation **by ear** (in this case the translator listens to the text and writes the translation: dictation-translation), **sight translation**, (i.e. translation of the written text without preliminary reading, usually done orally).

The most obvious differences between written translation and interpreting are as follows:

- translators have time to polish their work, while interpreters have no time to refine their output

- any supplementary knowledge, for example terminological or world knowledge, can be acquired during written translation but has to be acquired prior to interpreting

- translators can re-read their texts, they do not have to memorize big segments, while interpreters are able to listen to the text but once

- interpreters have to make decisions much faster than translators

- unlike written translation, interpreting requires attention sharing and involves severe time constraints. Following the United Nations norms of six to eight pages of written translation per day, the professional translator typically produces about five words per minute or 300 words per hour. The simultaneous interpreter, in contrast, has to respond instantly at a rate of 150 words per minute or 9000 words per hour.

#### *4. Functional classification*

According to the dominating function of the source text, translations are divided into literary and informative groups.

In literary translation, the poetic function of the text prevails. It is the translation of fiction prose, drama, and poetry. To translate a literary work, a translator should apply for the copyright.

Informative translation is the translation of texts on science, technology, official writings, business messages, newspaper and magazine articles, etc. These texts can also have an expressive function, but it is not dominating in the text. The prevailing function here is informative.

## Chapter 3

### Evaluative classification of translation

#### *Plan*

1. *Adequate and equivalent translation*
2. *Literal translation*
3. *Free translation*
4. *The concept of 'untranslatability'*

#### *1. Adequate and equivalent translation*

Translation theorists have long disputed the interrelation of the two terms.

V. Komissarov considers them to denote non-identical but closely related notions. He claims that adequate translation is broader in meaning than equivalent translation. Adequate translation is good translation, as it provides communication in full. Equivalent translation is the translation providing the semantic identity of the target and source texts. Two texts may be equivalent in meaning but not adequate, for example:

*Никита грозил: «Покажу тебе кузькину мать» — Nikita threatened, "I'll put the fear of God into you!"* The Russian sentence is low colloquial, whereas the English one, though it describes a similar situation, has another stylistic overtone, a rather pious one.

A. Shveitser refers the two terms to two aspects of translation: translation as result and translation as process. We can speak of equivalent translation when we characterize the end-point (result) of translation, as we compare whether the translated text corresponds to the source text. Adequacy characterizes the process of translation. The translator aims at choosing the dominant text function, decides what s/he can sacrifice. Thus, adequate translation is the translation corresponding to the communicative situation. For example, *Здравствуйте, я ваша тётя!* can be inadequate to *Hello, I'm your aunt!*, when the Russian sentence is used not in its phatic (i.e. contact supporting) function but in the expressive function (as an interjection) to express the speaker's amazement.

Close to this understanding of translation adequacy is E. Nida's concept of **dynamic equivalence**, "aimed at complete naturalness of

expression” and trying “to relate the receptor to modes of behavior relevant within the context of his own culture.” Nida’s principle of dynamic equivalence is widely referred to as the principle of similar or equivalent response or effect.

Y. Retsker states that the notion of adequate translation comprises that of equivalent. According to him, an adequate target text describes the same reality as does the source text and at the same time it produces the same effect upon the receptor. Translation adequacy is achieved by three types of regular correlations:

1) equivalents, that is regular translation forms not depending upon the context (they include geographical names, proper names, terms): *the Pacific Ocean* – *Тихий океан*, *Chiang Kai-shek* – *Чан Кайши*, *hydrogen* – *водород*;

2) analogues, or variable, contextual correspondence, when the target language possesses several words to express the same meaning of the source language word: *soldier* – *солдат, рядовой, военнослужащий, военный*;

3) transformations, or adequate substitutions: *She cooks a hot meal in the evening.* — *На ужин она всегда готовит горячее.*

## 2. *Literal translation*

**Literal translation** is the translation that reproduces communicatively irrelevant elements of the source text. This usually happens when the translator copies the source language form on this or that level of the language.

According to the language level, there exist various types of literal translation:

1) on the sound level: this type of literal translation results in the so called “translator’s false friends”, that is words similar in sounds but different in meaning: *conductor* – not *кондуктор*, but *дирижер*; *herb* – not *герб*, but *лекарственная трава*; *computer silicon chips* – not *компьютерные кремниевые чипсы*, but *кремниевые чипы компьютера*.

2) on the syntactic level: copying the structure of the source language. Sometimes an inexperienced translator is hypnotized by the source language, and, to translate “accurately”, he tries to render the meaning word for word, thus breaking combination rules of his/her own language. As an example, *We often heard his name mentioned.* — *\*Мы часто слышали его имя упомянутым.*

3) on the semantic level: giving the primary meaning of the word or its part, whereas a semantic transformation is required: *But outside it kept on raining.* — \*Но снаружи шёл дождь, which is incorrect. Or подполковник — \*subcolonel, the word not existing in English.

4) etymological errors: disregarding language changes. Words acquire new meanings over time and use: *There, there, don't cry.* — \*Там, там, не плачь.

5) following the style of the source text: different registers require different language means. Thus, to use the example by V. Komissarov, to a Russian, who got accustomed to brief and abrupt structures in the weather forecast, an English weatherman's sentence can sound like a poem line: *Mist covered a calm sea in the Strait of Dover last night.* — Туман покрывал спокойное море в Па-де-Кале прошлой ночью. Therefore, to produce the same impact upon the receptor as does the original, the translator has to partition the English sentence and make it more adaptable to a Russian: *Прошлой ночью в проливе Па-де-Кале стоял туман. Море было спокойно.*

We can see that very often literal translation is not necessarily a word-for-word translation, although it is often associated with a rather negative evaluation of the translation.

Literal translation is sometimes referred to as formal, or grammar translation, though it is not the same.

However, sometimes literal translation on this or that level is a must. The translator cannot do without it when rendering proper and geographical names (*Khabarov, Nakhodka*); some borrowings (*Red Guards – хунвэйбины* is a literal translation (on a semantic level), into English of the Chinese *hong* (Red) *wei bing* (Guard), while the Russian word is a literal reproduction of the Chinese word on a sound level.

In some works, literal translation is called 'faithful' translation – this term does not necessarily imply the negative connotation of slavish literalism.

### 3. Free translation

Free translation is the reproduction of the source form and content in a loose way. This concept means adding extra elements of information or losing some essential ones.

Of course, it is not very accomplished of a translator to add details not described by the author, as was often done by a well-known (sometimes notorious) Russian translator I. Vvedenski. Neither is it proficient to contract the source text like A. Houdar de la Motte who reduced the twenty-four books of the *Iliad* to twelve in his translation, leaving out all the “anatomical details of wounds” and some other information. Scholars of translation usually take a negative view of this type of free translation, known as adaptation in history of translation.

Nevertheless, free translation is appropriate in some cases: poetry translations are done with a certain degree of freedom. A translator is also free to modernize a classic text in order to subvert established target-language reader-response. Free translation is also admitted in the titles of novels, movies, etc. For instance, the outstanding Russian novel by Ilf and Petrov «*Двенадцать стульев*» is known in the United States as “*Diamonds to Sit On*”, which is accounted for by the bookselling advertising policies. The British movie “*Square Peg*” was translated into Russian as «*Мустер Питкин в тылу врага*», since the film translators did not find the adequate Russian idiom to convey the meaning “a person unsuitable for the place in which he works or lives” expressed by the English phrase “a square peg in a round hole”.

Recently translation theorists have begun to relate free translation to **communicative translation**, depending on the purpose of the translation, and literal translation to the so-called **semantic translation**. Communicative translation tends to undertranslate, i.e. to use more generic, catch-all terms in difficult passages. A semantic translation tends to overtranslate, i.e. to be more detailed, more direct, and more awkward. P. Newmark, however, distinguishes semantic translation - as the attempt to render as closely as possible the semantic and syntactic structures of the target language, from literal translation, when the primary senses of the lexical words of the original are translated as though out of context. He defines communicative translation as that which produces on its receptors an effect similar to that on the receptors of the original.

#### 4. The concept of ‘untranslatability’

It is a cardinal problem that is a cornerstone of the translation art and craft. The reasons for the lack of belief in achieving adequate translation have

been expressed time and again. In trying to replace a message in one language with a message in another language, the translator loses some meaning, usually associative, either because s/he belongs to a different culture or because the receptor's background knowledge does not coincide with that of the source text receptor (cultural overlap). Thus the transfer can never be total.

There may be 'referential' loss and the translator's language can only be approximate when describing an ethnic situation characterized by specifically local features: Americans, accustomed to Chinese cuisine and traditions, associate *fortune cookie*, served as a dessert in Chinese restaurants, with a thin folded wafer containing a prediction or proverb printed on a slip of paper. There are no such realia in Russia, so the translation can be only approximate, descriptive or analogous.

Reality is segmented differently by languages, which depends upon the environment, culture and other circumstances people live in. How can the translator make an African person, who does not know the beauty of the bright snowy morning, experience the same as Russians' feelings when reading Pushkin's immortal lines: *Под голубыми небесами великолепными коврами, блестя на солнце, снег лежит...* And, on the other hand, how to render in Russian or English the numerous shades of the white color in the speech of Northern people?

The loss of meaning may be attributed to the different language systems and structures. There is no category of noun gender in English, so the translation of the Russian sentence *Студентка пришла* by the English *The student has come* might be non-equal, since the English sentence is more generic and corresponds also to the Russian *Студент пришел*.

The loss of meaning can also be accounted for by idiosyncrasies, that is noncoincidence, of the individual uses of the speaker or text-writer and the translator. People speaking even the same language are apt to attach private meanings to some words. Hence various misunderstandings and communicative failures. (Can you guess what was meant in the sign written outside Hong Kong tailors shop? *Ladies may have a fit upstairs*. And what could the tourist understand from the advertisement for donkey rides in Thailand: *Would you like to ride on your own ass?*)

Translators' scepticism and pessimism came to be known in the Middle Ages. Dante Alighieri (1265–1321) claimed that no poem can be translated without having its beauty and harmony spoilt. Miguel Cervantes de Saavedra (1547–1616) likened the works in translation to the wrong side of a Flemish tapestry: you can see only vague figures and cannot admire the bright colors of its right side.

Wilhelm von Humboldt (1767–1835), a German philologist and translator, stressed that “no word in one language is completely equivalent to a word in another language”, and that “each language expresses a concept in a slightly different manner, with such and such a denotation, and each language places it on a rung that is higher or lower on the ladder of feeling.”

No matter what reasons might be given by theorists, translation practice has been proving that this concept is groundless. Translators have always attempted to be not just a “window open on another world” but rather “a channel opened”, through which foreign influences can penetrate the native culture, challenge it, and influence it. So the concept of untranslatability is not shared by practical translators who help people of various countries to communicate.

Though sceptical and negative, the concept played its positive role in the history of translation. It has caused scholars to ponder over language and culture discrepancies and to give up the idea of one language mechanically overlapping another one to convey the message.



## Chapter 4

### Translation equivalence

#### *Plan*

1. *Types of equivalence*
2. *Pragmatic level*
3. *Situational level*
4. *Semantic paraphrase*
5. *Transformational equivalence*
6. *Lexical and grammatical equivalence*
7. *The levels of equivalence hierarchy*

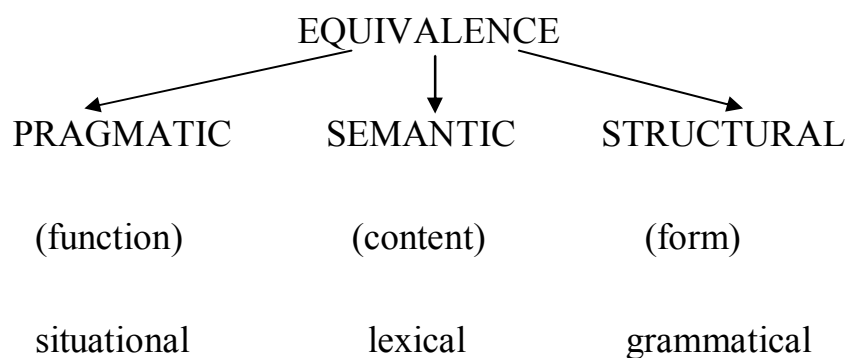
#### *1. Types of equivalence*

Translation equivalence does not mean that source and target texts are identical. It is a degree of similarity between source and target texts, measured on a certain level. Viewed from the semiotic angle, the source and target texts can be identical pragmatically, semantically and structurally.

Every text should be equivalent to the source text pragmatically, which means that the both texts should have one and the same *communicative function*. The target text should have the same impact upon the receptor as the source text has.

Semantic identity implies describing the same situation, using similar lexical meaning of the units, and similar grammatical meaning of the elements.

Structural similarity presupposes the closest possible *formal correspondence* between the source text and the target text.



According to V. Komissarov, one can distinguish five levels of equivalence: pragmatic, situational, lexical (semantic), grammatical, structural levels.

## 2. Pragmatic level

First and foremost, the translation must retain the same communicative function as the source text. The description and enumeration of speech functions can be found in the work by R. Jakobson, who pointed out the following:

- informative function, i.e. conveying information: *Лавры моего конкурента не дают мне спать.* – *I am green with envy because of the success of my competitor.*

- emotive function, i.e. expressing the speaker's emotions: *На кой леший мне такой друг?* – *What on earth do I need such a friend for?*

- conative function, i.e. expressing one's will: *Could you do me a favor, please?* – *Пожалуйста, окажите мне услугу.*

- phatic function, i.e. making communicative contact: *How do you do!* – *Здравствуйте!*

- metalingual function, i.e. describing language features: *Don't trouble trouble until trouble troubles you.* – *На дворе трава – на траве дрова.*

- poetic function, i.e. aesthetic impact:

Tiger Tiger, burning bright,  
In the forests of the night;  
What immortal hand or eye,  
Could frame thy fearful symmetry?

(W. Blake)

Тигр, Тигр, в лесу ночном  
Мрачный взгляд горит огнем.  
Чья бессмертная рука  
Жизнь влила в твои бока?

(Пер. К. Филатовой)

These sentences have only one thing in common: general intent of communication, communication aim, or function. At first glance, the source and target texts have no obvious logical connection; they usually designate different situations, have no common semes (i.e. smallest components of meaning), and have different grammar structures.

## 3. Situational level

The source and the target texts can describe the same situation from different angles with different words and structures: *I meant no harm.* — *Простите, я нечаянно* (the situation in the bus); *Who shall I say is calling?*

– *Кто его спрашивает?* (the situation on the phone); *Wet paint.* — *Осторожно: окрашено!* (the situation in the park).

There are no parallel lexical or structural units in these counterparts. Therefore, their content is different, the word senses are different, grammar relations between the sentence components are different. Nevertheless, the utterances correspond to each other in their communicative functions and in the similarity of the described situation. Because of this identity, V. Komissarov calls this type of equivalence «identification of the situation».

Frequently one and the same situation is referred to in different languages. This is particularly true of set phrases: *Fragile.* — *Осторожно: стекло!* *Beware of the dog!* – *Осторожно, злая собака!* *Push/Pull* — *От себя/К себе.*

Some situations cannot be translated: for example, *Приятного аппетита!* has no corresponding phrase in English. In place of this lacuna, English people use the French idiom *Bon appetit!* There is also no equivalent for the Russian *С лёгким паром.*

#### 4. *Semantic paraphrase*

Dealing with the transformation of meaning implies a semantic variation, or semantic paraphrase of the source language utterance. For example, the sentence in the original can be translated as if the situation were viewed from a different angle: *He was not unlike his mother.* — *Он довольно похож на свою мать.* *He is my son.* — *Я — мать этого мальчика.* Or some words of the source language sentence are paraphrased in translation: *After her illness, she became as skinny as a toothpick.* — *После болезни она стала худая, как щепка.* Or the target sentence can verbalize the idea in more detail than the source language sentence: *Сегодня Борису не до шуток.* — *Boris is in no mood for joking today.*

On this level of equivalence, the source and the target sentences have the same function (aim), they describe the same situation, and their meanings are approximately identical, whereas their grammar structures are different. As is known, the meaning of each word consists of senses, the smallest sense component. The set of senses in the source and target sentences is the same, but they are grouped differently and, therefore, are verbalized in different ways and do not have the same syntactic structure.

V. Komissarov states that on this level the two sentences match because they have approximately the same method of the situation description.

#### 5. Transformational equivalence

On this level, the target and the source language sentences manifest grammar transformations: the passive predicate can be translated by the active: *The port can be entered by big ships only in tide.* — *Большие корабли могут заходить в порт только во время прилива.* Likewise, part of speech can be changed in translation: *We had a long walk.* — *Шли мы долго.* Or the structure of the sentence can be modified: *Jane was heard playing the piano.* — *Было слышно, как Джейн играла на пианино,* where the sentence is translated by a complex one). Any other change of the grammar meaning within the sentence testifies to the equivalence on the transformational level, which is called by V. Komissarov the level of the invariant meaning of the syntactic structure.

This level of equivalence presupposes retention of the utterance function, the description of the same situation, the same meaning of the source and target sentences, and a very close (but variable) grammatical meaning.

#### 6. Lexical and grammatical equivalence

On this level, the most possible semantic similarity between the source and target sentences is found: *Every mother loves her children.* — *Каждая мать любит своих детей.* *I will write you every week.* — *Я буду писать тебе каждую неделю.* As a matter of fact, this is a word for word translation where each word and the whole structure retains its lexical and grammatical meaning, the situation designated by the sentences is identical, and the communicative function of the utterances is the same. Every form of the target sentence is equal, with no variations, to that of the source language sentence. Therefore, this level might be called the level of formal equivalence.

#### 7. The levels of equivalence hierarchy

The relationship between the levels of equivalence is not random. Each subsequent level presupposes a preceding one. Thus, the level of lexical and grammatical equivalence implies that the phrases have the same grammatical and lexical meanings (transformation and semantic equivalence), refer to the

same situation, and have the same function. Phrases equivalent at the semantic level have similar semantics, describe the same situation and perform the same function; however, they do not have close grammatical meaning, since this level of equivalence is higher than the transformational level. Thus, the hierarchy observed between the level of equivalence is unilateral, the lower levels presupposing the higher ones, but not the other way about.

The hierarchy of levels does not imply the degree of evaluation. A lower level of equivalence does not mean a worse level. A higher level of equivalence is not a better one. A translation can be good at any level. This depends on a number of factors, such as the aim of the author, the requirements of the text, the perception by the receptor. What level of equivalence is better in translating the phrase *The rain in Spain stays mainly on the plain* in the famous musical “My Fair Lady”? In Russian musicals Eliza pronounces another tongue twister: *Карл у Клары украл кораллы*, and it is much better than might be a word for word translation *Дождь в Испании выпадает главным образом на равнинах*, since the author’s (and the translator’s) aim was to show Miss Doolittle’s cockney speech but not convey the weather forecast. Pragmatics of translation seems to dominate all other aspects of this type of communication.

## Chapter 5

### Ways of achieving equivalence

#### *Plan*

1. *Types of translation techniques*
2. *Translation transcription*
3. *Transliteration*
4. *Calque translation*
5. *Grammar transformations*
6. *Lexical transformations*
7. *Complex transformations*

#### *1. Types of translation techniques*

To transfer a form from one language to another with different alphabets, the translator either copies the form by the letters of the target language or changes it by making transformations.

Mechanical copying, or transfer, of the source language words includes:

- **transcription**, or copying the sound form of the source language word by means of the target language letters: *eau de cologne* – *одеколон*, *hake* - *хек*;

- **transliteration** or copying the letters of the source language by the target language letters of another system: *London* – *Лондон*, *Washington* - *Вашингтон*.

Some linguists (V. Komissarov, for one) consider calque (**blueprint**) translation as mechanical copying. **Calque** is translation by parts: *extralinguistic* – *внеязыковой*, *carry-out* – *на вынос*, *старовер* – *Old Believer*. Since the calqued word is not just a mechanical borrowing of the form but it undergoes some changes, this device is, to some extent, an actual translation, which includes form transformations.

**Translation transformations** are complete changes of the appearance of a translated word, phrase, or sentence. In foreign translation theory, transformations are known as shifts of translation. Translation transformations can be of three categories:

- grammatical transformations,

- lexical (semantic) transformations,
- complex (lexical and grammatical) transformations.

## 2. Translation transcription

Transcription is a method of writing down speech sounds. It is essential to differentiate between a phonetic transcription and a practical (or translation) transcription. In a phonetic transcription, sounds are depicted by special symbols on the basis of their articulatory and auditory identity. A phonetic transcription is an intralinguistic operation, that is, it deals with only one language: *Anchorage* [ˈæŋkərɪdʒ], *Oakland* [ˈəʊklænd].

A practical transcription is an interlinguistic operation as it deals with two languages: the sounds of the source language word are rendered by the letters of the target language: *Anchorage* – *Анкоридж*, *Oakland* – *Окленд*. Because the English (Latin) and Russian (Cyrillic) alphabets and sounds do not coincide, there are special rules for representing English sounds by Russian letters and Russian sounds by English letters.

The most important rules are as follows:

### 1. Transcribing English sounds with Russian letters:

- Interdental [θ, ð] correspond to the Russian **Т**: *Thatcher* – *Тэтчер*, *Thackeray* – *Теккерей*. Sometimes these sounds correspond to the Russian **С**, which is a bit outdated: *Galsworthy* – *Голсуорси*. In Greek words, the interdental sound is rendered by the Russian **Ф**: *Athens* – *Афины*, *Themistocles* – *Фемистокл*.

- The English [w] is transmitted by the letter **У** if followed by a vowel: *William* – *Уильям*, *Wilder* – *Уайлдер*. But when followed by the vowel [u], the consonant [w] is rendered by the letter **В**: *Woolf* – *Вулф*, *Wodehouse* – *Вудхаус*. However, there are some traditional cases of the sound [w] represented by the letter **В**: *Washington* – *Вашиггтон*, *Walter Scott* – *Вальтер Скотт*. The same is true in reference to the borrowed (mostly German) names: *Wagner* – *Вагнер*, *Wilhelm* – *Вильгельм*.

- The English [h] can be represented in two ways: either by **Х**: *Hailey* – *Хейли*, or by **Г**: *Hamilton* – *Гамильтон*. Thus some words acquire two forms in Russian: *Hoffman* – *Хофман*, *Гофман*.

- [ŋ] is transliterated by **НГ**: *Jennings* – *Дженнингс*.

- The vowel [ɜ:] after the consonant corresponds to the Russian **Ё**: *Burns* – *Бёрнс*. In the beginning of the word, this sound is represented by the letter **Э**: *Earl's Court* – *Эрлз-Корт*.

- [æ] is represented in Russian by **Э/Е/А**: *Batman* – *Бэтмен*, *Jack* – *Джек*, *Glasgow* – *Глазго*.

Russian sounds in English transcription are usually represented as follows:

- [j], represented in writing by the letter **Й**, corresponds to the English **Y/I** in the end of the word: *Толстой* – *Tolstoy*, *Троцкий* – *Trotsky/Trotski*; to **I** in the beginning of the word: *Йошкар-Ола* – *Ioshkar-Ola*. If [j] makes part and parcel of a vowel letter (**Е, Ё, Ю, Я**) it is represented by **Y** or **I**: *Енисей* – *Yenisei*, *Порфирьевич* – *Porfirievich*, *Югославия* – *Yugoslavia*, *Ялта* – *Yalta*.

- The Russian [ж] is rendered by **ZH**: *Житомир* – *Zhitomir*.

- [x] corresponds to **KH** or, rarely, **H**: *Находка* – *Nakhodka*.

- [ц] is represented by **TS**: *Целиноград* – *Tselinograd*. Care should be taken, however, with foreign words: they usually have their native form: *Цюрих* – *Zurich*, *Цейлон* – *Ceylon*, *Цзянси* – *Jiangxi*.

- [ч] may correspond either to **CH** or to **TCH**: *Чехов* – *Chekhov*, *Чайковский* – *Tchaikovsky*.

- [щ] is represented by the cluster **SHCH** or **SCH**: *Щелково* – *Shchelkovo*.

- [ы] usually corresponds to **Y**: *Куйбышев* – *Kuibyshev*.

One should pay special attention to transcribing East Asian (Chinese, Japanese, and Korean) words into English and Russian, especially when doing tertiary translation of Asian words from English into Russian or vice versa.

It is necessary to remember that because of the difference in phonetic systems, East Asian sounds are designated differently in English and Russian. Thus, in Japanese words, the sound symbolized by the English *sh* is somewhere between [s] and [ʃ]; therefore, in Russian it is transcribed by the letter **С**: e.g., *Hiroshima* – *Хиросима*, *shogun* – *сёгун*. The letter **L** can indicate the sound quality between [l] and [r]. For example, the name of the Korean president *Kim Il Sung* corresponds in Russian to *Ким Ир Сен*.



### 3. Transliteration

Abroad, transliteration, defined as writing a word in a different alphabet, is often associated with transcription. However, strictly speaking, the notion of transliteration is based on representing written characters of one language by the characters of another language.

There are a number of different systems for transliterating the Cyrillic alphabet. Different languages have different equivalents for Russian letters. Thus, the Russian name *Ланшин* can be rendered in English as *Lapshin* or *Lapšin*, in French as *Lapchine*, in German as *Lapschin*, in Italian as *Lapscin*, in Polish as *Lapszyn*. Even in English there are several systems for transliteration of modern Russian, which range from the system suitable for works intended for the general reading public to those suitable for the needs of special in various fields.

The major systems for transliterating Russian words into English are the British Standards Institution (BSI), the International Organization for Standardization (ISO), the Library of Congress (LC), and the Permanent Committee on Geographic Names (PCGN) systems. The translators should know the idea of the differences between these systems, and it will be helpful in practicing transliteration.

When transliterating, it is best to use the version which most closely approximates the source language word. Thus the forms *ruble*, *kopek*, *tsar* are preferable to the alternatives *rouble*, *kopeck*, *czar*.

The mute *r* is always transliterated in Russian: *Morning Star* – *газета “Морнинг Стар”* whereas the mute *e* is usually omitted: *Fosse* – *Фосс*.

Transliteration and transcription often compete, so that sometimes it is difficult to state how to render a word (especially a personal or place name) in the other language. But transliteration is preferred to transcription in bibliographical citations found in publications: *Arakin V. Sravnitel'naja tipologija anglijskogo i russkogo jazykov*.

In the dispute between transcription and transliteration, some factors should be kept in mind:

- modern and outdated traditions: these days the English great physicist *Newton* is known in Russia as *Ньютон* (transcription), though in the 18<sup>th</sup> century M. Lomonosov wrote about *Невтон* (transliteration).

- national traditions: in the source language the form of a name can follow the spelling traditions of its original country. The target language form often follows the original pronunciation tradition: *Mozart – Моцарт; Dvořak – Дворжак, Singer – Зингер.*

Special attention should be given to transliterating Chinese words into Russian and English, especially in tertiary translation. There are two ways of transliterating Chinese syllables (and words) into English. In the English-speaking world since 1892 Chinese words have usually been transliterated according to a phonetic spelling system called Wade-Giles romanization, propounded by British Orientalists Sir Thomas Wade and Herbert Giles. Since 1958 another phonetic romanization known as Pinyin (spelling) has had official standing in the People's Republic of China, where it is used for telegrams, mass media and in education. Therefore a Chinese loan word can have two English scripts: e.g., *Мао Цзэдуи — Mao Zedong, Mao Tse-tung; Пекин — Beijing, Peking* (in these words the difference in form is caused, beside the transliteration systems, by different dialect origins of borrowing). When translating words borrowed from Chinese, it is recommended to consult special charts of transliteration Chinese syllables.

The main principles of correspondence between English and Russian syllables in transliterating Chinese words are as follows:

- the English combination *ng* corresponds to the nonpalatalized Russian *н*, e.g. *kung fu – кун-фу*;
- the English *n* corresponds to the Russian palatalized *нь*: *fen – фэнь (фынь)*;
- the difference between voiced and voiceless consonants is phonologically irrelevant in Chinese; therefore, the Pinyin and Wade-Giles systems may differ: *baihua, pai-hua – байхуа*;
- in Pinyin, the vowel letter *o* before the non-palatalized *ng* corresponds to the Russian *у*; in the Wade-Giles it corresponds to *u*: e.g., *Dong, Tung – Дун, Тун*;
- the Russian *Ж* corresponds to the Pinyin *R* or Wade-Giles *J* (before front vowels): *renminbi – женьминьби*;
- care should be taken not to confuse the Pinyin palatalized *J* (Wade-Giles *CH*) corresponding to the Russian *ЦЗ*: *Jiang (Chiang) – Цзян*; in

Japanese words the letter *J* before a front vowel corresponds to the Russian ДЖ / ДЗ': *jiu jitsu* – джиу-джитсу, дзю-дзюцу;

- the nonpalatalized ЦЗ corresponds to the Pinyin *Z* or Wade-Giles *TS*: *Zang, Tsang* – Цзанг, Мао Цзэдун – Мао Zedong, Мао Tse-tung. The Japanese *Z* corresponds to the Russian ДЗ: *Zen Buddhism* – Дзэн Буддизм;

- the Pinyin palatalized *X* is equal to the Wade-Giles *HS* and corresponds to the Russian *C*: *Xianggang, Hsiangkang* – Сянган;

- the Pinyin palatalized *Q* (pronounced [tʃ]) is equal to the Wade-Giles *CH* and corresponds to the Russian Ц: *Qinghai* – Цинхай;

- the Pinyin *ZH*, equal to the Wade-Giles *CH*, corresponds to the Russian ЧЖ: *Zhejiang* – Чжэцзян.

#### 4. Calque translation

Blueprint translation is the translation of a word or a phrase by parts: *kitchen-ette* – кух-онька, *brainwashing* – промывка мозгов, *AIDS (Acquired Immune Deficiency Syndrome)* — СПИД (синдром приобретенного иммунодефицита), *Залив Золотой Рог - Golden Horn Bay*.

There can occur **half-calques** in cases where half of the word is borrowed through transcription or transliteration and the other half is translated: *South Korea* – Южная Корея, *Old Jolyon* – Старый Джюлион.

Calque translation can be very tricky as it may result in “translator’s false friends”, i.e. misleading translations: *high school* – средняя школа (not высшая школа); *restroom* – туалет (not комната отдыха); дом отдыха – resort (not rest home).

#### 5. Grammar transformations

Grammar transformations are morphological or syntactical changes in translated units. They are subdivided into the following types:

1. **Grammar substitution**, when a grammar category of the translated unit is changed. Thus a passive construction can be translated by an active voice verb form: *Martin Heidegger is generally regarded as one of the most influential founders of existentialism.* — *Мартина Хайдеггера обычно считают* одним из самых значительных основоположников экзистенциализма. The reason for this transformation is stylistic: in English the passive voice is used much more often in neutral speech, whereas in Russian this category is more typical of the formal style.

Or there may be substitution of the noun number category, the singular by the plural or vice versa: *Her hair is fair and wavy.* — *У нее светлые волнистые волосы.* This transformation is due to the structural difference between the English and Russian languages: in English the analyzed noun is Singularia Tantum, in Russian it is used in the plural.

Parts of speech, along with the parts of the sentence, can be changed: *He is a poor swimmer.* — *Он плохо плавает,* where the noun is substituted by the verb, the adjective by the adverb; simultaneously the predicative is substituted by the simple verb predicate. The reason for this transformation can be accounted for by language usage preferences: English tends to the nominal expression of the state, Russian can denote the general state by means of the verb.

**2. Word order change.** Usually the reason for this transformation is that English and Russian sentences have different information structures, or functional sentence perspective. For example, *A new press conference was held in Washington yesterday* is naturally equivalent to *Вчера в Вашингтоне состоялась новая пресс-конференция*, where the adverbial modifiers, subject and predicate are positioned in a mirrorlike fashion.

**3. Sentence partitioning** is the replacement of a simple sentence in the source text with a complex sentence (with some clauses), or a complex sentence with several independent sentences in the target text for structural, semantic or stylistic reasons: *I want you to understand this transformation.* — *Я хочу, чтобы вы поняли эту трансформацию. Моя машина не завелась, поэтому я не смогла заехать за вами.* — *My car wouldn't start. Therefore, I couldn't pick you up.*

**4. Sentence integration** is a contrary transformation. It takes place when we make one sentence out of two or more, or convert a complex sentence into a simple one: *If one knows languages, one can come out on top.* — *Зная языки, можно далеко пойти. In ancient Rome, garlic was believed to make people courageous. Roman soldiers, therefore, ate large quantities of it before a battle.* — *Перед боем римские воины съедали большое количество чеснока, поскольку в Древнем Риме полагали, что чеснок делает людей мужественными.*

**5. Grammar compensation** is a deliberate change of the grammar category by some other grammar means. Compensation takes place when a

grammar category or form does not exist in the target language and, therefore, cannot produce the same impact upon the target text receptor. This can be illustrated by translating a sentence with a mistaken pronoun form from English into Russian. Since a similar mistake in using the pronoun is impossible in Russian, it is compensated by a mistaken preposition: *"Take some of the conceit out of him," he gurgled. "Out of who?" asked Barbara, knowing perfectly well that she should have said 'whom' "* — «Поубавь немного у него тщеславия,» — буркнул он. «С кого?» — спросила Барбара, хорошо зная, что ей следовало сказать 'у кого'». As a result, the translator showed the character's illiteracy.

#### 6. Lexical transformations

Lexical transformations change the semantic core of a translated word. They can be classified into the following groups:

**1. Lexical substitution**, or putting one word in place of another. It often results from the different semantic structures of the source language and target language words. Thus the word *молодой* is not always translated as *young*; rather, it depends on its word combinability: *молодой картофель* is equal to *new potatoes*. This translation equivalent is predetermined by the word combination it is used in. This type of translation can hardly be called substitution, since it is a regular equivalent for this phrase.

Deliberate substitution as a translation technique can be of several subtypes:

a) **Specification**, or substituting words with a wider meaning with words of a narrower meaning: *Will you do the room? – Ты уберёшься в комнате? I'll get the papers on the way home. — Я куплю газеты по дороге домой.* The underlined English words have larger scopes of meaning than their Russian counterparts and their particular semantics is recognized from the context.

b) **Generalization**, or substituting words of a narrower meaning with those of a wider meaning: *People don't like to be stared at. — Людям не нравится, когда на них смотрят.* If we compare the semantic structure of the English and Russian verbs, we can see that the English *stare* specifies the action of seeing expressed by the Russian verb. The Russian *смотреть* can imply staring, facing, eyeing, etc. The specific meaning in the Russian sentence can be expressed by the adverb *пристально*. Another reason for

generalization in translating can be that the particular meaning expressed by the source language word might be irrelevant for the translation receptor: *She bought the Oolong tea on her way home.* — *По дороге домой она купила китайского чая.* *Oolong* is a sort of Chinese tea but for the receptor this information is not important; therefore, the translator can generalize.

c) **Differentiation** is a rather rare technique of substitution. It takes place when we substitute a word by another one with parallel meaning, denoting a similar species: *bamboo curtain* – *железный занавес*. Both *bamboo* and *железо* (*iron*) are materials known for their hard nature. They are used figuratively to denote the barriers between the Western and Communist countries (*bamboo curtain* in reference to China, *железный занавес* in reference to other Comecon (Council for Mutual Economic Aid) states. There are no hyponymic relations between the notions of *bamboo* and *iron* (though the referential area of *железный занавес* is of course much wider than that of *bamboo curtain*.)

d) **Modulation** is a logical development of the notion expressed by the word: *But outside it was raining.* — *Но на улице шёл дождь.* The primary equivalent of the word *outside* is *снаружи*. But it is impossible to say in Russian *Но снаружи шёл дождь*. By means of unsophisticated logical operation the translator finds another equivalent: *на улице*. Thus he takes into consideration a tradition of the word combination and acceptability of collocation. He is aided in this by the metonymical closeness of word meanings based on contiguity of the two notions.

**2. Compensation** is a deliberate introduction of some additional element in the target text to make up for the loss of a similar element in the source text. The main reason for this transformation is a vocabulary lacuna in the target language. For example, one of the Galsworthy's characters was called *a leopardess*. But there is no one-word equivalent of the same stylistic coloring in Russian. Therefore, the translator compensated the word by using the word *тигрица* to characterize the lady.

**3. Metaphoric transformations** are based on transferring the meaning due to the similarity of notions. The target language can remetaphorize a word or a phrase by using the same image (*Don't dirty your hands with that money!* — *Не марай рук этими деньгами!*) or a different one (*Он вернёт нам деньги, когда рак свистнет.* — *He will pay us our money back when*

*hell freezes over*). The source language metaphor can be destroyed if there is no similar idiom in the target language: *Весна уже на пороге*. — *Spring is coming very soon*. Or, on the contrary, the target text is metaphorized either to compensate a stylistically marked word or phrase whose coloring was lost for some reason, or merely to express a source language lacuna: *Он решил начать жить по-новому*. — *He decided to turn over a new life*.

### 7. Complex transformations

This type of transformations concerns both the lexical (semantic) and grammatical level, i.e. it touches upon structure and meaning. The following techniques can be associated with lexical and grammatical transformations:

**1. Explicatory translation**, that is, rewording the meaning into another structure so that the receptor will have a better understanding of the phrase. Sometimes this transformation is named as **explicitation**, defined as the technique of making explicit in the target text information that is implicit in the source text. This transformation is often accompanied by the **extension** of the structure, the **addition** of new elements: *I have a nine-to-five job*. — *Я работаю с 9 утра до 5 вечера*. *Leslie Mill's play, which was also included in the FORUM, was taken up with children from grades 1-5*. — *Пьеса Лесли Милла, которая также была опубликована в журнале «Форум», была поставлена детьми 1-5 классов*. The reason for which this transformation is made is that the target text receptor has different background knowledge. Sometimes this transformation is required because of the dissimilarity between the language structures, with the source language structure being incomplete for the target language, like *gun licence* is *удостоверение на право ношения оружия*.

**2. Reduction (omission, implicitation)** is giving up redundant and communicatively irrelevant words: *Elvis Presley denied being lewd and obscene*. — *Элвис Пресли отрицал свою непристойность*. The reduction is a must if a source language expresses the notion by a phrase and the target language compresses the idea in one word: *сторонники охраны окружающей среды* — *conservationists*. There is a general tendency of the English language to laconic and compressed expressions as compared with Russian: *внебюджетные источники финансирования* — *nonbudget sources*; *контроль за ходом проекта* — *the Project control*.

**3. Integral transformation** is the replacement of a set phrase with another clichéd structure that has the same speech function: *How do you do!* —

*Здравствуйте!; Wet paint.— Осторожно, окрашено. Help yourself. — Угощайтесь.*

**4. Antonymic translation** is describing the situation by the target language from the contrary angle. It can be done through antonyms: *the inferiority of friendly troops – превосходство сил противника*. The reason for this transformation is the lack of a one-word translation equivalent to the word *inferiority*.

This transformation can also take place when we change the negation modality of the sentence: *She is not unworthy of your attention.* — *Она вполне достойна вашего внимания*. In the English sentence we deal with double negation, called understatement, which, according to logic rules, means the positive expressed in the Russian sentence. Through understatement, English-speaking people avoid expressing their ideas in too a categoric tone. Shifting the negation is another manifestation of the antonymous translation: *I don't think I can do it.* — *Думаю, я не смогу сделать это*, which is a result of linguistic tradition peculiar to this or that language.

**5. Metonymical translation** is the transference of meaning and structure based on the contiguity of forms and meanings of the source and target languages: *The last twenty years has seen many advances in our linguistic knowledge.* — *В последние 20 лет наблюдается значительный прогресс в лингвистике*. In the English sentence, time is expressed by the subject of the sentence, whereas in Russian it is more typical to express it by the adverbial modifier. This causes grammar restructuring of the sentence.

**6. Complex compensation** is a deliberate change of the word or structure by another one because the exact equivalent of the target language word or phrase is unable to produce the same impact upon the receptor as does the source language word or phrase. For example, we often have to compensate on the lexical level the meaning of the Past Perfect in the Russian text translation, since there is no similar tense category in Russian: *Their food, clothing and wages were less bad than they had been.* — *Теперь их еда, одежда и зарплата были не такими уж плохими, как когда-то*. Puns, riddles, tongue-twisters are often compensated; for example, *Don't trouble trouble until trouble troubles you.* — *Не буди лихо пока тихо*. Compensation exercises the translator's ingenuity; however, the effort it requires should not be wasted on textually unimportant features.



## Chapter 6

### Translation models

#### *Plan*

1. *Translation process*
2. *Situational model of translation*
3. *Transformational model of translation*
4. *Semantic model of translation*
5. *Psycholinguistic model of translation*

#### *1. Translation process*

To start a machine translation, computer designers invited a group of experienced translators to ask them a question, seemingly naive but directly referring to their profession: how do you translate? Could you tell us in detail everything about the translation process? What goes on in a translator's brain? What operation follows what? Dmitri Zhukov, a professional translator, reminisces that this simple question took everyone by surprise, for it is a terribly difficult thing to explain what the process of translation is.

Attempts to conceptualize the translation process have brought to life some theories, or models, of translation. The translation model is a conventional description of mental operations on speech and language units, conducted by a translator, and their explanation.

Approximately, four translation models can be singled out:

1. Situational (denotative) model of translation
2. Transformational model of translation
3. Semantic model of translation
4. Psycholinguistic model of translation.

Each model explains the process of translation in a restrictive way, from its own angle, and, therefore, cannot be considered comprehensive and wholly depicting the mechanism of translation. But together they make the picture of translation process more vivid and provide a translator with a set of operations to carry out translation.

#### *2. Situational model of translation*

One and the same situation is denoted by the source and target language. But each language does it in its own way.

**To denote** means to indicate either the thing a word names or the situation a sentence names. Hence is the term of **denotative meaning**, or referential meaning, i.e. the meaning relating a language unit to the external world; and the term of **denotation**, or a particular and explicit meaning of a symbol.

To translate correctly, a translator has to comprehend the situation denoted by the source text — as P. Newmark stressed, one should translate ideas, not words and then find the proper means of the target language to express this situation (idea). If the translator does not understand the situation denoted by the source text, his or her translation will not be adequate, which sometimes happens when an inexperienced translator attempts to translate a technical text. The main requirement of translation is that the denotation of the source text be equal to the denotation of the target text. That is why a literary word-for-word translation sometimes results in a failure of communication. *Возьми хлеба в булочной* is equivalent to the English *Buy some bread in the bakery* only because the receptor of the Russian sentence knows that the situation of buying in Russian can be denoted by a more general word *взять* whose primary equivalent (not for this context) is *to take* which does not contain the sense of money-paying.

Thus, this model of translation emphasizes identification of the situation as the principal phase of the translation process.

This theory of translation is helpful in translating neologisms and realia: to give a proper equivalent to the phrase *Red Guards*, which is an English calque from Chinese, we should know what notion is implied by the phrase. On finding out that this phrase means ‘members of a Chinese Communist youth movement in the late 1960’s, committed to the militant support of Mao Zedong, we come to the Russian equivalent of this historic term – *хунвэйбины*.

As a matter of fact, this model of translation is used for attaining the equivalent on the situation level. It is the situation that determines the translation equivalent among the variables: *instant coffee* is equivalent to *растворимый кофе* but not *мгновенный кофе*.

The situation helps to determine whether a translation is acceptable or not. For example, we have to translate the sentence *Somebody was baited by the rights*. Without knowing the situation, we might translate the sentence as *Кто-то подвергался травле со стороны правых* as the dictionary’s translation equivalent for *to bait* is *травить, подвергать травле*. But in

case we know that by the *smb* President Roosevelt is meant, our translation will be inappropriate and we had better use the equivalent *Президент Рузвельт подвергался резким нападкам со стороны правых*.

A weak point of this model is that it does not explain the translation mechanism itself. One situation can be designated by various linguistic means. Why choose this or that variable over various others? The model gives no answer to this question.

Another flaw in this theory is that it does not describe the systemic character of the linguistic units. Why do the elements of the idiom *to lead somebody by the nose* not correspond to the Russian *обвести за нос*? Why does this idiom correspond to the Russian *держатъ верх над кем-то*? This model does not describe the relations between the language units in a phrase or sentence and thus gives no explanation of the relations between the source and target language units. This model gives reference only to the extralinguistic situation designated by the sentence.

### 3. Transformational model of translation

When translating, a person transforms the source text into a new form. **Transformation** is converting one form into another one. There are two transformation concepts in the theory of translation.

In one of them, *transformation* is understood as an interlinguistic process, i.e., converting the source text into the structures of the target text, which is translation proper. Special rules can be described for transforming source language structures as basic units into target language structures corresponding to the basic units. For example, to translate the “adverbial verb” one must introduce an adverb, denoting the way the action is performed, into the target language structure: *She stared at me.* — *Она пристально смотрела на меня.*

In the second concept, transformation is not understood as broadly as replacing the source language structures by the target language structures. Transformation here is part of a translation process, which has three phases:

- Analysis: the source language structures are transformed into basic units of the source language. For example, the sentence *I saw him enter the room* is transformed into *I saw him. He entered the room.*
- Translation proper: the basic units of the source language are translated into the basic units of the target language: *Я видела его. Он вошел в комнату.*

- Synthesis: the basic units of the target language are transformed into the terminal structures of the target language: *Я видел, что он вошел в комнату.*

As is seen, this concept develops the ideas of generative grammar introduced by N. Chomsky.

What are the advantages and disadvantages of this model? It is employed in contrastive analysis of two language forms that are considered to be translation equivalents, as it verbalizes *what* has been transformed in them and *how*. This model provides us with transformation techniques. It explains how we translate equivalent-lacking structures into another language. This model is important for teaching translation because it recommends that one transform a complex structure into a simple one.

However, a disadvantage of this model consists in inability to explain the choice of the transformation made, especially at the third synthesis phase. It does not explain the facts of translation equivalence on the situational level. It also ignores sociocultural and extralinguistic aspects of translation.

#### *4. Semantic model of translation*

This model places special emphasis on semantic structures of the source and target texts. According to it, translation is conveying the meaning of the source text by the target text. The two texts can be called equivalent in meaning if their semantic components are close or identical. In order to translate, one must single out the meaningful elements of the original and then choose the target language units that most closely express the same content elements. (This model is sometimes called Content-Text Model.) For this procedure, a componential (or seme) analysis is widely employed.

Like in the transformation model, the process of translation is subdivided into some phases:

- Analysis: the semantics of the source language units are represented by deep semantic categories.
- Translation: the relevant semantic categories of the source language are made equal to the deep semantic categories of the target language.
- Synthesis: the semantic categories of target language are verbalized.

This model gives a good explanation of the translation equivalence and of the reasons for translation failures when irrelevant (or not all relevant) semes have been taken into consideration. It explains the mechanism of

selecting one variable among synonyms: that synonym is chosen which has the greatest number of relevant semes similar to the source language word.

But the insufficiency of this model is that the process of singling out semes is a very difficult one. It does not explain the cases of situational equivalence - why *instant coffee* is equal to *растворимый кофе*, with their semes not coinciding? It also ignores connotations of the word and the function of the text.

##### 5. *Psycholinguistic model of translation*

Translation is a kind of speech event. And it develops according to the psychological rules of speech event. The scheme of the speech event consists of the following phases:

- The speech event is motivated.
- An inner code program for the would-be message is developed.
- The inner code is verbalized into an utterance.

Translation is developed according to these phases: a translator comprehends the message (motif), transforms the idea of the message into his/her own inner speech program, then outlays this inner code into the target text.

The point of this theory is that it considers translation among speaking, listening, reading and writing as a speech event. But there is evidence to suggest that translators and interpreters listen and read, speak and write in a different way from other language users, basically because they operate under a different set of constraints. While a monolingual receiver is sender-oriented, paying attention to the speaker's/writer's message in order to respond to it, the translator is essentially receiver-oriented, paying attention to the sender's message in order to re-transmit it to the receiver of the target-text, suppressing, at the same time, personal reactions to the message.

There are two essential stages specific to the process of translating and interpreting: analysis and synthesis – and a third stage, revision, available only to the translator working with the written text. During the analysis stage, the translator reads/listens to the source text, drawing on background knowledge, to comprehend features contained in the text. During synthesis, the target text is produced. Then the draft written translation is revised /edited.

However, the explanatory force of this model is very restricted, inner speech being the globally disputable problem in both psychology and linguistics.

## Chapter 7

### Word choice in translation

#### *Plan*

1. *Types of translation equivalents*
2. *Interaction of word semantic structures*
3. *Word connotation in translation*
4. *Intralinguistic meaning*
5. *Contextually-bound words*

#### *1. Types of translation equivalents*

Source language words and target language words may interact in different ways. They may correspond to each other as **monoequivalents** or as **regular equivalents**. A monoequivalent is a regular equivalent of the source language word that can consist of one word or be a phrase: *oxygen* – *кислород*, *to seine* – *ловить неводом рыбу*, *the House of Commons* – *палата общин*. Mostly, regular equivalents are terms or proper names.

**Multi-equivalents** are **variable equivalents**, which means that to translate a source language word one has to make choice of the equivalents having the same meaning. Multi-equivalents can be monosemantic: *curtsey* – *реверанс, приседание*; *concise* – *краткий, сжатый*; *уверить* – *to assure, convince, persuade*. Or they can be polysemantic, each meaning having one or more equivalents:

*essence* — 1. *сущность, существо; суть*; 2. *эссенция*

*представить* — 1. *to present, offer*; 2. *to produce, submit*; 3. *to introduce, esent (to)*; 4. *to recommend, put forward (for)*; 5. *to represent, display*; 6. *to perform, play*.

Each of the variable equivalents conveys the meaning of the target language word partially: e.g., *claimant* – *претендент (на престол)*, *candidate* – *претендент (на должность)*, *suitor* – *претендент (на руку женщины)*, *contender* – *претендент (на победу в спорте)*, *challenger* – *претендент (на победу в шахматах)*.

What are the reasons that make it impossible to have monoequivalents in abundance?

- Semantic structures of words in different languages are not the same.

- Word connotative meanings are not the same in different languages.
- Interlinguistic word meanings are different, which results in the word combinability.

- Words acquire specific meanings in context.

## 2. Interaction of word semantic structures

The semantic structure of a word is a set of regular meanings featured in a dictionary's entry. Words corresponding to each other in their primary meanings are usually non-equivalent in other meanings, which is seen in their word combinations. Let us, for example, compare the translation of the words *brother* and *брат*. They correspond in their primary meaning ("a man or boy with the same parents as another person") but in other meanings there are different equivalents:

Брат: 2. a son of one's aunt or uncle = *двоюродный брат* – *cousin*

3. people sharing the same job = *братья-писатели* – *fellow-writers*

4. familiar or patronizing term of address = *Ну, брат...* – *old man, my lad*

5. a man whose job is to care for people who are ill or injured, esp. in hospital = *брат милосердия* – *male nurse*

6. a person = *(два яблока) на брата* – *(two apples) a head*

Brother: 2. A person sharing the same job = *brother in arms* – *собрать по оружию, brother-doctor* – *коллега-доктор*

3. one who lives in a monastery or convent but is at a low level and usually does the simplest work for the organization = *lay brother* – *послушник*

4. a man who is married to one's sister, or to the sister of one's wife or husband = *brother-in-law* – *(sister's husband) зять, (wife's brother) шури́н, (husband's brother) деверь, (wife's sister's husband) свояк*

Thus, difference in the semantic structures is the reason why there is no full equivalence between the source and target language words.

## 3. Word connotation in translation

Even words having the same referential (denotative) meaning are not full equivalents as far as their connotation is concerned. Thus, an English-Russian dictionary gives two translations for the word *dog*: *собака, нёс*. The former

translation equivalent is neutral, the latter is colloquial, expressive. Since the English word *dog* is more general, it is only a partial equivalent to *нёс*.

Or the Russian word *дохлый* is not a full equivalent of the English *dead*, as is given by the Oxford Russian dictionary. *Дохлый* is a very informal, expressive word, whereas *dead* is its neutral counterpart.

Not only the denotative (referential) meaning of the word, but also its connotative shades should be taken into account in translating:

- Emotional coloring: *doggie* – *нёсик*, *bunny* – *заенька*. The Russian language is known to be abundant in diminutive suffixes (*солнышко*, *ложечка*, *чашечка*). Since these suffixes are not as typical in English as in Russian, they are lost in translation: *День склонялся к вечеру. По небу медленно ползли лёгкие розовые облачка.* (В. Арсеньев) - *Evening was near, and light pink clouds crept slowly across the sky.* (Transl. by V. Shneerson.)

- Stylistic overtone: *to begin* (neutral) vs. *to commence* (poetic); *husband* (informal) – *spouse* (formal); *спать* (neutral) – *почивать* (poetic);

- Associations: nations have different associations connected with this or that word. Thus, in English the word *blue* is often associated with something unpleasant: *to look blue* – *иметь унылый вид*; *to be blue* – *иметь плохое настроение*; *to tell blue stories* – *рассказывать неприличные истории*; *to be in a blue funk* – *быть в ужасной панике*; *to be in the blue* – *пойти по плохой дорожке*; *to burn blue* – *быть дурным предзнаменованием*. The word *blue* corresponds to the Russian adjectives *синий* and *голубой*. *Синий* is often associated with unpleasant things: *синий от холода* (blue with cold), *синий чулок* (blue stocking), *гори оно синим пламенем* (to the hell with something). *Голубой* has usually positive connotations: *голубые мечты* (sweet dreams), *голубой песец* (blue fox), *голубой экран* (TV screen); *на блюдечке с голубой каёмочкой* (on a silver platter).

Another example: in English, *a chicken* is used derogatory to refer to a cowardly person: *Why won't you jump? Are you a chicken?* In Russian, *цыплёнок* is associated with a helpless little creature and is often referred to a small child that needs help.

In translation, the connotative meaning is sometimes lost either because of the neutral text that requires no expressiveness or because of the lacking connotative equivalent (*to commence* – *начинать*; *вечер* –



yesterday). Usually, these connotatively partial equivalents are compensated in the text (within the same sentence or even in the surrounding sentences). We can illustrate it by the following sentence from Mark Twain's *Tom Sawyer*. In the episode of fighting with a Model Boy, Tom teases the boy about his hat: "*Smarty! You think you are some, now, don't you? Oh, what a hat!*" And the boy answers, "*You can **lump** that hat if you don't like it. I dare you to knock it off – and anybody that I'll take a dare **will suck eggs**.*" In the Russian text, the highly colloquial, slangish words and expressions are compensated by slang words and very informal syntactic constructions in both Tom's utterance and the boy's sentence:

— Ишь, **вырядился!** Подумаешь, какой важный! Еще и в шляпе!

— Возьми да и сбей, если не нравится. Попробуй, сбей — тогда узнаешь.

#### 4. *Intralinguistic meaning*

Words influence each other and presuppose choice of their neighboring dependants. They cannot combine if they belong to different styles (светлоокая девка, a boozy-woozy lady).

Words do not combine if they do not match speech norms, i.e. their word combinability is beyond the norm. Thus, in Russian we say *молодой картофель* but we cannot say in English *young potatoes*, as the word *potatoes* requires the adjective *new* (*new potatoes*). Words in their primary meaning cannot be combined together if their near context is not taken into consideration. The Russians say "*Не пейте сырой воды*", which cannot be rendered by the phrase "*Don't drink raw water.*" because English-speaking people use in this case quite a different word combination: "*unboiled water*". So in translation we have to substitute one word for another that naturally fits the context.

Intralinguistic meaning is also revealed in puns, or plays upon words, which make most puzzling tasks for a translator. In this case a translator cannot use translation equivalents but has to compensate a word by another one that can be also played upon. For example, to translate a children's riddle into English: Why is a book like a king? – Because it has many pages. (where the word *page* is associated with two homonymous meanings: 1) *страница*, 2) *паж*), a translator compensated the homonymous *page* by the Russian homonym *глава* (*1.head, 2.chapter*): Что общего между книгой и драконом? — У обоих несколько глав.

### 5. Contextually-bound words

The context-bound word is a word whose meaning is clear only in a specific context. Context is the text that comes immediately before or after a particular word or phrase and helps to explain its meaning. The context is classified into micro- and macrocontext. The microcontext is a word surrounding within a sentence or phrase. The macrocontext is a larger text (a passage, a story, etc) where the word is used.

In translation both types of context are essential for guessing the meaning of a polysemantic word or a homonym. For example, a macrocontext is very important for translating newspaper headlines which are characterized by ellipses not only of structural words but also of notional parts of the sentence.

It is obligatory for a translator to take into account, along with the context, the consituation, which is often called background knowledge. This notion implies awareness of the time, place, and circumstances of what is spoken about. For example, to translate the following microdialogue:

— Сколько?

— 2:5.

Several versions might be offered depending on the situation: “*How much?*” — “*Two dollars five cents.*” (in the store); “*What’s the score?*” — “*Two to five*” (after a match); “*What’s the time?*” — “*Five minutes after two.*”

The context helps to find a translation equivalent to a word not fixed in the dictionary or fixed in the dictionary but with another meaning. For example, in his novel Pnin written in English, V. Nabokov used the phrase *a very commonplace mind* to characterize a hero. None of the dictionary equivalents (*банальный, избитый, плоский*) suited the translator (Barabturlo), who found his own equivalent: *трафаретный ум*. This is an **occasional**, irregular **equivalent**, fitting in a certain context. An occasional equivalent is obtained by substituting one word for another one to better reveal the contextual meaning.

Over time, a contextual meaning may become a normative meaning fixed by the dictionary. This occurred, for instance, with the word *dear*. All dictionaries translated it as *дорогой, милый, любимый*. But in the phrase *my dear* this word is used as a term of a very formal address and, therefore, corresponds to the Russian *глубокоуважаемый*, which has recently been

fixed by the 3-volume New English-Russian Dictionary, edited by Y. Apresyan.

To find an occasional equivalent to a word, a logical method of **interpolation** is used. The contextual meaning of a word, expressed by the occasional equivalent, is found by studying the whole semantic structure of the word and deducing the appropriate meaning from the two adjacent meanings fixed in the dictionary.

For example, in the sentence *The waves lap the granite of the embankment* the word *lap* contextualizes its two meanings at the same time: 1) to drink by taking up with quick movements of the tongue, which corresponds to the Russian *лакать, жадно пить, глотать*; and 2) to move or hit with little waves and soft sounds, corresponding to the Russian *плескаться*. The first meaning brings up an image of some kind of creature. The image is retained with the interpolated equivalent in translation: *Волны лижут гранит набережной*.

No doubt, to interpolate the equivalent, a translator should be aware of all the meanings a word has by using translation and monolingual dictionaries, as well as dictionaries of synonyms and thesauri.

Another way to translate a word whose dictionary equivalent does not suit a translator is to explain the meaning of the word. For example, at a meeting the chairperson can say, “*Mr. N will be our timekeeper.*” The word *timekeeper* has the following dictionary equivalents: *хронометражист, хронометрист, счётчик времени*, but none of them suits the style or the con-situation. Thus, a better solution for a translator will be translation by explanation: *Господин Н. будет следить за регламентом собрания.*

Usually explicatory translation is applied to **neologisms**, or newly coined words not yet fixed by bilingual dictionaries: e.g., People with can-do attitudes are essential to enterprise culture. — Люди, готовые к новым делам, очень важны для предпринимательства.

## Chapter 8

### Translating terms

#### *Plan*

1. *Translation factors*
2. *Translation technique*
3. *Terms in fiction and magazines*

#### *1. Translation factors*

A term is a word or expression denoting a concept in a particular activity, job or profession. Terms are frequently associated with professionalisms.

Terms can be single words: psychology, function, equity; or they may consist of several words: computer aided design system – система автоматического проектирования.

Terms are considered to have one meaning in one field. Therefore, they are context-free words, whose meaning does not depend on the context: cod – треска, herring – сельдь, squid – кальмар in any context.

Contrary to this belief, terms may have more than one meaning, since they can be understood differently in various schools and varies technologies: e.g., the grammatical term *verb* is considered to belong to morphology in the Russian school of linguistics, so it is translated as глагол. In the American school of linguistics it is often understood as a syntactical concept expressing a part of the sentence; therefore, in this case it corresponds to the Russian сказуемое. This gives rise to the problem of term unification. A translator must be very careful about terms expressing the same notion in different languages. One notion should be designated by a single term throughout the whole text.

Different fields of knowledge ascribe different meanings to one and the same term. For example, *лист* in the publishing field corresponds to the term *sheet (author's sheet)*; in biology, it is a *leaf*; in technique, it is a *plate*; in geology, it is *lamina*. Similarly, the term *drive* is equivalent to different Russian terms, since it has different meanings in various fields: *привод* (in mechanics), органы управления (in the automobile), *сплав* (in forestry), *горизонтальная горная выработка* (in mining), *дискковод* (in the computer), etc.

Term homonymy is sometimes due to the fact that words of general stock assume a technical meaning, thus becoming terms: for instance, *тепору* – *память*, *cell* – *ячейка памяти*, *driver* – *драйвер*, *управляющая программа* (in computers). Also, terms of one field are borrowed by other fields, like *variant* and *invariant* were borrowed into linguistics from mathematics.

Such term homonymy challenges translation. A translator must know the exact meaning of term in this or that field, as well as its combinability, for the nearby attribute or another word may specify the term and affect its translation: *антикоррозийное покрытие* – *corrosion-resistant coating*, *дерновое покрытие* – *sod-matting*, *дорожное покрытие* – *road pavement*, *покрытие крыши* – *roofing*, *маскировочное покрытие* – *camouflage cover*, *пенное покрытие* – *foam blanket*.

To do accurate translation, it is necessary not only to know the meaning of the terms but also to link them with other words in speech. Erroneous word combination can cause difficulties in understanding the text. For example, the word combination *прозвонить цепь* cannot be rendered by its calque *to ring through the line*. Its equivalent is *to test the line*. Therefore, translators always put high value on dictionaries containing word equivalents along with phrases and illustrating sentences.

Terms in dictionaries are usually arranged in alphabetical and keyword order. To find a word combination, it is necessary to look up a keyword, which is usually a noun. For example, to translate a compound term *barking machine*, it is necessary to look up the term *machine*. Its vocabulary entry will give the attributive group corresponding to *корообдирочный станок*, *корообдирка*.

Term translation may also depend on the regional character of the language. For example, *антенна* corresponds to *aerial* in British English, to *antenna* in American English; *ветровое стекло (автомобиля)* – *windscreen* (British English), *windshield* (American English); *багажник (автомобиля)* – *boot* (British), *trunk* (American).

Term form depends on the people using it. P. Newmark suggests three levels of term usage:

1) Academic. This includes transferred Latin and Greek words used in academic papers (*phlegmasia alba dolens*);

2) Professional. Formal terms used by experts (*epidemic parotitis, scarlatina*);

3) Popular. Layman vocabulary, which includes familiar alternative terms (*mumps, scarlet fever*).

In science, terms are neutral, non-expressive. Medical students feel no particular ways, whatever terms they use. But when a term is transferred to another register, it takes on a stylistic and emotional coloring. In common everyday situations, people feel abhorrence for *рoх*, in Russian called *дурная болезнь*, and other things.

Term translation depends on the register it is used in. In science, translators tend to translate as precisely as possible. Absolute equivalence of terms is a requirement in scientific translation. In other registers, term translation depends on the receptors background, and on the function the term plays in the text.

## 2. Translation technique

The main ways of translating terms are as follows:

**1. Transcription** (for loan terms): *display* – дисплей, *algorhythm* – алгоритм, *phenomenon* - феномен. Care should be taken not to overuse this technique. Terms may not survive in the borrowed form, as happened with the computer term *hardware* whose loan equivalent *хардвер* is no longer used in computer science, but has given way to its explanatory substitution: *электромеханическое оборудование, техническое обеспечение*.

**2. Transliteration**: *carbide* – карбид, *function* – функция. Normally, terms are transliterated or transcribed when a target language lacks a certain notion and borrows it a short foreign form.

Many international loan terms are of Greek or Latin origin. This facilitates mutual understanding among specialists: *arthrogryposis* – артрогрипоз, *osteodystrophy* – остео дистрофия, *hematoma* – гематома.

However, when using this technique a translator should be aware of ‘false friends’, that is words similar in form but different in meaning, for example: *benzene* in chemistry is equal to бензол, not бензин, the latter corresponding to benzine, gasoline. Likewise, *мутиляция* = отторжение части тела или органа - rejection, *мутация* – увечье, калечащее повреждение; *hemeralopia* – дневная слепота (ухудшение зрения при дневном свете), *гемералопия* = ночная (куриная) слепота – *nyctalopia*.

A translator of science texts must use only standard terms, avoiding slang or colloquial words. For instance, brown coal – бурый уголь (not коричневый уголь); natural gas – природный газ (not натуральный газ); airplane – самолет (not аэроплан); машинное масло – engine oil (not machine oil).

**3. Calque, half-calque:** this technique is often applied to translating compound terms or term phrases: preanalysis – преданализ; structural system analysis – структурный системный анализ; address field – поле адреса; one-dimensional – одномерный.

This translation technique, even more than transcription or transliteration, may be detrimental to the correctness of the meaning, for it can lead to “false friends”: *letter-of-credit* is not *письмо доверия* but *аккредитив*; *песочные часы* – not *sand clock* but *hour-glass*; *цветные металлы* – not *colored metals* but *non-ferrous metals*. Transparent inner form of the word can cause no less trouble with translation equivalents: *gooseberry* – *крыжовник* (not *гусиная ягода*), *quicksilver* – *ртуть* (not *быстрое серебро*), *bear’s onion* – *черемша* (not *медвежий лук*).

**4. Translating a word and using it as the term:** mouse – мышь, net – сеть, memory – память. Gradually, specialists get accustomed to these terms and use them widely in speech.

**5. Explicatory (descriptive) translation and expansion.** This technique is used for verbalizing new objects, not existing in the target language, for example, open housing – жилищная политика равных возможностей, tripos – экзамен для получения отличия в Кембридже. It is desirable that a translator avoid translating a descriptive by a transliterated (technical) term for the purpose of “showing off” knowledge. However, the descriptive technique is justified by the lack of an appropriate technical term in the source language. In English-to-Russian translation, a more explicit character of the Russian language can necessitate the descriptive technique: radarproof – защищенный от радиолокационного обнаружения, conflict of interest – злоупотребление служебным положением.

**6. Reduction** takes place when one word or a smaller number of words verbalizes a notion: computer engineer – электроник, счет прибылей и убытков компании - earnings report. To make sure that the term is standard, it is necessary to consult the dictionary as often as possible.

**7. Analogue substitution:** cold cereal – сухой завтрак, play school – детские ясли. This technique is used for a receptor's convenience when corresponding similar standard terms exist in the target language.

### 3. *Terms in fiction and magazines*

Analogue translation is given preference in a more popular text, such as one in literary or magazine register. When it comes to the selection between a loan form and its analog, authors would prefer a form clearer to the receptor. For example, whereas medical professionals would use the word *летальный*, journalists and writers would rather write *смертельный* to render *lethal*. Similarly, the equivalents to the term *hemostasis* would be split for two registers: *гемостаз* used in medicine, and *остановка кровотечения* used for a common receptor.

To comment on the meaning of a new or unknown term, a translator must explain it: *runaways – предприятия, переведенные на другую территорию или за границу.*

In fiction, terms and professionalisms can function as the speech record of a character showing his or her vocation, education, breeding, environment and sometimes even psychology. For example, in A. Hailey's *The Final Diagnosis*, medical terms in the speech of the heroes characterize their profession, some of their traits as well as their experience and sometimes sufferings: “*Goleman spoke carefully. ‘The nurse student – the one who had her leg amputated. I dissected the limb this morning. You were right. I was wrong. It was malignant. Osteogenic sarcoma without a doubt.’*” Russian literature is famous for A. Chekov's speech portraits, the example being noncom Prishibeyev's self-portrait: “Я не мужик, я унтер-офицер, отставной каптенармус, в Варшаве служил, в штабе-с, а после того, извольте знать, как в чистую вышел, был в пожарных-с, а после того по слабости болезни ушел из пожарных и два года в мужской классической прогимназии в швейцарах служил...”

Another function of the term in fiction is to create a technical overtone, showing the surroundings in which the plot develops. For instance, in his novel *Wheels*, A. Hailey depicts a large automobile plant. J. Grisham in his *A Time to Kill* describes the court of law. Use of the appropriate mechanical and law terms facilitates this.



To preserve this function it is not necessary to translate each term by its precise technical equivalent. What is important is to keep the professional overtone of the text, so that it is possible to translate some terms and reduce those that are irrelevant to the content.

A well-considered substitution of the term may be required if the term is unknown to both the translator and the receptor. An extract from Ilf and Petrov's *Двенадцать стульев* can illustrate the idea: *Елена Станиславовна имела о плашках в 3/8-х дюйма такое же представление, какое имеет о сельском хозяйстве слушательница хореографических курсов им. Леонардо да Винчи*. The word *плашки* denotes a rare plumbing tool, not normally known to a non-expert. So it can be substituted with another name. In this case the translator uses the transformation called differentiation.

If used in its connotative poetic meaning, the term may be substituted with a word associated with another poetic image. For instance, in a lyrical text about spring the Russian *черемуха* can be translated into Japanese by *sakura*, into English by *cherry-tree*.

If the term is used in fiction to create a contrast between a neutral and colloquial vocabulary, the translator's aim is to preserve the contrast: *Вот сделаю тракцию и начну зуб тянуть (А.Чехов)*. — *I'll do the traction and will start pulling out the tooth*.

## Chapter 9

### Phraseological and metaphorical translation

#### *Plan*

1. *Metaphor and the phraseological unit*
2. *Interlingual metaphoric transformations*
3. *Ways of translating idioms*
4. *Challenges in translating idioms*

#### *1. Metaphor and the phraseological unit*

A phraseological unit is a set expression consisting of a group of words in a fixed order having a particular meaning, different from the meanings of each word understood on its own. Metaphor is a figurative expression, transferring the meaning from one thing to another based on their similarity: *table legs – ножки стола; to strain one's memory – напрягать память.*

Phraseological units may be both metaphorical (*keep to the beaten track – идти по проторенной дорожке; make a mountain out of a molehill – делать из мухи слона*) and non-metaphorical (*to live beyond one's means – жить не по средствам; to take part in – принимать участие в*). Metaphorical phraseology is usually called idioms.

Metaphors can belong to language and speech. Language metaphors (*Дождь идёт. I had my teeth capped because they were in a terrible state.*) are common and hardly expressive. Normally, a native speaker is not conscious of the image, though foreign learners of the language often find it rather expressive, since its figurative meaning may be new to them. Dead metaphors are not difficult to translate, as they are provided by the dictionaries.

Speech metaphors are brighter, for they are mostly situational, individual metaphors: *A stubborn and unconquerable flame creeps in his veins and drinks the streams of life. Спит Земля в сиянье голубом.* Speech metaphors conjure up a certain image. They are called genuine metaphors.

Metaphors may be single (one word) and extended (a collocation, sentence, proverb, complete imaginative text). Language and speech metaphors may be prolonged or sustained. In this case their figurative meaning is livened up and played upon: e.g. *It was raining cats and dogs and two little puppies fell on my writing table.*

## 2. Interlingual metaphoric transformations

Interlingual transformations can change metaphors. There may be three cases:

1. Metaphorization: a source language non-metaphoric word is translated by a metaphor. For example, *The old woman came around the body of the car.* — *Из-за автомобиля вынырнула старуха.* Since the Russian metaphor is a language one, the expressiveness of the text is not emphasized by introducing the metaphor.

Sometimes this transformation occurs with the introduction of an idiom.

The reasons for translating a non-idiomatic word or phrase by a metaphor may be:

- stylistic (to retain the same style). For example, a colloquial form can be compensated by a colloquially colored idiom: *You ain't no worse the rest of us.* (Dreiser) — *Мы все тут одного поля ягоды.*

- grammatical (lexical compensation of a specific grammar form in the source language): *When Rawdon and his wife wished to communicate with Captain Dobbin ..., the captain had vanished.* — *Когда Родон с женой поспешили к нему., нашего друга уже и след простыл.*

- lexical (source language phraseological lacuna): *to give up – разводить руками.*

2. Demetaphorization, or dropping of a metaphor: a source language metaphor is translated by a non-metaphoric expression. In written translation this is the last transformation to apply, only in case of a phraseological lacuna in the target language: *The skeleton in our family closet was my brother John. No one mentioned him because he drank too much.* — *Нашей семейной тайной был мой брат Джон. Никто не говорил о нем, потому что он пьянствовал.*

However, interpreters often drop metaphors in order not to be trapped by a sustained metaphor if a speaker were to play upon the idiom. Here is a statement made in a television program: *Меры, предпринимаемые правительством, — это только пластырь на теле больной экономики.* The interpreter suggested the following translation: *The government measures are only a temporary relief.*

3. Remetaphorization, where a source language metaphor is translated by a metaphor. Y. Retsker considers this technique to be an ideal one. In this case the image may be fully preserved, which is done by full or partial equivalents.

Full equivalents are target language expressions whose components coincide fully (in terms of vocabulary, grammar and style) with the source language expressions. Full equivalents may be represented by some proverbs (*All is well that ends well.* — *Всё хорошо, что хорошо кончается.*); international phrases, especially biblical, mythological, or historical (*Damocles' sword* — *Дамоклов меч*; *Noah's ark* — *Ноев ковчег*; *to burn one's boats behind one* — *сжечь свои корабли*); or other phrases (*to play with fire* — *играть с огнем*; *to read between the lines* — *читать между строк*).

Partial equivalents differ from the source language expression either lexically (*four corners of the world* — *четыре стороны света*, *to save money for a rainy day* — *откладывать деньги на черный день*) or grammatically (*to have news first hand* — *узнать новость из первых рук*; *играть на руку кому-либо* - *to play into smb's hands*).

The figurative meaning, or the image, may be changed in translation: to sit on a powder keg — жить как на вулкане; сидеть, как на углях — to sit on pins and needles.

### 3. *Ways of translating idioms*

In general, idioms are open to a variety of translation procedures. Among them are:

- Substitution with the analog: *Don't teach your grandmother to suck eggs.* — *Яйца курицу не учат.* However, in oral translation a translator should sustain the image. Then a new (changed) figurative meaning may frustrate the translator. For example, the Soviet leader N. Khrushchev, when speaking in the USA, used the idiom “*всякий кулик свое болото хвалит*”. And in some minutes continued, “*Долго ли мы с вами будем торчать в этом болоте холодной войны?*” Luckily, the translator did not use the analog in the first case, “*Every cook praises his own broth.*” The continuation of the metaphor would have caused an impossible phrase of the kind “*broth of cold war*”. When working with an analog, one should be sure to use the same style and retain the meaning of the idiom.

When substituting a figurative expression with its analog, a translator may generalize or specify some components of the idiom: *They could not conceive of any greater joy in life; to work their own land, to keep what they produced by the sweat of their brow, for themselves and their children.* - *Они не могли представить себе большей радости в жизни, чем работать на своей земле и делать запасы того, что они производили в поте лица для себя и своих детей.* The words *brow* – *лицо* are the example of generalization. On the other hand, specification can be seen in the following example: *Richard drove back to East Hampton, Maria's tirade still ringing in his head.* - *Ричард ехал назад в Ист-Хэмптон, а тирада Марии все ещё звенела у него в ушах.*

- Substitution with the simile. *After getting married she is living in clover.* – *Выйдя замуж, она живёт как сыр в масле.* The simile also contains an image, so it is as expressive as the metaphor.

- Antonymous translation takes place when the translator uses a negative construction to translate an affirmative sentence: *The situation was serious, but he kept his head.* — *Положение было серьёзным, но он не терял присутствия духа.*

- Literal, or calque translation. This technique can be employed even if there is an idiom analog. A word-for-word translation is used in translating sustained metaphors, phraseological synonyms, and puns. Literal translation usually leads to playing upon the figurative and literal sense of an idiom, that is, to enlivening an idiom. For example, the English expression *as dead as a door nail* figuratively means ‘lifeless’ and corresponds to the Russian *бездыханный, без малейших признаков жизни*. However, in the following extract from C. Dickens the idiom is used in its double meaning, literal and figurative, which made the translator calque it. *Old Marley was as old as a door nail. Mind! I don't mean to say that I know of my own knowledge what there is particularly dead about a door nail. I might have been inclined, myself, to regard a coffin-nail as the deadest piece of iron mongery in the trade.* — *Старый Марлей был мёртв как дверной гвоздь. Заметьте, я не хочу сказать, что дверной гвоздь является чем-то особенно мёртвым. Я сам скорее склонен считать гвоздь от гроба самым мёртвым предметом из скобяных изделий.*

Another argument in favor of literal translation is that the new metaphor in the target language will hold the interest of the reader.

Calque translation is not an incorrect and overfaithful translation that breaks the target language rules of semantic agreement and combinability and conflicts with the style of the text.

Descriptive or explanatory translation. When an original metaphor appears to be a little obscure and not very important, it may be replaced with a descriptive expression. E.g. У него семь пятниц на неделе. — He is very confused.

Это камешки в мой огород? — Was that aimed at me?

#### 4. Challenges in translating idioms

One of the difficulties a translator encounters is selecting a variable equivalent. It should be as expressive as the original and correspond in style and connotation, and convey an adequate meaning. For example, the idiom *to pull one's leg* has the following equivalents: *обманывать, разыгрывать кого-то, морочить голову, водить за нос*. In the dialog “*You are pulling my leg.*” “*I'm not pulling your leg; nothing would induce me to touch your beastly leg.*” (P. D. Wodehouse), this expression can be translated by *морочить голову* because it best suits the situation: «Ты морочишь мне голову.» «Я не морочу тебе голову; ничто не заставит меня даже прикоснуться к твоей дурацкой голове».

Variable equivalents, or synonymous idioms, used in one and the same text, break the monotony of the text and help to diversify the style. For example, in one of his works J. Galsworthy used the expression *to cost a pretty money* several times. To avoid monotony in the translated text, the translator applied variable equivalents: e.g. She cost him a pretty money in dress. — Её туалеты, должно быть, недёшево ему обходятся. She was spending a pretty penny on dress. — Она тратит уйму денег на наряды.

When choosing an equivalent, a translator should observe the requirements of proper style. For example, the proverb *Can the leopard change its spots?* corresponds to some Russian equivalents — *Может ли человек изменить свою судьбу?* (neutral explanatory equivalent), *Горбатого могила исправит.* (informal expression), *Чёрного кобеля не отмоешь добела.* (low colloquial). The selection of an adequate equivalent will depend on the text style.

Another problem is translator's ‘false friends’. When calqued, idioms may have another, even opposite, meaning as compared with the original one.

For example, *to pour oil on troubled waters* does not correspond to the Russian подливать масла в огонь, whose meaning is 'to add fuel to the flame'. On the contrary, the expression means утихомиривать, успокаивать (to calm). Similarly, *to see eye to eye with somebody* — сходиться во взглядах, *to run somebody to the ground* — достать из-под земли, *to wash one's neck* — закладывать за галстук, пьянствовать.

It is not only the denotative meaning of idioms that should be taken into consideration but also their connotation. It may be different in the source language idiom and the target language equivalent. For example, in Russian *спасти свою шкуру* has a negative connotation, whereas in English it is neutral: the expression may be used both for negative and positive meaning; e.g., *Clarke aroused loathing and contempt because he had turned informer to save his skin... (K.S.Prichard)* Кларк вызывал презрение, гадливость, потому что стал доносчиком ради спасения своей шкуры. *Betty saved Tim's skin by typing his report for him; without her help he could not have finished on time.* — Бетти выручила Тима, напечатав его доклад: без её помощи он не смог бы закончить вовремя. In the latter sentence it would be impossible to use the Russian expression спасти шкуру.

Local coloring is another translator's trap. It is ridiculous to attribute ethnic features of one country to another foreign culture. For example, the English idiom *to carry coals to Newcastle* semantically is equal to the Russian ездить в Тулу со своим самоваром. However, the following translation seems inadequate: Джо отправился в Тулу со своим самоваром, когда стал поучать доктора, как лечить простуду. (*Joe was carrying coals to Newcastle when he told the doctor how to cure a cold.*). A receptor would be right to ask: why should an English boy go to Russia's Tula with a specific Russian object like a samovar? A neutral expression should be used in this translation: морю воду добавлять or something of the kind.

## Chapter 10

### Metonymical translation

#### *Plan*

1. *Definitions*
2. *Lexical metonymic transformation*
3. *Predicate translation*
4. *Syntactic metonymic transformations*

#### *1. Definitions*

Metonymy is transference of meaning from one object to another one based on their contiguity. The word is derived from the Greek *meta* “change” and *onoma* “name”. Classified semantically, meanings can transfer from

- process to result (e.g. *translation* indicates the process of decoding and the result of this process)
- material to a work (*to drink from a glass*)
- location to people (*Vladivostok greets honored guests*)
- cause to effect (*The little horror never stops playing tricks on his mother*)
- part to whole and vice versa. This type of metonymy is called synecdoche (*Little Red Riding Hood*).

Metonymic transference can take place on the language level, and is called lexical metonymy. In this case metonymy is a means of coining new words: e.g. in informal English a new word *to box* meaning ‘to present on TV’ is converted from the noun *a box*, as a TV set, an old one in particular, resembles a box. Ultimately, the new word gets fixed by a dictionary and becomes part of the language vocabulary stock.

Speech metonymy usually occurs on syntactical level. In this case the word acquires a metonymic meaning in a sentence, and this occasional meaning is normally not fixed in the dictionary. For example, *I am late because of the bus* where the word *bus* does not denote an object but a situation, normally verbalized by the phrase or clause like *there was no bus* or *the bus was late*.

Stylistic metonymy is a figure of speech used to decorate the style and make the text more expressive by creating images and appealing to the receptor’s feelings. An example of stylistic metonymy is as follows: *The pen is mightier than the sword*.



These types of metonymy are monolingual. When metonymy is traced between two languages, we deal with metonymic translation that might be defined as a lexical or complex transformation based on metonymous relations between the source language and the target language structures.

### 2. Lexical metonymic transformation

Newspapers often name location meaning officials: Pentagon – американские военные круги; the Kremlin – правительство России, the city – администрация города. If the name is well known to the receptor, the metonymy may be preserved. In this case it is impossible to speak about metonymic translation, since no interlingual transformation takes place.

If the translator is not sure that the metonymic realia are well known to the receptor, it is better to explain the realia by a synecdoche shift: *Downing Street reported a drop in the number of unemployed.* — **Правительство Великобритании** сообщило о снижении безработицы. *Fleet Street can make or break a politician.* — **Английская пресса** может сделать карьеру политическому деятелю или испортить её.

### 3. Predicate translation

Lexical metonymic transformations are often applied in translating predicates. This is due to the fact that in Russian the action is mostly expressed by the verb, whereas English implies the action by verbalizing the state with a nominal language unit. These interlingual metonymic relations are typical of translating predicates expressed by

- the link verb *to be* + an adverbial phrase of place: *We were at school together when we were boys.* — *В детстве мы учились в одной школе.* *Are the boys in bed?* — *Мальчики снят?* This metonymic transformation is a kind of modulation, or logical development of the notion.

- *to be* + adjective / participle: *Still she was hesitant.* — *Она всё ещё колебалась.* *Don't be rude!* — *Не груби!* *Don't be so literal.* — *Не понимай всё так буквально.* *I am serious.* — *Я говорю серьёзно.* *By the time it was dark they were airborne.* — *К тому времени, когда стемнело, они уже летели на самолёте.*

- *to be* + noun: *She is not much of a cook.* — *Она плохо готовит.* *If your handwriting is illegible, you are a fast thinker.* — *Если у вас неразборчивый почерк, значит, вы быстро думаете.*

There are structures with abstract nouns: *I am a bad influence on you.* — Я плохо на вас вливаю. *It was some consolation that Harry was to be there.* — Несколько утешало то, что там должен был быть Гарри. These nouns mostly indicate a temporary state, whereas class nouns denote characteristic, typical features of the subject.

As compared with Russian, it is much easier in English to derive an affixed noun, especially from a verb stem: *Always a mouth-breather, he was biting his tongue now and panting slightly.* — Поскольку он всегда дышал ртом, сейчас он кусал язык и тяжело дышал. These nouns are mostly new words, not yet fixed by a dictionary. Nevertheless their meanings are easily guessed from the context and given an explicatory translation: *He is a muster.* — Он любит командовать.

English is also different from Russian in having close links between a predicative (nominal part of the predicate) and its modifiers that normally are introduced between the linking verb and the predicative, that is, the nominal part of a predicate: *Vladivostok is 7 hours ahead of Moscow time.* — Владивостокское время опережает московское на семь часов. *The wall is six feet high.* — Стена высотой в два метра. *He was mountain born.* — Он родился в горах. *She was house proud.* — Она гордилась своим домом. In English, the modifier refers to the noun predicative and is expressed by an adjective. In Russian it corresponds to the adverb modifying the verb: *The children are taken good care of.* — О детях хорошо заботятся. The Russian adverb also corresponds to the English adjective after linking verbs (*to be, seem, become, smell, taste, feel, sound*). — The lunch smells delicious. — Обед пахнет превосходно. She looks good. — Она хорошо выглядит.

#### 4. Syntactic metonymic transformations

In the Russian sentence, the subject denotes primarily an active doer of the action expressed by the active verb. The English sentence subject is often marked by personification, since it can express an adverbial meaning, which in Russian is typically verbalized by an adverbial modifier. This difference causes syntactic shifts:

- the subject denotes a reason: *The fog stopped the traffic.* — Из-за тумана остановилось движение транспорта. The word order change accompanies this metonymic transformation. The sentence may be partitioned: *The broken leg puts him out of cups.* — Он не участвует в играх на кубок, так как у него сломана нога.

- the subject denotes time: *The Second World War introduced new experiences to the mission people.* — *В годы второй мировой войны миссионеры приобрели новый опыт.* *The next twenty-three years saw the consolidation of the company.*— *В течение следующих 23 лет компания укрепилась.* There is a limited number of these constructions in Russian:

- the subject denotes a source of information: *The article says ...* — *В статье говорится ...* *The letter runs as follows ...* — *Письмо гласит следующее ...* In Russian, constructions of this type are stylistically marked and also limited:

- the subject denotes a place: *Vladivostok is very humid in summer.* — *Во Владивостоке летом очень влажно.*

It should be kept in mind that these English constructions are stylistically unmarked, i.e. they are used in neutral speech.

## Chapter 11

### Antonymic translation

#### *Plan*

1. *Definition*
2. *Conversive transformation*
3. *Shifting negative modality*
4. *Reasons for antonymic translation*

#### *1. Definition*

Antonymic translation is a complex transformation when a source language construction is shifted to a target language construction, whose components are of opposite meanings. There are three major types of antonymic transformations:

1) substituting a word with its antonym (Snowdrifts are three feet deep. — Сугробы высотой в один метр. ) or conversive (Some of the country's art treasures have been secretly sold to foreign buyers. — Покупатели-иностранцы тайно скупили некоторые из художественных шедевров страны.)

2) substituting a negative sentence with an affirmative one and vice versa: I never heard of it! — В первый раз слышу!

3) shifting the position of a negative component: I don't think I can do it. — Думаю, я не смогу этого сделать.

#### *2. Conversive transformation*

A situation may be described from different angles, which calls for conversive, or antonymic proper transformations. [Do not confuse the term 'conversive' with that of 'conversion', or changing the part of speech status of a word (*water, n – to water, v*)].

Conversives are words naming the situation attributes from different angles: *to take – to give; to sell – to buy*. In this type of translation, the translator and the source text author have the same situation in mind but they look at it from different directions. For example, They remain just as clearly divided in my mind as before. — Мысленно я по-прежнему их чётко разграничиваю.

In this case translation is done on the situational level of equivalence. The situation denoted in the source and target texts is the same but is described differently.

Sometimes this type of antonymic translation takes place because it implies a shift of negation: Authorized personnel only. — Посторонним вход воспрещён. The two clichéd commands are antonymous, since the English phrase implies a positive statement (Authorized personnel only is allowed) and the Russian corresponding form implies negation: strangers are not allowed to enter.

### 3. *Shifting negative modality*

Substituting a negative component with a positive one results in synonymous relations both between the two languages and in one language. Compare: incorrect – erroneous, unsafe – dangerous; You are not serious? — Ты шутишь? This is the borderline where synonymy is very close to antonymy; thus translation equivalence is reached.

The English verb *to fail* is usually rendered by a negative Russian correspondence: She failed to notice it. – Она не заметила этого.

This type of modality is also observed in a number of set phrases. In Russian, negative structures are preferred; in English, affirmative ones. For instance, Hold on the line, please. — Не вешайте трубку. Keep off the grass. — По газонам не ходить. Stay out of the sun. — На солнце лежать нельзя. By verbalizing a regulation with a positive sentence (with negation implied in the postpositional adverb), an English speaker sounds somewhat less categorical than a Russian one.

As compared with Russian, a smaller degree of categorical statement is obtained in special English structures known as understatement. They use two negations logically leading to a positive meaning: *I am not displeased to hear from you.* — Я *весьма рад* получить от вас весточку. In Russian the categorical nature of the statement is softened by introducing the particles *весьма, довольно, вполне*: I don't at all disbelieve you. — Я вполне вам верю.

Special attention should be given to the emphatic construction employing double negation: *It was not until ... that ...* The construction is rendered emphatically: It was not until 1959 that chemists succeeded in obtaining this component. — Только в 1959 году химикам удалось получить этот компонент. Similarly, personal constructions with *not until (till)* are rendered in

Russian with the help of *только*: The reaction did not start until the next morning. — Реакция начала только на следующее утро.

The shift in the negative element position usually takes place in compound sentences. Russians tend to express negation in the informative main part of the sentence, which is a postpositional subordinate clause: Думаю, что это не так. In English the sentence sounds less categorical due to expressing negation in the principal clause, which precedes the subordinate clause and informationally is similar to a parenthetical phrase: I don't think it is so.

#### *4. Reasons for antonymic translation*

Antonymic translation may be caused by a lack of a regular one-word equivalent in the target language. For example, the word *inferiority* is equivalent to the explicatory translation 'более низкое качество, положение'. But this phrase is very awkward in some translations, so translators have to apply the antonymic translation: The adoption of the defensive does not necessarily mean the weakness or inferiority of our troops. — Переход к обороне не обязательно означает слабость наших войск или превосходство сил противника.

Besides vocabulary reasons, the antonymic translation may occur for pragmatic reasons. English speaking people tend to be less categorical in speech than Russians. Therefore, ignoring differences in the negative and positive structures leads to "pragmatic accent" apprehensible in a foreign speech. A foreigner may speak with his grammar absolutely correct; however, his speech will be recognized as foreign.

## Chapter 12

### Differences in Russian and English word combinability

#### *Plan*

1. *Reasons for differences in word combinability*
2. *Translation of adverbial verbs*
3. *Translating condensed synonyms*

#### *1. Reasons for differences in word combinability*

For a correct translation, one must know, besides the precise meaning of a word, the way the word is combined with other words in the sentence, also called the collocation. To analyze a word collocation, it is necessary to consult both bilingual dictionaries and special combinatory dictionaries, for example, *The BBI Combinatory Dictionary of English*, which gives the most typical grammatical and lexical collocations in English.

At least three reasons for the lack of collocation convergence in English and Russian may be singled out:

1. semantic reasons (different semantic structures, different denoted situations);
2. language varieties (British, American, Canadian, Australian, New Zealand English);
3. different typological tendencies characteristic of Russian and English.

The difference in word semantic structures is of a linguistic nature. The meanings of the source language and target language words do not coincide. Even one meaning in reference to different objects is verbalized by different words. For example, the word *heavy* implies a great amount or quantity of something and, depending on what the ‘something’ is, it corresponds to different Russian words: heavy books – тяжелые книги; heavy crop – богатый урожай; heavy sky – затянутое небо; heavy traffic – большое движение; heavy rain – сильный дождь; heavy sea – бурное море; heavy penalty – суровое наказание.

Different situations can be named similarly in one language and differently in another language: провести операцию – to perform an operation (in a hospital); to carry out / conduct an operation (on the battlefield).

Varieties of English predetermine different collocations: in British English, people say they *have a bath*; whereas Americans *take a bath*. The British *take a decision*, Canadians and Americans *make a decision*. In Russian, it is *принимать ванну и принимать решение* respectively.

Typologically, English and Russian are opposites as far as their tendencies towards meaning generalization / specification and implicit / explicit expression are concerned.

The English language tends to express more general, abstract meanings than does Russian, whose words are more specific, having an additional seme. Therefore, in translating from English into Russian, we often employ a transformation of specification: *Old birds are not to be caught with chaff*. — Старого воробья на мякине не проведёшь. The specified subject is typical of a corresponding Russian proverb. *He went to the shop to get some milk*. — Он пошёл в магазин купить молока. In this sentence, the verb *to get* corresponds to the Russian *получать*, with a seme added (получать за деньги = покупать). Sometimes a translator has to offer two specified words: (Waiter) *Would you like to take anything?* — Не хотите ли чего-нибудь выпить или закусить?

Another contrast is manifested by the tendencies towards implicit and explicit expression. English tends to be implicit and laconic, which means it verbalizes less than Russian. On the other hand, the Russian language is more explicit than English, since it tends to express overtly all the elements of the situation named. Therefore, Russian translations are usually of greater volume than their English source texts. Examples, both of texts and separate sentences and phrases, can be numerous, one instance being the Russian phrase *контроль за ходом проекта* that corresponds to a very compressive English phrase *the Project Control*.

The so called “adverbial verbs” is another example of semantic compression in the English language.

## 2. Translation of adverbial verbs

Adverbial verbs are verbs of complex semantics: they express simultaneously two meanings – that of an action and that of its characteristics. For example, to stare – *смотреть пристально*; to shrill — *пронзительно кричать*. A translation equivalent is usually represented in the dictionary either by a verb and adverb or by a simple verb of complex



semantics (to stare – уставиться), or by a verb and prepositional phrase: to rumble – ехать с грохотом.

Some verbs become adverbial only in context. For example, the verb *to roar* by itself denotes making a long and loud noise and is equal to реветь, гроыхать. In the sentence *Tanks roared into the city*, the verb indicates not only producing a loud noise, but also moving. So the sentence corresponds to the Russian *Танки с грохотом въехали в город*. The sense of movement is easily recognized by the preposition *into*. The same role is performed by a postpositional element of a phrasal verb: *The old jalopy clanked up the hill*. — Старый драндулет с лязгом поднимался в гору.

Semantically, adverbial verbs can be classified into the following groups:

1. verbs expressing movement accompanied by some sound: *to jingle* – мчаться, звеня бубенцами; *to creak* – двигаться со скрипом; *to bang* – с хлопком, etc. These verbs are usually translated with the help of an adverbial participle (деепричастие) or a prepositional and nominal group.

2. Verbs expressing a shift from one place into another: *He danced her out into a quiet corridor*. – Танцуя с ней, он увел её в пустой коридор. *The servant bowed the guests out as they left*. — Слуга с поклонами проводил гостей. So in this case, either an adverbial participle or a prepositional phrase is used. When it has a metaphoric meaning, the verb can be translated with a simile: *He stormed out of the restaurant*. — Он, как ураган, вылетел из ресторана.

3. verbs expressing transition from one state to another: *The train slid to a halt*. – Поезд плавно остановился. The adverbial feature is rendered in Russian by an adverb.

4. causative verbs: *The slaves were whipped into work*. — Рабов заставили работать с помощью кнута (translation with a prepositional phrase). *The threat angered him into activity*. — Эта угроза пробудила его гнев и заставила действовать (translated with parallel verbs). *He refused to be blackmailed into silence*. – Он отказался молчать, несмотря на шантаж (translated through substituting parts of speech). *He teased her out of making a scene*. — Он подтрунивал над ней, чтобы она не устроила ему сцены (translated with a subordinate clause).

5. verbs expressing cause and effect: *Quietly she sang herself that night into fame*. – Она так пела, что незаметно для себя в тот вечер стала

знаменитой певицей (translated through a sentence partitioning). *Mary Bignall is long-jumping her way to victory.* — В состязаниях по прыжкам в длину Мэри Бигнал выходит на первое место (in translation the sentence is restructured).

Being a compressive means of expressing a meaning, adverbial verbs are widely used in modern English, especially in newspapers and fiction. Some of them have become set phrases: *to cry oneself to sleep; to struggle into one's coat; to bang out of the room*, etc.

Many adverbial verbs form a structural pattern and, therefore, are easily recognized in the sentence, though their contextual meanings may not be found in the dictionary: *The Tatar cavalry burned its way through Eastern Europe.* — Сжигая всё на своём пути, татарская конница пронеслась по Восточной Европе. The pattern *to elbow one's way, to push one's way, to bribe one's way (to, through)* has been very frequent recently.

Another pattern is the structure *to talk (laugh, joke, tease, etc.) somebody into (out of) something*: *I've talked her into coming camping with us.* — Я уговорил её поехать с нами отдыхать на природу.

### 3. Translating condensed synonyms

There are rare cases when English proves to be more wordy than Russian. One of these cases is synonym condensation, or usage of a number of parallel synonyms which are very close in meaning: *The government resorted to **force and violence**.* In Russian linguistics, this phenomenon is called «парная синонимия».

One of these synonyms is usually of Romance origin, the other is Germanic: *Elvis Presley denied being **lewd and obscene**,* with *lewd* being a Germanic word, and *obscene* a Latin borrowing. Элвис Пресли не признавал себя непристойным.

As is seen in this example, a translator into Russian normally reduces the synonyms to a single one: the very first sentence in this paragraph might be translated as Правительство прибегло к насилию.

If the synonym condensation is used in an oratorical register, to make speech more emphatic and expressive, it is compensated by intensifiers: *I have been open and sincere ...* — Я абсолютно искренен... *I am safe and sound.* — Я жив-здоров. (This is, probably, the only case of synonym reduplication in Russian).

## Chapter 13

### Translating new coinages: differences in Russian and English word building

#### *Plan*

1. *Compounds*
2. *Conversion*
3. *Affixation*
4. *Abbreviation*

#### *1. Compounds*

A compound is a unit of vocabulary which consists of more than one lexical stem functioning as a single item, with its own meaning and grammar. For example, *secondhand*, *waterbike*; *солнцестояние*, *водонепроницаемый*.

Compounds exist in both English and Russian, but they are comparatively predominant in English, where compounds are found not only among nouns and adjectives, but also among verbs (*to ill-use*) and adverbs (*crosslegs*). English compounds are formed mostly in the agglutinative way, that is by joining directly two or more stems: *two-year-old*, *chewing-gum*, *doorknob*, *widespread*, *earthquake*. Unfortunately, orthography is not a foolproof criterion to signal a compound. The parts of a word may be linked by a hyphen (*fire-light*), written without a space (*moonlight*), or stand separately (*candle light*). Note that American English uses fewer hyphens than does British English: *cell yell* (loud talking into a cellular telephone), *ego wall* (wall with framed awards, diplomas, and pictures of a person with famous people).

In Russian compounds, stems are mostly joined by a linking vowel, *-e* or *-o-*: *пароход*, *дикорастущий*, *землемер*, *кораблестроение*. An English compound may also have (though not very often) a linking element, mostly the consonant *-s-* (*sportsman*, *statesman*, *spokesman*), and occasionally vowels *-o-*, *--a-*, *-i-* (*washomat*, *sportsarama*, *pluridimensional*) – though the cases with the linking vowel belong rather to stem reduction than to stem composition.

It is typical of English to make a compound out of a phrase, with subordinate links between the elements: *son-in-law*, *jack-of-all-trades*, *day-*

*to-day* (rare in Russian: сумасшедший); coordinate links: *hide-and-seek* (not as usual in English as in Russian; e.g., научно-технический, *scientific and technological*). The tendency towards compounds is so strong in English that it is not infrequent that we come across compounds formed out of clauses: *They say that what's-his-name fellow has been staying at her house ever since he came to town.* (Caldwell).

A lot of compounds used in speech are occasional coinages, not fixed by dictionaries. For example, this sentence from U. Sinclair: *The baby was eight months old, and he was at the crawling stage and the looking-about stage and the putting-things-into-his-mouth stage.*

To translate a new compound, especially one not included in the dictionary, it is necessary to analyze syntactic relations between the compound elements and their meanings. These relations may be as follows:

- predicate relations, i.e. subject to verb: *earthquake* (the earth quakes), *headache*; землетрясение, снегопад;
- object relations, i.e. verb to object: *scarecrow* (scares crows), *sightseeing*; водомер, бракодел;
- attribute relations: *goldfish*, *postman*; чернозём, голубоглазый;
- adverbial relations: *much-improved* (improved a lot), *night-flying* (flying at night); вышеупомянутый, долгоиграющий.

When the meaning and grammatical relations of the compound elements are clear, it is possible to look for a proper means of translation. It may be

➤ another compound: *tax-payer* – налогоплательщик; *law-abiding* – законопослушный;

➤ analogue: *hangman* – палач; *homesick* – ностальгический; *childcare* – детский сад; *air-headed* – ветер в голове;

➤ calque: *waterbike* – водный мотоцикл; *breathtaking* – захватывающий дыхание. Compounds with object and adverbial relations between the elements are often translated in the reverted linear order: *tax-free* – свободный от налогов; *far-advanced* – продвинутый вперёд; *home-grown vegetables* – овощи, выращенные дома;

➤ half-calque: *pop-star* – поп-звезда; *surfspeak* – язык серфистов;

➤ transcription or transliteration: *popcorn* – попкорн; *videobusiness* – видеобизнес; *audioplayer* – аудиоплеер. This technique is normally

employed when a word, denoting a piece of realia, is borrowed into the target language;

➤ explication and extension: *flypaper* – липкая лента от мух; *gravity-challenged* – не способный прыгнуть высоко;

➤ substitution of one or both of the components: *popcorn* – воздушная кукуруза; *blackboard* – классная доска; *пылесос* – vacuum cleaner. It is important that a translator not invent a new word, but use a standard word, fixed in the dictionary (it is of particular significance in translating terms).

## 2. Conversion

Conversion is transferring a word from one part of speech to another without the use of an affix. This way of building new words is most typical of English as compared with Russian. There may be various directions of conversion:

- a verb may come from a noun: *to word*, *to bicycle*, *to gangster*;
- a noun may come from a verb: *a try*, *a drive*, *a drive-in*; *that's a must*;
- an adjective may be converted to a noun: *a round*, *a monthly*, *the bitter*;
- an adjective may be changed to a verb: *to empty*, *to better*, *to calm down*;
- adverb to noun: *Yesterday was my birthday*;
- a structural word may be converted to a noun: *too many ifs and buts*;
- affix to noun: “*ologies*” and “*isms*”;
- grammatical word to verb: *to down tools*; *to up and do it*.

Compound words and phrases may also be converted: *to dog's-ear* - загибать уголки страниц; *a would-be president* – будущий президент; *free-for-all* - соревнования, дискуссия и т. п., в которых может участвовать любой; *situps* - приседания.

Root conversion takes place in Russian too, but it is not as characteristic there as it is in English, and is usually accompanied by other word building processes. For example, *круглый* (adj) – *круг* (n) – *кругом* (adv) – *вокруг* (prep) – *округлять* (v). In this case conversion is used along with stem reduction and affixation. Mostly, conversion in Russian is a process of changing noun to adverb: *утром*, *шагом*, *осенью*; adjective to noun (based on ellipsis):

столовая, рабочий, учащиеся; participle to noun: раненный – раненый; noun to grammatical word: в связи с, в заключение, etc.

It should be kept in mind that not all the meanings of a word are carried through into the derivative form. Therefore, a translator should be careful about the equivalent. For example, the noun *paper* has several equivalents: бумага, газета, научная работа. However, the verb *to paper* refers only to the first of these, which is manifested in its collocation. *Lecturers and editors may paper their rooms.* — Преподаватели и редакторы могут оклеивать свои комнаты обоями. But they cannot *paper their audiences and readers*. The verb *to paper* has no equivalent correlating with the second and third meanings of the noun.

Converted words are often very expressive and metaphorical: *Sweat beads her upper lip. (F. King)* — Капельки пота выступают у неё на верхней губе. Therefore, this form of coinage is often used in conversation, fiction and journalism.

The converted words with metaphorical meaning may be translated with the help of a simile: *What can you do with a woman who sits and sponges all day long?* — Что поделаешь с женщиной, которая весь день только и сидит, напиваясь, как сапожник. *Enjoy your food. Don't just wolf it down.* - Наслаждайся пищей. Не набрасывайся на нее, как волк.

Translating converted coinages requires addition and extension of the sentence elements which are able to explain the meaning of the English word: *For the first ten years of their marriage, the Bacons had holidayed in Bournemouth, because Arnold's parents had always done so. (J. Archer)* — Первые десять лет совместной жизни супруги Бэйкон проводили отпуск в Борнмуте, поскольку там всегда раньше отдыхали родители Арнольда.

Substituting parts of speech and restructuring of the sentence are often typical of utterances with converted words: e.g., *For those who still prefer the traditional 'at home' office party, there are a number of dos and don'ts.* — Для тех, кто до сих пор предпочитает устраивать торжества “подомашнему” на рабочем месте, следует напомнить несколько правил о том, что можно и чего нельзя делать.

### 3. Affixation

There are two major types of word-building affixes in English and Russian:

- prefixes, that is, affixes which occur before the root of a word: *re-team, miscommunication, hypermarket*; влёт, прилиз, пропутинский;

- suffixes, which occur after the root: *rankler*, *ranklee*, *shopin*, *donkey-philes*, *собачище*, *мамонтёнок*.

A third possible type of affix, infix, occurring within the root, is not used frequently either in English or in Russian. In the Russian language, linguists also single out postfixes, such as affixes after the ending, e.g., *-ся* (*разрастаются*).

English does not have affixes in large numbers – only about 50 common prefixes [including international ones, like *a-* (*amoral*), *pro-* (*prosocialist*), *auto-* (*autobiography*), *non-* (*nonfan*), etc.], and somewhat fewer suffixes. In Russian, affixation is a predominant way of making new words.

Russian prefixes are most typical of verbs, as they help to specify an aspect modification of the action: *вмять*, *измять*, *намять*, *помять*, *подмять*, *примять*, *размять*. In English, these verbs mean respectively *to dent*, *rumple*, *beat*, *muss*, *crush*, *trample down*, *mash*.

Russian suffixes, on the other hand, prevail with nouns and adjectives. New words in Russian are most frequently formed with the help of suffixes. The most productive are expressive suffixes of subjective estimate: diminutive (*домик*), pejorative (*домишко*), and exaggerative (*домище*).

Since English words are not regularly formed with expressive suffixes, these words are not normally given in the dictionary. To find an equivalent to a word, it is necessary to look up a derivative's stem (*лебедушка* → *лебед-* → *лебедь*). In the text translated into English, the expressive meaning of the suffix is often lost, since its preservation may have an odd impact on the English-speaking receptor, who is unaccustomed to such an abundance of expressive suffixes. We can illustrate this with a short extract from V. Arsenyev: *День склонялся к вечеру. По небу медленно ползли лёгкие розовые облачка. – Evening was near, and light pink clouds crept slowly across the sky.* (Transl. by V. Shneerson)

If a word with a subjective suffix, in fact, has a connotative meaning, which should be rendered in translation, this meaning is compensated by an expressive adjective: *И до фронта ведь не дошла лошадёнка-то... – Never got as far as the front, poor thing. Людей тут скоро без разбору, а он над лошадёнкой... — They'll soon be slaughtering us, all and sundry, out there and he sits crying over a bloody horse!* (Ю.Бондарев. Transl. by

S. Vasilyev) When a Russian suffix bears an expressive connotation, it may also be compensated by other expressive means, such as synonymous condensation (Добренькими хотите быть? — *Do you want to be kind and gentle?*) or any other.

In translating from English into Russian a translator should be aware of the possible usage of words with diminutive suffixes. In Russian, they are proper when depicting discourse with a child, when showing the small size of an object, when expressing a friendly relation towards an interlocutor.

An extract from Milne's *Winnie-the-Poor* can serve as an example: ...Piglet looked up and said in his squeaky voice, "What about me?" "My dear Piglet," I said, the whole book is about you." In the English text, the author, telling the story to a kid, uses the diminutive suffix only in the name of the character (Piglet). In the Russian translation, the translators T. Vorogushina and L. Lisitskaya, used two more suffixed words, quite to the point: Пятачок посмотрел и проговорил своим писклявым голоском: "А как же Я?" "Мой дорогой Пятачок, - сказал я, - вся книжка о тебе."

A collocation of a noun and the adjective *little* can also point to the need of a diminutive or pejorative suffix: *First they went to a little restaurant near some railroad tracks. (J.Oats) – Сперва они пошли в ресторанчик возле железной дороги. (Tr. by N. Gal and R. Oblonskaya); On a porch two withered little women watched them. – С одного крыльца на них смотрели две маленькие старушонки. The attribute *withered* shows an attitude of disrespect toward the two women, which is emphasized in Russian by the suffix – онк-.*

#### 4. Abbreviation

Abbreviation, or shortening a word, is one of the most noticeable features of the English language, and it is used both in formal and informal registers. Based on the level of their usage, abbreviations can be divided into three groups:

- Graphical abbreviations, used only in writing, and, therefore, pronounced and translated in its full form. These abbreviations are widely employed in faxes: e.g., *agst* = against, *f/b* = feedback, *ETA* = expected date of arrival, *ETD* = expected date of departure, etc. However, though rarely, some of these abbreviations enter the common stock of vocabulary and, pronounced in a shortened way, they become new words of the language: *asap* = *as soon as possible*, *AGAP* = *As Gorgeous As Possible*.



- Phonetic abbreviations, or a non-standard way of writing some common words based on their pronunciation; typical of advertising. For example, *u = you, thru = through*. Of the same type is the word *OK (all correct)*. Normally, in translation this type of abbreviation is lost.

- Lexical abbreviations, including initialisms, spoken as individual letters (*BBC, MP, USA*); acronyms, pronounced as single words (*NATO, UNESCO, AIDS; WAP = Wireless Application Protocol*); clippings, or parts of words which serve for the whole (*ad, phone, sci-fi = science fiction; m-commerce = mobile-commerce, business conducted over a mobile telephone system; e-bucks = electronic money*); blends, or words made out of the shortened forms of two other words (*brunch = breakfast + lunch, smog = smoke + fog, Eurovision = Europe + television; anetsitized = anesthetized + net + sit = numb from spending many consecutive hours on the Internet*).

Initialisms and acronyms may be rendered through transcription (*BBC - Би-Би-Си, IBM - Ай-Би-Эм, IREX - АЙРЕКС*), transliteration (*NATO - НАТО, USIS - ЮСИС, UNESCO - ЮНЕСКО*), or their full form can be translated with a calque and then abbreviated (*USA - США, AIDS - СПИД, CIA - ЦРУ*). To make the word clearer to the receptor, an abbreviation may be deciphered and/or explained: *USIS - Информационная служба США, TESOL - международная ассоциация преподавателей английского языка как иностранного*. To translate words of this type, it is necessary to consult a special dictionary of abbreviations, both monolingual (e.g., J. Rosenberg, McGraw-Hill Dictionary of Wall Street Acronyms, Initials & Abbreviations. – New York a.o.: McGraw-Hill, 1992; Дюжикова Е.А. Словарь сокращений современного английского языка. – Владивосток: Изд-во Дальневост. Ун-та, 1991) and bilingual (e.g., Волкова Н.О., Никанорова И.А. Англо-русский словарь наиболее употребительных сокращений. — М.: Русский язык, 1993).

A standard form of a translation, if it exists, should be used by a translator. It must be kept in mind that sometimes a standard form can require some shifts, for instance, a change of letters in the initialism: *PRC (People's Republic of China) – КНР (Китайская Народная Республика)*.

Clippings usually have a regular equivalent in the dictionary (*ad – объявление, phone – телефон, sci-fi – научная фантастика*).

Blends are either transferred into the target language (through transcription / transliteration (*smog* – *смог*), explained (*brunch* – *плотный поздний завтрак*; *coffee-zilla* < *coffee* + *Godzilla* – *очень крепкий кофе*), or substituted by an analog (*physed* – *физкультура*).

When translating abbreviations, one should pay attention to the style of the text. Whereas in English abbreviations are mostly neutral and can be used both in formal and informal speech, in Russian abbreviations are strongly separated by styles. For example, clippings are typical of very formal style: *тяжмаистрой*, *совнархоз*, *универсам* ; these require explanatory translation, which is sometimes combined with transcription. In informal speech, abbreviations with affixes are widely used: *телик*, *видик*, *велик*. As often as not, similar words exist in English: *telly*, *bike*. For *видик*, there is a shortened form, *video* (from *video set*).

Before suggesting a TL equivalent, it is important to find out the precise meaning of the word. Care should be taken of words that differ in various varieties of English, like the informal adjective *dinky* < which in British English means “small and attractive”: *a dinky little bag*, while in American English it has the antonymous meaning of “too small and often not very nice”: *It was a really dinky hotel room*.

## Chapter 14

### Translation pragmatics

#### *Plan*

1. *Concept of pragmatics*
2. *Text pragmatics*
3. *Author's communicative intention*
4. *Communicative effect upon the receptor*
5. *Translator's impact*

#### *1. Concept of pragmatics*

Semiotics as a sign study posits that each sign, including a language one, be viewed in three perspectives: syntactic, i.e. the relations of signs; semantic, i.e. the relation between a sign and a real situation; and pragmatic, i.e. the relations of the sign and its users. Each utterance in a speech act is aimed at somebody. Combined together, words make up a syntactic scheme of the sentence. They refer to specific events, persons or objects, acquiring, thus, a **sense**.

There are two types of language sign users: an addresser (author) and an addressee (receptor). When speaking, an addresser has a **communicative intention**, or purpose of the speech act. An utterance has a **communicative effect** on the receptor: it can inform a receptor of something, or cause some feelings, etc. A communicative effect is virtual: e.g., an advertising text may persuade a receptor to buy something but the receptor may remain indifferent to the promotion. The potential effect of the utterance is its **functional force**. The communicative effect may override both literal sense and functional force and add further consequences depending on the situation. For example, *Shut the door* is imperative in a sense. Its communicative intention may be to carry the force of a request, but the communicative effect could be to annoy the receiver.

Communicative intention does not always coincide with the communicative effect. A vulgar anecdote, told to make the audience laugh, may have a contrary effect of disgusting the listeners.

In terms of linguistic pragmatics, developed by J. Austin, the three types of relations are **locution** (reference and the utterance sense), **illocution**

(communicative intention and functional force), and **perlocution** (communicative effect).

The adequate translation is the one whose communicative effect is close to that of the source text; at best, its communicative effect coincides with the author's communicative intention. Regarding this principle, P. Newmark introduced two types of translation – **communicative translation**, which attempts to produce on its receptors an effect as close as possible to that produced on the readers of the original, and **semantic translation**, which attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original. Taking these concepts into consideration, the sentence *Beware of the dog!* could be rendered as *Осторожно, злая собака!* (communicative translation) or *Опасайтесь собаки!* (semantic translation).

Close to translation adequacy is the concept of translation **acceptability**, developed by Israeli theorist of translation studies Gideon Toury. A translation is considered acceptable when the end-product is admitted into the target system. In other words, an acceptable translation is the text with language use in the natural situation.

In summary, translation pragmatics is a multi-aspect approach. Its analysis requires discussing the role of each of the translation situation components.

## 2. Text pragmatics

The communicative effect of the source and target text upon the receptor should be similar. A lot depends on the functional style (register), genre, language and speech norms. Neither of them can be changed in translation because, ultimately, they make up the functional force of the text, so important from the point of view of pragmatics.

Disregard of the **style** or **register** produces a strange impact upon the receptor. Imagine a person declaring love in a businesslike manner – he will not be esteemed in the proper way.

Very often **genre** requirements of the text are so strict that they cannot but be met in translation, or the target text may be spoiled. For instance, when translating patents, one should observe all the elements of the structure and the necessary formulas and set phrases.

Shifting a set of language units leads to changes in text perception. For example, a scientific text is characterized by impersonal constructions, such as passive voice and indefinite structures. If a text is abundant in personal pronouns, interjections and other expressive means, it will never be considered as belonging to the scientific register.

Incorrect **choice of words** may result in comic consequences contrary to the expectations of the text author. A. Chuzhakin in his practicum-book “Мир перевода-2” quotes a number of signs and notices discovered in different countries. They are funny because of the violation of speech and English language norms (incorrect meanings and collocations). A notice in a Bucharest hotel lobby: *The lift is being fixed for the next day. During that time we regret that you will be unbearable.* An ad in a Greek tailor shop: *Order your summer suit. Because is big rush we execute customers in strict rotation.*

Thus, a translator should have a good command not only of the target language but also of the style and genre requirements, in particular of style and genre distinctive features in the two languages.

Sometimes the translator faces the contradiction between a text form and its function. In this case, the function predominates. It is the text function that should be kept in translation first and foremost, not the form. For example, the phatic function of formal greeting in English normally has the form of the interrogative sentence: *How do you do?* In Russian translation, the form is shifted by the imperative *Здравствуйте* to preserve the function.

In non-literal texts, it is necessary to distinguish between the functions of the source text and those of the translated texts. The reasons for commissioning or initiating a translation are independent of the reasons for the creation of any particular source text. This idea brought to life the so called **Skopos theory** developed in Germany in the late 1970s. The Greek word *skopos* is used as the technical term for the purpose of a translation. Hans Vermeer, the founder of the theory, postulates that it is the intended purpose of the target text that determines translation methods and strategies. The initiator's, or client's needs determine the skopos of the target text. The skopos of the target text should be specified before the translation process begins.

Depending on the skopos, the translation can be full or partial (restricted). This classification, in terms of the extent of translation, belongs to J. Catford. In **full translation**, every part of the source text is replaced by

the target language text material. In **partial translation**, some part or parts of the source language text are left untranslated.

According to the commissioner's needs, translation can be adapted (that is, adjusted to the target language culture), free, literal or it can be a faithful imitation of the source text.

### *3. Author's communicative intention*

A translator should be aware of the author's purpose of introducing this or that element into the text. Some problems are associated with this requirement:

- Rendering regional dialect;
- Rendering social dialect;
- Rendering foreigners' speech;
- Rendering substandard speech.

Why did the author use these elements, challenging the translation? To answer the question is to find a clue to the problem.

A **regional dialect** may be introduced into the text either as a means of the author's narration or as a means of a character's speech characteristics. When used as a means of the author's narration (e.g., V. Astafyev's novels are written in Siberian dialect), the regional dialect is neutralized in translation, since it is inappropriate and misleading to substitute a Russian (say, Siberian) dialect with an English one (for example, Southern American). Of course, this can lead to the loss of local coloring in translation, but the miss can be compensated by using realia belonging to the region.

A regional dialect used as a means of a character's traits is normally compensated by a social dialect (sociolect). Dialectal words are colloquialisms, or slang, that is they evoke certain social associations. In "Pygmalion" by B. Shaw, London cockney spoken by Eliza Doolittle reveals a low-class girl. Cossacks from "Тихий Дон" ("Quiet Flows the Don") by M. Sholokhov speak the dialect recognized as the speech of Southern Russia's peasants. To translate this type of vocabulary, it is necessary to compensate it with stylistically marked, expressive colloquial words and structures, which lack a local ring.

**Sociolect** is used in the text for the stratifying characteristics of a character, that is, to show social class the person belongs to.

A translator is free to manipulate these locally and socially colored elements. S/he can make the compensation in some other part of the text. S/he can compensate phonetic peculiarities of speech with phraseological or syntactical units, etc. For example, in the beginning of the play, Eliza Doolittle speaks the following way: *Nah then, Freddy: look wh' y' gowin', deah. <...> Theres menners f' yer! Te-oo banches o voylets trod into the mad. <...> Ow, eez ye-ooa son, is e? Wal, fewd dan y' de-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy athaht pyin. Will ye-oo py me f' them?* [which means *Now then, Freddy: look where you are going, dear. There's manners for you. Two bunches of violets trodden into the mud. <...> Oh, he's your son, isn't he? Well, if you'd done your duty by him as a mother should, he'd know better than to spoil a poor girl's flowers and then run away without paying. Will you pay me for them?*] In her translation Y. Kalashnikova focused on depicting the sociolect through low colloquial words and phrases: *Куда прёшь, Фредди? Возьми глаза в руки! <...> А ещё образованный! Все фиалочки в грязь затоптал. <...> А, так это ваш сын? Нечего сказать, хорошо вы его воспитали...Разве это дело? Раскидал у бедной девушки все цветы и смылся, как миленький! Теперь вот платите, мамаша!*

When rendering a **foreigner's speech**, it is necessary to take into account contrastive typology of the languages under consideration and traditions of the target language literature. Regarding typology, a translator must know the contrastive features that differ one language from another and reveal a foreigner at once. For example, a typological mistake made by a foreigner speaking Russian is the usage of the verb aspect form. A German or English-speaking person tends to use analytical forms of the verb, since their mother tongue is analytical, unlike synthetic Russian. Therefore, it is typical for a German to say in Russian *Я буду уходить*. instead of *Я пойду*.

Traditionally, German speech in Russian is marked by voiceless consonants. It is vividly shown in Pushkin's «Капитанская дочка»: *...в его речи сильно отзывался немецкий выговор. <...> «Поже мой! — сказал он. — Тавно ли, кажется, Андрей Петрович был еще твоих лет, а теперь вот уш какой у него молотец! Ах, фремя, фремя!»*

Most typically, when translating foreign speech from English into Russian, a translator has to violate Russian rules of morphological and syntactic bonds between the words to show a foreign accent.

A non-traditional way of rendering Russian words in the speech of English teenagers was found by the translator of Anthony Burgess's novel "Заводной апельсин", V. Boshniak. Burgess used Russian words, sometimes distorted, but written in Latin letters, to make the text sound strange for an English-speaking reader, to produce an ironic effect upon the receptor. This is mostly youth slang or neutral words, the meaning of which is incomprehensible for an English reader. To produce the same strange effect upon the translation reader, the translator borrowed a transliterated form of these Russian words and wrote them in Latin letters: *Тут мы уже выступали такими рай-маллтшиками, улыбались, делали благовоспитанный zdrasting...*

**Substandard speech** includes four-letter and other taboo words as well as agrammatical forms and constructions. To maintain communicative adequacy in translation, it is necessary to understand that, transferred from one culture into another, these forms may provide a different, often inappropriate response from the receptor if translated too literally. In English many words of this type (abundant in videos) sound less rude than they do in Russian. Therefore, they are often neutralized in Russian translation.

This tactic is vital in oral translation of negotiations, interviews and the like. If there happens to be a participant who prefers an obscene word, the professional etiquette will not allow an interpreter to translate it. An experienced interpreter will soften the expressiveness of the word. A good example was provided by R. Minyar-Beloruhev's practice. As a simultaneous interpreter, he happened to be translating Nikita Khrushchev at the Communist Parties leaders' meeting in Moscow (1959). When the leader of Albanian communist party began to criticize Khrushchev for reducing help to Albania, the latter blew his cool, «*И этот человек обос...л нас с ног до головы, туды его мать!*» What should a simultaneous interpreter do in his booth? R. Minyar-Beloruhev, who was translating into French, used a milder phrase, of the kind "this man has thrown mud at me from head to toe". At first this translation infuriated the General Secretary's assistant, but in some minutes Khrushchev sent his thanks to the interpreter, as he did not want his rude expressions to be heard in all the languages.

Agrammatical phrases purposefully used by the author to create a character can be compensated by other agrammatical forms typical of the speech in the target language or by colloquial structures, also typical of uneducated people. An example from "The Adventures of Tom Sawyer" illustrates the case:



Tom and Huck Finn are wading through the graveyard: “*Hucky, do you believe the dead people like it for us to be here?*” *Huckleberry whispered: “I wisht I knowed. It’s awful solemn like, ain’t it?” “I bet it is.”*”<sup>3</sup> In the Russian translation, Huck’s incorrect forms are compensated by low colloquial syntactic constructions:

— Как ты думаешь, Гек, мертвецы не обидятся, что мы сюда пришли,

— Я почём знаю. А страшно как, правда?

— Еще бы не страшно.

#### 4. *Communicative effect upon the receptor*

A target text should convey the same information as the source text and produce the same impact on the receptor as does the source text. To get full information from the text, the receptor must have adequate background knowledge. This knowledge may not be enough if the receptor is not well acquainted with the source language culture. New realia, habits and customs are usually commented upon by a translator. Sometimes a translator uses commentary notes in the text, but they are inconvenient, as they distract the reader’s attention. It is also possible to place a commentary in the footnote. But most typically, explication is given after the text or, more rarely, before it.

Besides extended commentaries, a translator can use a technique of explicatory translation: *вчера мы купили коробку «Птичьего молока».* — *We bought a box of candies “Bird Milk” yesterday.* Irrelevant information can be reduced from the text or generalized, if its explanation distracts the reader’s attention: *“I’m very busy,” Ollie answered as he sat in a worn Naugahyde chair.* (Grisham) — *«Я очень занят.» — ответил Олли, сидя в потрепанном дерматиновом кресле.*

Substitutions, the aim of which is to make the text closer and more comprehensible for the receptor, are not infrequent in translation. A good example of substitution is provided by V. Nabokov’s *Аня в стране чудес*, a translation of *Alice in Wonderland* by L. Carroll. Addressing the tale to a young reader, Nabokov replaced some English realia with their Russian analogues (for example, when Alice grew so tall that her feet seemed to be almost out of sight, she started planning how she would send them presents to the following address: *Alice’s Right Foot, Esq.*

*Hearthrug,*

*near the Fender;*

Nabokov simulated a Russian address:

*Госпоже Правой Ноге Аниной,*

*Город Коврик*

*Паркетная губерния),*

and changed the names into Russian (*Alice – Аня, Mary-Anne – Машиа, Pat – Петька*). He even used Russian poetry allusions instead of English nursery parodies written by Carroll:

“ ‘You are old, father William,’ the young man said,

‘And your hair has become very white;

And yet you incessantly stand on your head –

Do you think, at your age, it is right?’

“ ‘In my youth,’ Father William replied to his son,

I feared it might injure the brain;

But now that I’m perfectly sure I have none,

Why, I do it again and again.’ ” (a parody on R. Southey)

These lines are generally unfamiliar to a Russian child. To make a Russian reader enjoy the parody, Nabokov alluded to Lermontov lines, known by every Russian schoolchild:

*Скажи-ка, дядя, ведь недаром*

*Тебя считают очень старым:*

*Ведь, право же, ты сед*

*И располнел ты несказанно.*

*Зачем же ходишь постоянно*

*На голове? Ведь, право ж, странно*

*Шалить на склоне лет!*

И молвил он: «В былое время

*Держал, как дорогое бремя,*

*Я голову свою...*

*Теперь же, скажем откровенно,*

*Мозгов лишен я совершенно*

*И с легким сердцем, вдохновенно*

На голове стою».

Regarding the receptor’s comprehension of the text, another problem arises – rendering the **historical overtone** of a text. A source text can be distanced from the target language receptor not only in culture, but also in time. Books belonging to earlier literature are understood differently by

source language readers and target language readers, due to the difference in their knowledge and cultural backgrounds. How can a translator solve the problem of conveying a historical coloring? There are two main ways: 1) using an archaic syntax and vocabulary, typical of the target language works (for example, when translating from English into Russian, using 18<sup>th</sup> century Russian, of the type: *Правда, чтоб видеть сие явственнее еще, потребно самому иметь и очи и чувства ипохондрические; но я, благодаря бога! будучи оными всецело одарен, надеюсь представить вам самую живейшую картину тех лиц и особ, с коими я на берегу часто общался. Н. Новиков*); 2) using today's syntax and some archaic words and culture-bound words for the local and historical coloring. This can be exemplified by an abstract from *Gulliver's Travels* by J. Swift: *My father had a small estate in Nottinghamshire; I was the third of five sons. He sent me to Emanuel College in Cambridge, at fourteen years old, where I resided three years, and applied myself close to my studies; but the charge of maintaining me (although I had a very scanty allowance) being too great for a narrow future, I was bound apprentice to Mr. James Bates, an eminent surgeon in London, with whom I continued four years; and my father now and then sending me small sums of money, I laid them out in learning navigation, and other parts of the mathematics, useful to those who intend to travel, as I always believed it would be some time or other my fortune to do.* The translator did some partitioning and other transformations to make the text better adapted to the contemporary reader, retaining the culture-bound words (unfortunately, some information was necessarily reduced): *Я уроженец Ноттингемшира, где у моего отца было небольшое поместье. Когда мне исполнилось четырнадцать лет, отец послал меня в колледж Иманьюела в Кембридже. Там я пробыл три года, прилежно занимаясь науками. Однако отцу было не по средствам дольше содержать меня в колледже, поэтому он взял меня оттуда и отдал в учение к выдающемуся лондонскому врачу мистеру Джеймсу Бетсу, у которого я провел четыре года. Все деньги, какие изредка присылал мне отец, я тратил на изучение навигации и других отраслей математики. Эти науки всегда могли пригодиться в путешествии, а я был убежден, что судьба предназначила мне сделаться путешественником.* (Transl. by B. Engelgardt)

The first method may be misleading in the sense that it can make the reader imagine him/herself reading a Russian original rather than a translation. Therefore, translators mostly prefer the second way of rendering historical texts.

#### *5. Translator's impact*

In the attempt to make a good translation, a translator, nevertheless bears the influence of cultural and literary trends typical of the time, which effect his/her outlook and have a certain impact on the translation. It brings us back to the history of translation. It is known that Vasily Zhukovsky, translating Byron, avoided all themes of rebellion from the poet's works, as they were alien to the translator. On the other hand, he emphasized the religious motifs in Byron's poems. He adjusted Byron's poetry to himself, which allowed V. Belinsky to say that he was a poet rather than a translator. Another example of ideological incursion in translation was Voltaire's translation of Hamlet's soliloquy, not as a meditation on death, but as a diatribe against religion.

These days it is considered necessary for a translator to follow only the source language author, sometimes at the expense of his/her own artistic work. Nevertheless, there is no doubt that the quality of translation is dependent on translator's personal knowledge, intuitions and artistic competence.

## Chapter 15

### Speech functions and translation

#### *Plan*

1. *Language and speech functions*
2. *Interpersonal function and modality in translation*
3. *Expressive function in translation*
4. *Phatic function in translation*
5. *Conative function in translation*

#### *1. Language and speech functions*

Pragmatics studies language in use. Following Saussure, language in use is speech (cf. *langue* and *parole*). Large stretches of speech are called discourse.

The use of language is associated with language functions. By **function** linguists mean the role and purpose of the language. Sometimes the term ‘function’ is understood in a more narrow way. In this sense, the term determines a role of a language element in syntax (the function of the subject, predicate, or object) and in morphology (the function of a form, the function of the suffix, etc.). Correspondingly, the term ‘function’ refers to an element position in a construction or the meaning of a form or construction.

Two language functions are most widely recognized – communicative and cognitive (formulating thoughts), though there have been many attempts to establish more detailed classifications of language functions. The Austrian psychologist and linguist Karl Bühler singled out three language functions manifested in any speech event: expressive function (relating with the text producer), appealing function (focusing on the receptor), and referential (representation) function (representing objects and phenomena, i.e. the subject matter). Yuri Stepanov also based his language functions on the semiotic principle. He designated the nominative, syntactic, and pragmatic functions as universal properties of the language corresponding to the three aspects of semiotics – semantics, syntax, and pragmatics.

The question of differentiating between language functions and speech functions has so far been disputable. Some linguists do not discriminate language functions from speech functions. Others stress the difference

between them. While language functions are universal and constant, speech functions are typical of a certain speech event; they are temporary, characterized by definite language elements. Language functions are realized through speech.

The most recognizable classification of speech functions belongs to Roman Jakobson. He distinguished six functions: referential (informative), expressive (emotive), conative (voluntative), phatic (creating and maintaining social contact), metalingual (describing language), and poetic (aesthetic).

Following Halliday, translation theorists added one more function to the list – interpersonal function, which implies the speaker's intervention in the use of language and the expression of attitude. Obviously, each discourse has more than one speech functions. As a matter of fact, it combines a number of functions but one of them is always predominant.

## *2. Interpersonal function and modality in translation*

Interpersonal function as the expression of attitude is actualized through the category of modality, which is an obligatory feature of any utterance. The term 'modality' determines a wide range of the speaker's attitude toward reality and the content of the utterance. Modality includes utterance oppositions on the basis of whether they assert or deny, whether they denote real, hypothetical or unreal information, whether the speaker is sure or hesitant, whether s/he finds the information necessary, advisable, etc.

There are two types of modality - objective and subjective.

Objective modality is obligatory for any sentence. It is expressed by the grammatical category of mood, sometimes supported by particles (*Пусть люди будут счастливы! Above all, I'd like to declare the following...*) Mood expresses the speaker's attitude to the action, whether it is real or unreal. The borderline between real and unreal actions is expressed in English by a modal verb: *He might have lost his sight. — Он чуть не ослеп.* In Russian the corresponding meaning is stressed by the particles *чуть не*. Whereas particles are very important in Russian, modal verb and subjunctive mood forms are more frequent in English: *Don't you think it would be wise? — Разве так не разумнее?*

Some particles require special attention to their usage in translation, especially such as *hardly, scarcely*, positive in form but negative in meaning: *It's hardly my fault. — Это не моя вина. I'd scarcely have done it if I didn't*

*think it was absolutely necessary. — Я, конечно же, не сделал бы этого, если бы не думал, что это так важно.*

Assertion and denial of facts is another kind of objective modality. Comparing English and Russian utterances from this angle, researchers point to a greater degree of categoricalness in the speech of Russians, which often leads to antonymous translations: *I don't want people playing the piano at all hours of the day and night. — Я против того, чтобы на пианино играли день и ночь.*

*John didn't disobey his father. — Джон послушался своего отца.*

*“Will you be in for supper?” asked her mother, sticking her head out from behind the kitchen door. “I don't think so,” shouted Sally. (J. Archer) — «Ты будешь ужинать дома?» — спросила мать, выглядывая из кухни. «Думаю, что нет», — крикнула Сэлли.*

Special difficulties, connected with the translator's knowledge base, arise when sentence negation is used for pragmatic purposes - to contrast the subject matter to common habits and customs. The case may be illustrated by the description of a character's appearance from the play *Orpheus Descending* by T. Williams: *...Val enters the store. He is a young man, about 30, who has a kind of wild beauty about him ... He does not wear Levis or a T-shirt...* Val's clothes do not match the image of a typical young man of the time. To give this background information, a translator extends the sentence, giving necessary comments: *...Вэл входит в магазин. Это молодой человек около 30 лет, необычайно симпатичный. ... На нём нет привычных для молодёжи джинсов и майки.*

Another problem regarding the positive and negative type of speech is the problem of enantiosemy, or a linguistic paradox, when a word or a sentence develops contradictory meanings, both positive and negative (*лихой наездник* 'dashing rider' – *лихой человек* 'slashing fellow'). An enantiosemic utterance can be used ironically in the sentence and the connotation should be rendered in translation: *You are a beauty! — Хорош ты, нечего сказать! A pretty business! — Хорошенькое дельце! A fine specimen! — Вот так мун!* In Russian modality here is expressed by an inverted word order and intonation.

Language can fix evaluative connotations with different words. In this case they become paronyms and can be easily confused in translation: *a terrible accident* 'страшная авария' – *a terrific speed* 'замечательная скорость'.

Subjective modality reveals the speaker's attitude to the content of the utterance. This may reveal **assuredness** or **hesitation**. The means of expressing this type of modality in English are modal verbs (*must, can, may, will*), modal words (*probably, perhaps, evidently, etc.*), syntactic constructions (*He is said to be clever* – the speaker does not assert the statement definitely). In Russian, these means are also modal words (*возможно; должен, нужно*), constructions of the type “*Говорят...*”, and particles (*ведь, неужели, хоть*). In expressing this type of modality, particles play a more important role in Russian than they do in English: *After us, the deluge. — После нас хоть потоп. There can't have been a hundred people in the hall. — Вряд ли в зале было около сотни человек.*

One should keep in mind a range of subjective modal meanings expressed by English modal verbs:

- incredulity, verbalized by the negative modal verb *can/could*:

*They can't be waiting there. — Не может быть, что они нас ждут там.*

Or a little more categorical: *Не могут они нас там ждать.*

- doubt, expressed by *can/could* in the interrogative structure:

*Could he have said it? — Неужели он так и сказал?*

- uncertainty, expressed by *may/might (not)*:

*He may be quite at a loss now. — Возможно, он сейчас растерян.*

*And now that Cicely had married, she might be having children too. — Теперь, когда Сесили вышла замуж, у неё тоже могут быть дети.*

*You might have been right. — Может быть, вы были правы. (Наверное...)*

- near certainty, expressed by *must*:

*The cooling process must have begun several billion years ago. — Процесс похолодания, очевидно, начался много миллиардов лет назад.* In Russian this modal meaning is also expressed by the words *должно быть, вероятно, скорее всего*, and others.

- prediction or supposition based on expectation rather than fact – *will/would*:

*Jolyon is late. I suppose it'll be June keeping him. — Джолион опаздывает. Должно быть, Джун задержала его.*

*That would be his father, I expect. — Я полагаю, это его отец.*



Like any other verb expressing this type of modality, *will* may be used with the perfect infinitive. Forms like these signify supposition close to certainty:

*My honourable friends will have heard the tremendous news broadcast throughout the world. — Мои достопочтенные друзья, по всей вероятности, уже слышали потрясающую новость, переданную радиостанциями всего мира.*

▪ ability and possibility denoted by *can*, *may*. It is necessary here to draw attention to Russian and English asymmetry. While English uses modal verbs to show physical ability or possibility, the Russian utterance is apt to be devoid of any forms with this meaning: *I can hear footsteps, who's coming? — Я слышу шаги, кто там идёт?*

Possibility can be expressed by the modal verbs *can* and *may*, though they are not always interchangeable. Along with stylistic discrepancies (informal and formal, respectively), they differ in degree of objectivity, with *may* expressing a possibility depending on circumstances, and *can*, on the subject. A good example of “colliding” these modals is provided in an extract from Mikes: *A foreigner cannot improve. Once a foreigner always a foreigner. There is no way out for him. He may become British; he can never become English.* This difference in modal verb meanings can be translated through explanation: *Иностранец не может измениться к лучшему. Иностранец есть иностранец. Для него нет выхода. Он может получить английское гражданство, но он никогда не сможет стать настоящим англичанином.*

Another set of modal meanings is **necessity, compulsion, prohibition**. In Russian they are mostly expressed by the modal adjectives *должен*, *нужно*. These meanings range from very formal to informal and increasingly subjective:

• very formal necessity caused by schedule, plan, or formal agreement is expressed by *be to*: *The prime-minister is to go to Paris on a two-day visit. — Премьер-министр должен отправиться в Париж с двухдневным визитом.*

• the expression *be supposed to do* is a neutral and informal way to say that it is the accepted way of behaving, the right thing to do according to the rule: *I didn't know what I was supposed to do so I just waited for Mr.*

*Garcia to come back. — Я не знал, что мне делать, поэтому я просто ждал, пока вернётся господин Гарсиа.*

- the expression *be expected to do* is used to show that people think you should do a particular thing because of your position, age, etc. “*Can I help myself to something to eat?*” “*Of course, you are expected to, you are our guest.*” – “*Можно я положу что-нибудь себе поесть?*” “*Конечно, нужно. Вы же наш гость.*”

- circumstantial necessity is rendered in English by *have to* and is equal to the Russian *вынужден, приходится*: *My CD player had a design fault so I didn't have to pay to have it repaired.* – *У моего проигрывателя компакт-дисков был конструкторский дефект, поэтому мне не пришлось платить за его ремонт.*

- a moral or legal duty is shown by the modal verb *should*: *Technically, you should ask permission before you use the computer, but most people don't bother.* — *С формальной точки зрения, необходимо спрашивать разрешения на пользование компьютером, но большинство людей даже не задумываются об этом.*

- authoritative necessity, admonition (“I think it would be good for you”) is expressed by *must* and *need*: *Carolyn's behavior is getting worse and worse – we must do something about it.* – *Кэролин ведёт себя все хуже и хуже; нам нужно что-то делать. I think you need to defrost your refrigerator.* — *Мне кажется, тебе нужно разморозить холодильник.*

- the expression *it is better* shows that it is the fairest or most polite thing to do in a particular situation: *The keys were in her dad's car but she thought she'd better ask him before she took it.* — *Ключи были в отцовской машине, но она подумала, что, прежде чем взять машину, надо спросить разрешения отца.*

- advisability is signaled by the modal verb *ought to*, especially to stress one's personal opinion (more formally it is expressed by *should*). This verb corresponds to the Russian *следует*: *Do you think we ought to call the police?* — *Ты думаешь, нам следует вызвать полицию?*

Modal verbs, varying from formal to informal style, may indicate interpersonal relations between communicators. Such pragmatic characteristics must be taken into account in translating. Sometimes, according to the functional principle of translation, it is necessary to make a

translation substitution of a modal verb, even if it has a direct equivalent in Russian. This can be illustrated by an extract from a modern novel: “*Can I have the stamp?*” *Goober asked. “May I,” Hellen corrected. “Дай мне марку,” — попросил Губер. “Пожалуйста,” — напомнила Эллен.* The modal verb *may*, being more formal than *can*, sounds more polite in the described situation. In Russian, the translators M. Loriye and E. Kalashnikova expressed politeness with the etiquette word *пожалуйста*.

A kind of etiquette phrase, expressing invitation, is the modal verb *will / would*. Its etiquette usage is predetermined by its modal meaning of consent, volition: *If you will come this way, I’ll see if the principal is free.* — *Пройдите, пожалуйста, сюда, я посмотрю, свободен ли директор.* Here also the modal verb is substituted with the parenthetical word *пожалуйста*.

When translating modal verbs from English into Russian, one should be careful of polysemy. A modal verb may have several meanings; which one to choose can be decided only in context. For example, *He may live here* can be equal to *Ему можно здесь жить* (permission), *Он, возможно, живёт здесь* (possibility or uncertainty).

### 3. Expressive function in translation

The expressive, or emotive, function is closely connected with the interpersonal function, as it also shows a person’s attitude to what s/he is talking about, the emotions s/he feels when saying something, irrespective of any response. It shows the mental state of a person in relation to what s/he is talking about.

Most typically the expressive function is met in colloquial speech, in fiction, in journalistic register.

Researchers have described some components that make up the expressive function:

- emotive semes (emosemes)
- expressive semes (expressemes)
- appreciative semes (appresemes)
- stylistic semes (stylesemes)
- pragmatic semes (pragmemes)

**Emotive semes**, or emosemes, are bits of meaning, with the help of which a person expresses emotions. “*You old fool,*” *said Mrs. Meade tenderly...* (Mitchell) — “*Ах, ты, дурачок,*” — *нежно* сказала миссис

*Муд...* The word *tenderly* shows positive emotions expressed in the first words, which makes a translator choose a diminutive form of address in Russian and reduce the adjective *old* (compare the opposite meaning of the phrase “*Ах, ты, старый дурак*”). As has been described, expressive affixes are a cultural and linguistic peculiarity of Russian. Though they exist in English (*-let, -ster, -ard, -kin, --ling*), affixes of this type are used far less frequently.

Emotions (regret, annoyance, etc.) can be expressed not only by notional emotive words, but also by interjections: *Since we did not succeed, why, we must try again.* — *Раз мы потерпели неудачу, что ж, надо попытаться снова.*

Modal verbs can also contribute to expressing emotions, for example, irony. This is typical of the modal verbs *would, could* and *might*: “*And then Harry got drunk.*” “*He would do, wouldn't he!*” — “*И затем Гарри напился.*” “*Это так на него похоже!*” *You could help me with the dishes!* — *Мог бы помочь мне с посудой!*

**Expressive semes** (expressemes) intensify the denotative meaning either by special intensifying phrases or by creating an image through a metaphor or simile.

Intensification can involve the use of adverbs. The position of an adverb can be decisive in meaning and it, therefore, effects the translation: *They attacked him violently.* — *Они напали на него со всей силой* (physical assault is implied.) *They violently attacked him.* — *Они подвергли его яростным нападкам* (verbal assault is implied.)

In informal American English, the phrases *sort of* and *kind of* are used as intensifiers before any part of speech, including the verb: “*He doesn't have any job,*” *Maxwell explained.* “*He just sort of hangs around various labs and lends a hand.*” (*M. Wilson*) — “*У него нет работы,*” — *объяснил Максвелл.* “*Он вроде как крутится возле разных лабораторий и помогает.*” *He is kind of clever.* — *Он вроде умный.* In Russian, particles and adverbs are widely used as intensifiers.

Special syntactic constructions are used to intensify the expression: *Don't I know that!* — *Мне ли не знать этого!* *Who should come in but the mayor himself!* — *Кто бы вы думали вошел — сам мэр!* *Look here, Father,*

*you and I have always been good friends, haven't we? — Слушай, папа, мы с тобой всегда были хорошими друзьями, правда?*

Comparisons, similes and metaphors have good expressive power. ...*Я открыла глаза, смотрю: она, моя голубушка, сидит на постели, сложила вот так ручки, а слёзы в три ручья так и текут (Л.Толстой).* — ...*I opened my eyes and looked: there she was, the darling, sitting on the bed with her hands clasped so, and the tears came streaming out of her eyes (Transl. by S. Lubensky).* The Russian idiom *течь в три ручья* is substituted here by a metaphorically charged verb, converted from a noun. This sentence illustrates another typical dissimilarity of Russian and English. Russian communicators tend to apply zoological metaphors to addressing people (in this sentence we deal with the appositive metaphor: *моя голубушка*). These images are alien to foreigners. English-speaking people use quite a definite set of expressive means in this case.

**Appreciative semes** (appresemes) are responsible for the speaker's approval or disapproval of a situation. It is interesting to know that in Russian and English semes for disapproval prevail over approbation semes (there are more words for blaming than for praising). "*You are a fine honest rogue, Scarlet!*" *A rogue! Queer that the term should hurt her. She wasn't a rogue, she told herself vehemently. (M. Mitchell)* — "*Ты прекрасная убеждённая плутовка, Скарлет!*" *Плутовка! Странно, что это слово так ранило её. Она вовсе не плутовка, яростно повторяла она.* A sudden combination of words with different appreciative connotation does not soften the negative meaning of the word *rogue* and this contrast must be rendered in translation.

Context plays a very important role in determining the appreseme. Depending on the situation, the phrase *What a man!* can be translated with approval: *Какой человек! Ну и человек! Вот человек! Вот это человек!* or with disapproval: *Что за человек! Ну и тун!* Prosody of the utterances would also be different.

Russian diminutive and pejorative forms of address (*Ванечка – Ванька*) are usually lost for an English-speaking person, unaccustomed to such forms: *Ванечка, подожди минуту! (И. Куприн) – Vanya! Wait a minute.*

**Stylistic semes** (stylesemes) lower or elevate the tone of speech. K. Chukovsky illustrates stylesemes with his well-known denotative

synonyms: *Светловолосая дева, чего ты дрожишь? Рыжая девка, чего ты трясешься?*

Stylistic semes regulate semantic agreement of words. The following sentences seem odd or humorous because they include words with opposite stylistic charges: *He commenced to scratch his back. Графиня хлебала щи с аннеттом.* Since not all stylistically charged words have equivalents of the same style in the target language, there is a possible trap for a translator to lose a styleseme or change it.

**Pragmatic semes** (pragmemes) arouse communicator's particular background associations. These semes are most difficult to render, since they may fail to coincide even for representatives of the same ethnic culture but of different generation (the phrase "союз нерушимый" will evoke nostalgic feelings of the former country, the USSR, with an elderly person, but it practically says nothing to a teenager, who does not know the anthem of the USSR and has no such association).

Translation from one language into another is far more complicated. *Stars and Stripes, Star-Spangled Banner, Old Glory* sound pompous to an American who recognizes the paraphrase for the national flag of the USA. But the representatives of other nations may miss this pragmeme.

Different people do not have the same symbolic associations. For Uzbeks, *the moon* is associated with a girl's beautiful face, which is reflected in their folklore. But A. Pushkin used this image in the opposite sense: *Кругла, бледна лицом она, как эта глупая луна.*

Thus ethnic and cultural differences between peoples interfere with translation and require thorough investigation on the part of the translator and subtle work at conveying all expressive semes.

How can a translator obtain adequate translation or, to use the term by E. Nida, dynamic equivalence? Among the most frequently used techniques for obtaining the text expressive function in translation are compensation and substitution. Particularly common is asymmetrical compensation, that is, using a compensated element in some other place of the text. This can be illustrated with an extract from "The Catcher in the Rye" by J. Salinger. Holden is describing his brother: *He just got a jaguar. One of those little English jobs that can do around two hundred miles an hour. It cost him damn near four thousand bucks. He's got a lot of dough, now. — Купил себе*

недавно «ягуар». Английская штучка, может делать двести миль в час. Выложил за неё чуть ли не четыре тысячи. Денег у него теперь куча. (Пер. Р. Райт-Ковалевой) Some of the expressive words (*damn, dough*) are lacking in this translation. But their expressiveness is compensated by other words, (more emphatic than their English correspondences — *выложил, штучка, куча*) and elliptical Russian sentences.

#### 4. Phatic function in translation

Phatic function is the function for maintaining, supporting and ending a friendly contact. The term is derived from Latin *for, fatus sum, fari* “to talk”. The term was introduced in the book *The Problem of Meaning in Primitive Languages* by the British ethnographer Bronislaw Malinowski (1935) who was the first to notice that at parties small talk, lacking any particular information, is unavoidable.

The phatic function is used for calling somebody’s attention, greetings and other etiquette formulas, interruptions, vocatives, small talk, etc. These means are called phaticisms – they are normal for social communication, which gave grounds for Peter Newmark to call them “the usual tramlines of language”.

**Phrases for calling attention and asking to repeat.** A universal means for calling attention is *Excuse me...* — *Простите*. In Russian this phrase is often accompanied by an address word: *Простите, девушка, вы не скажите...* In English communication address forms are not used as often as in Russian. In America, the phrase *I beg your pardon / Pardon* is no less frequent than *Excuse me*.

Either of these English expressions can be used for echoing questions or requests, when a person has not heard or understood something. Russians in a similar situation tend to ask *Что?*, which, if literally translated into English (*What?*), sounds rather impolite.

**Forms of address.** The English-speaking community uses the titles *Mr., Mrs., Miss, Ms.* [miz, məz]. The titles *Mrs.* and *Miss* are opposed to *Ms.* on the basis of the marital status of a female. The title *Ms.* has been widely used for females from older teenagers upwards, especially in American English, since the 1970s, when it began to be used by women who did not want to be known according to whether or not they were married. Although in common use now, this title still carries associations of feminism.

The title *Mrs.* may be used either with the married woman's forename (*Mrs. Mary Brown*) or, more formally and more rarely, with her husband's name (*Mrs. John Brown*). In the latter case, her name is translated as *госпожа Браун, супруга Джона Брауна*. The title *Miss*, placed before the name of an unmarried woman or girl, is becoming rare. It is still used in British English, though, as a respectful form of address by pupils to a woman teacher.

Translation of these titles depends on the text register. In official business register these titles are translated as *господин, госпожа*. In newspaper and magazine articles these titles are usually reduced in the Russian text (except for officialese). In fiction, the titles are usually transcribed: *мистер, миссис, мисс* in order to retain a national coloring of the text. There does not exist, as yet, a transferred term for *Ms.*

Beside these universal forms of address, a person may be called by his/her position or vocation: *Your Excellency! Ваше превосходительство! Г-н посол!* (addressing the ambassador); *Mr. President – Г-н президент; Mr./Ms. Chairperson – г-н/г-жа председатель, Prime Minister – г-н премьер-министр, Ladies and gentlemen – дамы и господа, Officer – г-н офицер* (addressing a policeman, a customs officer), *Doctor – доктор* (a medical doctor), *My lord – милорд* (addressing a judge, a priest), *Father – батюшка* (a priest), *Professor (Brown) – профессор (Браун)* (addressing a British professor, formally), *Doctor Brown – доктор Браун* (addressing American professor, formally), *waiter/waitress – официант(ка), porter – носильщик, nurse – нянечка, сестра*. The last three forms of English address have recently been considered somewhat impolite. A universal form of address in the service sphere is *sir* or *madam*, which signal respect to a customer. But they are transliterated only when applied to a foreign (not Russian) situation: *Can I help you, sir/ma'am? — Чем могу помочь, сэ/мадам?* When addressing a Russian customer, no title is usually used.

Intimate and friendly addresses in English and Russian communication are also different. In the English-speaking community, the following forms predominate: *My dear, darling, dear, love, honey, sweet* – with the associations of tenderness, and love. Russian people use similar vocatives (*дорогой, милый, любимый, сладенький* – intensified by a diminutive suffix). Moreover, Russian vocatives are often metaphorical (*солнышко*),



especially with the zoological image (*рыбочка, котик, зайчик, цыпоська*, etc.). In order not to produce a strange effect upon an English-speaking receptor, metaphors like these are left out in translation.

A very informal form of address in today's American English is *guys*, corresponding to the Russian *ребята*, irrespective of the communicators' gender.

In Russian, unlike English, there is no universal form of address. *Дамы и господа* is restricted to the world of business; *товарищ* is now outdated; *сударь/сударыня* sound pretentious, *гражданин / гражданка* are restricted to the sphere of law. More or less common for everyday usage are *девушка, молодой человек, женщина, мужчина*. In translation these forms of address cannot be calqued and should be substituted by proper English analogues.

**Etiquette formulas.** English greetings are usually accompanied by phatic phrases *How are you? Or How are things? How are you getting on? How are you doing? What's up?* (very informal). These phrases correspond to the Russian *Как дела?*, but in Russian the phrase is a little less frequent than in English. Politeness requires to continue this small talk by *I am fine* (not *nice!*). *How are you?* With the shift of stress from *how* to *you*. Russians are apt to answer this question with *Нормально*, which by no means can be rendered by *normally* in English (it is a translator's false friend).

This type of small talk allows communicators to establish a bioenergetical contact and in this way to show a friendly attitude to each other. Of course, this type of dialogue is informatively void; a recital of one's physical and mental state as the answer to the "How-are-you?"-question is not acceptable. Recall a joke based on substituting the phatic communication with the informative one: Who is the most boring person in the world? One who, when answering a *How are you?* question, actually starts saying how he is.

Bidding goodbye has also some peculiarities in English and Russian, (unfortunately, they are often not followed in video dubbing). When saying goodbye (especially over telephone) to a very close person, an English-speaking communicator will say *I love you*. In the Russian text it sounds more natural as *Целую* rather than *Я люблю тебя*.

##### 5. Conative function in translation

Conative function is a voluntative expression denoting effort. As R. Bell put it, "where language is being used to influence others, we have a

conative function.” The term is derived from Latin *conatio* “effort, attempt”. P. Newmark gives another name to this function – the vocative function.

The conative function is frequently carried by commands, prohibitions, requests, permissions, advice, invitations, etc. Linguistic devices for expressing these meanings are, as a rule, typical set phrases, etiquette formulas, specific to various languages. Therefore, a translator should be aware of the main differences, which will make him/her sound natural in the target language.

In comparing English and Russian conative expressions, one marks a basic difference between expressions of request. In English, polite requests normally have the form of the interrogative sentence with a modal verb: *Will you pass me the salt, please? May I introduce my wife to you? Could I speak to Mr. Robbin please?* These utterances correspond to Russian imperative sentences: *Передайте, пожалуйста, соль. Разрешите представить вам мою жену. Пригласите, пожалуйста, к телефону г-на Роббина.* The interrogative form of request is also used in Russian, but with the negative verb in the Subjunctive mood, it is stylistically marked, and ceremoniously polite: *Не могли бы вы передать соль? А contrary instance is a very informal non-modal request to do a simple thing: Ты не сделаешь это? Вы не сделали бы это?* (more polite than the former example). The latter request corresponds to the English *Would you mind doing it?*, which is not completely neutral. English negative interrogative imperatives are less tentative and more persuasive: *Won't you come and sit down? Couldn't you possibly come another day?* They expect a positive answer.

Imperative sentences exist in both the languages. However, in English they are practically impossible unless supported by *please*: *Give me a call, please.* In Russian, the tag can soften a pushy and abrupt tone of the ‘bare’ imperative: *Позвони мне, ладно?* Structures like this are very informal. English imperatives can also have a tag: *Give me a call, will you.* However, these Russian and English tag-requests have a different imperative force, the English sentence sounding more like a command than a request.

The conative word *please* is so inherent to the English imperative that it may be used without a comma (in the beginning of the sentence) and pronounced without a pause. For example, *Please eat up your dinner. Please hurry up.*

The imperative meanings expressed by English modal verbs range from polite request, mild advice to strict and urgent command and prohibition:

permission:	<i>might I...?</i> <i>may I...?</i> <i>could I...?</i> <i>can I...?</i> <i>shall I...?</i>	formal, very tactful formal very polite informal and neutral asking for instruction	<i>Не мог бы я (сделать)?</i> <i>Можно мне (сделать)?</i> <i>Можно мне ...?</i> <i>Можно я (сделаю)?</i> <i>Мне (сделать)?</i>
request:	<i>would you...?</i> <i>could you...?</i> <i>will you...?</i> <i>can you...?</i>	most tactful tentative  informal and neutral	<b>Не могли бы вы...?</b> <i>(Сделайте),</i> <i>пожалуйста...</i>
advice:	<i>you should...</i>  <i>you ought to...</i>	according to moral norms or logic informal	<i>Вам следует...</i>  <i>Вы бы (сделали)</i>
admonition:	<i>you must...</i>	I think it is better for you	<i>(Сделай)</i> <i>Нужно (сделать)</i>
command:	<i>you are to...</i> <i>you will ...</i> <i>you are supposed to...</i>	Formal pressing neutral	<b>Вы обязаны...</b> <i>Вы (сделаете)</i> <i>Вы должны...</i>
prohibition:	<i>you mustn't</i>  <i>you can't</i> <i>you may not</i> <i>you are not to</i>	pressing advice  strict formal very formal	<b>Не должен, нельзя, не надо</b> <i>Нельзя, не смей</i> <i>Нельзя,</i> <i>запрещается</i> <i>Категорически запрещается</i>

The conative function is frequently carried by utterances which appear to be innocently signaling something quite different. These utterances, taken out of context, seem to be carrying an absolutely different function, mostly informative. But in some situations they have a transferred function: *У вас есть часы?* meaning *Скажите, пожалуйста, который час.* *Are you still here?* meaning *Go away at once!* *It's so stuffy here* meaning *Open the window, please.* As P. Newmark says, many informative texts have a vocative thread running through them, so it is essential that the translator be aware of this.

The conative function can be performed by the utterances with performative verbs, that is verbs naming an action and performing it simultaneously. Performative verbs make the utterance very formal: *I congratulate you... I inform you... May I invite you to dinner next Sunday? Я прошу... Я советую... Я предупреждаю...* Perhaps, in Russian performative verbs are used more often; at least a typical Russian *Можно спросить...* is considered unacceptable in translation (*Could I ask...*). To prepare a listener for an enquiry, it is more natural to ask, *Could you possibly answer my question...?* Addressing another participant of the conversation, a Russian interlocutor will often begin by *Скажите, пожалуйста...* The literary translation of the phrase (*Tell me, please...*) strikes an English speaker as a little harsh sound – it is better to say *Could you please tell me...?*

Written discourse has its own conative formulas, which are more formal:

- request: *I would be very grateful if... I would appreciate it if... Я был бы очень благодарен вам, если бы...*
- invitations pointing to names, events, places, time: *Mr. and Mrs. (name) request the pleasure of (name) at (occasion) to be held at (address), at (time) on (day, date).*

*R.S.P.V.* (this French abbreviation requires your reply whether you accept the invitation or not).

Many manuals have been published recently with samples of all sorts of business correspondence, including invitations, regrets, gratitudes, etc.

## Chapter 16

### Functional styles and translation

#### *Plan*

1. *Functional style, register: definition*
2. *Translating scientific and technical style*
3. *Translating bureaucratic style*
4. *Translating journalistic (publicistic) style*

#### *1. Functional style, register: definition*

A translator has to deal with diverse texts, belonging to various styles and registers. The term 'style' has acquired several definitions. First, it means the *how* of the text, that is, the way something is said, done, expressed (elevated, or bookish, neutral, and low, or colloquial styles). Second, the combination of distinctive features of literary expression, execution, or performance characterizing a particular school, person, etc. (Byron's style, baroque style). Third, the term 'style' is often a reduction for 'functional style', i.e., a language variety specific of a certain social sphere and characterized by a definite predominant function.

The concept of functional style has been developed in Russian (V. Vinogradov, M. Kozhina, D. Shmelyov et al.) and Czech (B. Gavranek, V. Mathesius and others) linguistics. American and British linguists use the term 'register', which is close in meaning to functional style. Register is defined as the style of language, grammar and words used for particular situations.

There have been a number of classifications of functional styles. Most linguists single out everyday colloquial style, journalistic (publicistic) style, scientific and technical style, official, or bureaucratic style. All of them, except for the everyday colloquial style, are represented by informative texts, carrying an informative function. The status of literary style, or the style of imaginative literature, is controversial. Also disputable is the style of advertizing, as well as colloquial style.

All styles are subdivided into substyles and genres. They can be of written and oral forms. A translator has to know not only special features of

each style, but also the differential peculiarities of a style in the source and target languages.

## *2. Translating scientific and technical style*

The main function of the scientific and technical style is informative. To convey logical information, prove its novelty and significance is the main goal of a scholarly, scientific or technical author. This style is used in professional spheres of science, humanities, technology.

The scientific and technical style involves the following substyles: scientific, technical, instructional (educational), popular science substyle. The substyles are classified into the following genres: monograph, manual, textbook, article, report, technical description, discussion, etc.

The distinctive features of scientific and technical style are preciseness, clear logic, compressive character, impersonality, formality.

**Preciseness** is a basic property of a scientific and technical text, and it should be strictly maintained in translation. A translator must be fully aware of what s/he is translating to render precisely the content of the text. Special attention must be paid to terms. To translate precisely, it is not enough to know an equivalent of the term. It is crucial to know the exact place of the concept, denoted by the term, in relation to other concepts. Therefore, translators in science and technologies have to specialize in a foreign language and a particular subject field. In fact, there are two types of translators: linguist translators and engineering translators. The former usually require penetration into the subject matter, the latter need good language skills.

In specialized translation, search for interlingual equivalents is a time-consuming activity even for an experienced translator. Therefore, the mid-1960s and early 1970s gave rise to term banks, or terminological data banks, that is systems for storing specialized vocabulary in electronic form. Term banks are commercially available (TERMIUM, for example, is available on CD-ROM).

Preciseness and reliability of a scientific text is also established with references and citations. The Russian style researcher N. Razinkina compared references with currency, by which scientists pay their intellectual debt to their predecessors. The bibliography is considered to be a kind of social control over scientific value and reliability of the results of research.

In the target text, references in the source language and foreign languages are retained in the original form, so that the receptor would not

search for a non-translated book, thinking that it has been translated. For the same reason a translator keeps untranslated quotations in a third language. (Though, for the receptor's convenience, the translator may do a quote translation in parentheses, footnotes or after-text commentaries.)

The translation of units of measurement depends on the system they are expressed in. If in metric system, weights, measures and quantities are usually retained. If expressed in imperial system (miles, pints, pounds, etc.), they are normally converted to the metric system.

**Clear logic** is achieved through a system of logical connections and interrelations. A stock of linking phrases will help a translator make a connection between a point in the past and future, to refer a receptor forward or back. For example, *As we will see...* – *Как будет видно...* *As I said earlier...* – *Как было сказано раньше...* Linking phrases help to develop a point (*Moreover...* – *Кроме того...* *Despite this...* - *Несмотря на это...* *According to our estimates, ...* - *Согласно нашим подсчетам...*)

A specialized text tends to emphasize thematic components by various means because the theme serves as a linking element between what has been said in the text and what will follow (new, rhematic element). English texts, though, often manifest their implicit character and do not verbalize the thematic component of the sentence. Therefore, in the more explicit Russian text, a translator has to extend the sentence by adding an implied thematic element: *The fundamental principles of alternating current are presented in this chapter. Included are the basic principles of some alternating current machines.* — *В данной главе изложены основные принципы переменного тока. Здесь же изложены основные принципы действия некоторых моторов переменного тока.*

Logical enumeration of classification in a scientific text is a matter of graphical hierarchy: first come Roman numerals (*I, II*, etc), then Arabic numerals (*1, 2*), then, if necessary, Arabic numerals with a parenthesis: *1), 2)*, followed by capitalized letters (*A, B*), lowercase: *a, b*, or lowercased letters with parenthesis: *a), b)*. It is advisable not to change the hierarchy of enumerating elements, since a different order will seem illogical. In marking the enumeration, the translator (like the author) should be consistent: the numeral *I* implies the numeral *II*. If the text receptor sees only the numeral *I*,

not to be followed by the numeral 2), s/he might be confused. After saying (or writing) *a*, it is necessary to say (write) *b*.

**Economy and compressive character of the text.** A scientific text must provide a reader with maximal information within a minimal time period and with minimal effort. This stylistic feature is achieved with lexical and grammatical means, such as: using compressive structures, like attributive clusters (*a liquid rocket – ракета на жидком топливе*), Complex Subject (*these devices were proved to be sufficiently reliable*), Complex Object (*assume this to make...*), reduced adverbials (*if found*), article ellipsis (*General view is that...*); abbreviation (*PC = personal computer; CD-ROM = Compact Disk-Read-Only Memory; NC = Norton Commander*).

It is necessary that a translator decipher all the abbreviations in the original (by using every available dictionary and reference book) and render them according to the standards. If the form has no standard abbreviated form in the target language, it is given in full form. The abbreviations that cannot be deciphered are retained in the source language.

**Impersonality** is a measure of the extent to which the producer of a text avoids reference to him/herself or to the receptor. Such avoidance is far commoner in written than in spoken texts, and in Russian than in English. Using impersonal and indefinite structures, passive constructions, infinitive clauses, etc. provides the impression of the impersonal and objective style. *Several experiments were run. — Было проведено несколько экспериментов.*

As has been mentioned, in English texts a smaller degree of impersonality is acceptable, as compared with Russian. This results in a more frequent usage of personal pronouns (I, we, you) in English. Such sentences are often translated from English into Russian by infinitive clauses or impersonal constructions: *If we introduce an extra member... - Если ввести лишний элемент...*

English instructions and directions normally list instructions in the imperative mood. To observe impersonality as a characteristic feature of a Russian technical style, it is recommended translating the imperative verbs by Russian infinitives:

To run test 3,... you need to attach the loopback plug to your EtherLink board.



### To Attach the Loopback Plug

1. Locate the personal computer that contains the board you are going to test.
2. Identify the EtherLink board connector on the rear or side panel of the computer...
3. Push the loopback plug onto the round BNC connector and twist the sleeve clockwise one-quarter turn until it stops.

Для проведения теста 3 необходимо прикрепить разъем к плате Эзерлинк.

Чтобы прикрепить разъем, нужно

1. Установить компьютер с платой, подлежащей тестированию, на его постоянное место.
2. На задней или боковой панели компьютера найти гнездо платы Эзерлинк...
3. Вставить разъем в круглое гнездо BNC и повернуть муфту на  $\frac{1}{4}$  оборота по часовой стрелке до фиксации муфты.

Some authors prefer to use the so-called 'royal plural': *we – мы*. Today this usage is considered somewhat outdated. It is better to keep an impersonal style.

**Formality.** This feature results from the author's tendency to avoid connotative words in the scientific text. However, research by N. Razinkina and other linguists has shown that English scientific text is not void of expressive elements, which greatly differs from the Russian style. Metaphors and bright similes are not infrequent in the English scientific text: *Many of us are amused by grammatical acrobatics. (R.Quirk)*. Since this feature is so different in English and Russian, translators generally leave out metaphors in the Russian translation according to the rule of functional equivalence.

### 3. Translating bureaucratic style

The basic function of this style is to regulate interrelations between the State and its citizens, among citizens, the community and its members, between governments, parties, enterprises, etc. This style serves in two spheres of activity – 1) administrative and legislative spheres; 2) business, public life, and community service. Respectively, there are two substyles: officialese and commercialese, or business language. The substyles are presented by the following genres: law, treaty, agreement, contract, act,

bylaw, decree, constitution, charter, edict, interim, instruction, memorandum, certificate, letter, fax, telex, business plan, etc. These genres have a mostly written form.

The distinctive features of texts of this style are accuracy, standardization, directive character, impersonality, clear structure.

**Accuracy** is the utmost requirement of the bureaucratic style, for the ambiguity of documents can cause disastrous effects in business and community. A translator is responsible for making an accurate translation as close as possible to the source text. Even small details should not be neglected. For example, country names. If the source language document contains the full name of the State, it should be translated in full; if the name is shortened, the translation must be equal: *the United Kingdom of Great Britain and Northern Ireland* – *Соединенное Королевство Великобритании и Северной Ирландии*; *the United Kingdom* – *Соединённое Королевство* (not *Великобритания*); *Great Britain* – *Великобритания* (not *Англия*). The only exception to the rule is *Britain*, translated as *Англия*, as the word *Британия* in Russian is stylistically marked.

In business, there is often need for pre-translation editing. The original author may be quite clear in his mind about what he is trying to say but, nonetheless, the translator may have great difficulty in understanding what the author intended. In many cases, the author will not have read through the text after having written it and will seldom, if ever, write with the translator in mind. In case of any doubt, the translator must ask the client.

Some legal translations demand notarisation and certification. In this case a translator signs his/her name to confirm the quality of the translation produced and certifies the translation (by witnessing the translator's signature and sealing) at the Notary or appropriate language center.

**Standard character.** To produce a translation of good quality, it is necessary to use standard terms. There may be concepts in law and business which exist in one country yet not in another. In this case a translator, producing the nearest accepted equivalent in the target language, makes footnotes, which give immediate reference to the item in question and draw the reader's attention to the fact.

The standard character of the “officialese” is made up of a number of set phrases, which must be kept in the translator's memory: *on behalf and*

*instruction of... — от имени и по поручению; I have the privilege to introduce...- имею честь представить...; Mr. X has the floor — слово предоставляется г-ну X; the motion is open to debate — вопрос выносится на обсуждение; I second the motion — я поддерживаю предложение.*

There are many archaic words typical only of this style: *aforsaid — вышеуказанный, henceforth — впредь, hereby — настоящим, hereinafter — в дальнейшем, herein — при сем, therein — в нем, therewith — с ним, thereat — при этом.* Though Russian equivalents may have no bookish ring, it is necessary to preserve the tone of official discourse, often by employing contextual substitutions, as was done in translating the phrase *the earth and all therein* — *земля и все сущее на ней.*

Standard vocabulary of the English bureaucratic style incorporates a number of foreign (mostly Latin and French) words and phrases. These phrases are less frequent in Russian business and official texts. Therefore, these phrases are normally translated into Russian unless they are well-known expressions. For example, *condition sine qua non* (mind the English reading rather than Latin) — *непременное условие; ad hoc — специальный; per capita — на душу населения; pro rata — пропорционально; laissez faire — невмешательство; en attendant — в ожидании; fait accompli — совершившийся факт.* Widely known Latin expressions may be transliterated in Russian (*persona non grata — персона нонграта, status quo — статус-кво*), sometimes with changed spelling (*a priori — априори*), or transferred to Russian text in Latin letters (*terra incognita, homo sapiens*).

Words used in official texts are void of expressive connotation. Among variable equivalents a translator chooses the one with the most neutral meaning. For example, *to grant* is equivalent to *даровать, жаловать, дарить*, but the expression *to grant a credit* corresponds to *предоставлять кредит*. Similarly, *fresh wording* is translated as *новая формулировка* (not *свежая*), etc.

Russian bureaucratic language differs from English in using a great number of nominal structures instead of verbs. Nominal phrases, like *производить осмотр площадки — to examine a site, наносить повреждение собственности — to damage property, осуществлять обслуживание техники — to maintain the equipment*, provide a special formal overtone to the style.

The **directive character** of the bureaucratic style occurs by using the modal verb *shall* in English (even American English) and either the so-called directive present verb: *The right of ownership for the goods and all risks of loss and damage to the goods shall pass from the Sellers to the Buyers ...* право владения товаром и все риски, связанные с потерей или повреждением товара, переходят от Продавца к Покупателю... or modal adjective in Russian: *Packing shall secure full safety of the goods ...* Упаковка должна обеспечивать полную сохранность товара...

**Impersonality** of style is obtained by using the third person deixis, impersonal constructions, passive verb forms.

**Clear structure** is incidental to all genres of bureaucratic texts. Every genre has a special type of beginning [e.g., *This is to certify that...*- *Данн(ая справка) выдан(а) ... в том, что ...*- in certificates], ending [*Sincerely yours* – *С уважением* – in letters]. The structure of the document is also predetermined by its genre. For instance, contracts, as a rule, include the following parts:

- *Subject matter of the contract* – *Предмет контракта*
- *Terms of payment* – *Условия платежа*
- *Dates of delivery* – *Сроки поставки*
- *Liabilities* – *Ответственность сторон*
- *Packing, marking, shipment* – *Упаковка, маркировка и отгрузка*
- *Quality* – *Качество*
- *Acceptance* – *Приемка*
- *Guarantee* – *Гарантия*
- *Force majeure* – *Форс-мажорные обстоятельства*  
(*Обстоятельства непреодолимой силы*)
- *Arbitration* – *Арбитраж*
- *Other conditions* – *Прочие условия*
- *Legal address* – *Юридические адреса сторон*

Large documents are divided into *sections, subsections, chapters, paragraphs, articles, clauses, items, points*. These terms, but for the last three, have regular Russian equivalents – *разделы, подразделы, главы, параграфы, статьи*. As for the last three terms, they have multiequivalents: *статьи, пункты, подпункты*. It is almost irrelevant which term to choose;

what is important is that the term correspondence be carried throughout the whole document.

Numbering by Latin letters infrequently occurs in English documents. In Russian translations, it is inappropriate to substitute Latin letters with letters of the Cyrillic alphabet, since it can interfere with quotation and interpretation at negotiations.

#### *4. Translating journalistic (publicistic) style*

The term 'publicistic style' is a coinage of Russian linguists. Foreign researchers speak of different variations, like 'journalistic language', 'news media language', 'newspaper language', 'broadcasting language', etc.

In Russian linguistics, the publicistic style is understood as a variety of language that carries out simultaneously two functions – informative and expressive – and is used in public and political spheres of activity.

This style incorporates such substyles (sometimes called styles) as newspaper, journalistic, oratorical, and propagandist substyles. Each substyle has particular genres. The newspaper substyle includes editorials, news stories, chronicles, reports, summaries (e.g., weather broadcasts, sports results, etc.). The journalistic substyle is made up of commentaries, comic strips, analytical articles, pamphlets, reviews, essays and the like. The oratorical substyle comprises speeches, sermons, and orations. And the propagandist substyle implies slogans, proclamations, appeals, promotions, commercials - the last genre, though, is now referred to as a new style of advertising.

The main distinctive features of the publicistic style are standardization and expressiveness. These features fulfill the two basic functions: to inform the readership as quickly as possible, which demands from a journalist the use of ready-made phrases, or clichés, sometimes called *journalese*. Expressiveness results from the necessity to influence public opinion. The two tendencies are in perpetual conflict - this is the distinctive feature of newspaper and journalistic substyles, first and foremost, which will be discussed here.

**Expressiveness** can be detected in lexical characteristics of newspapers, magazines and broadcasting, and also in headlines.

English mass media are abundant in connotative colloquial words and phrases, even slang: *eyesore*, *blackleg*, new words (*drunk-driving*, *think-*

*tank*), abbreviations (*champ* for ‘champion’, *E. Germans* for ‘East Germans’). Metaphorical and metonymical associations are not infrequent [*Russia’s perestroika has turned missiles into sausages. (The Daily Telegraph)*], especially those connected with sports: *An industrial port ... received a serious blow... (Vladivostok News)*; *Mortgage lenders call for curbs on ‘low start’ advertisements (The Daily Telegraph)*. Epithets sometimes accompany nouns (*strenuous political activity, aggressive grain exporters, the crystal-clear waters*).

Though expressive, most metaphors in newspapers are trite and commonplace: *We have also suffered the virtual death of such vital industries as machine tools, motor cycles, and shipbuilding. (The Guardian)*. It concerns both languages, English and Russian. For example, Russian *дары тайги, труженики моря* – metaphors turned into hackneyed phrases.

English and American journalists take liberties with well-known public figures, calling them by nicknames (*Old Fox*, the nickname of Adenauer, *Gorby*, Gorbachev, *Rocky*, Rockefeller, *Ike*, Eisenhower), shortened names (*Bill Clinton, Jimmy Carter; FDR – Franklin Delano Roosevelt, JFK – Jack Kennedy – John Fitzgerald Kennedy*). Most of these short forms and all the nicknames are translated into Russian in full form, since Russian readership feel disrespect with these types of names.

Expressiveness of English and Russian headlines is based on different criteria. The English headline includes more colloquial words than a Russian headline. Even if an article may be very serious and informative, the headline, to catch the reader’s attention, may contain slang: *Scramble to Unseat the Confident Mrs. Bain (The Guardian)*.

Many headlines are expressive due to alliteration: *Buck Bush, Man Behind. Malta’s Seasick Summit. When the War of Stones Becomes the War of Guns*. Alliteration is not inherent in Russian headlines, so there is no need to perform it in translation.

On the other hand, the expressiveness of Russian headlines is often achieved by puns and allusions: *Слонята учатся летать. Весна – время рубить деревья? Кому продается наш гордый «Варяг»? (Владивосток)*. This stylistic device is lost in translation because of the readers’ background.

A **formulaic** character of newspaper language is also seen in the vocabulary, syntactic structures, and headlines.

It is typical of an English newspaper to have more verbs, and of Russian newspaper, more nouns to express actions: *Одна из крупнейших южнокорейских корпораций – Halla Business Group – приняла решение отказаться от участия в строительстве Владивостокского индустриального порта. (Владивосток)* The article with this sentence was shortened in translation for *Vladivostok News*, with the corresponding sentence reading: *An industrial port ...received a serious blow recently when a major investor decided to pull out.*

Nominal sentences are also typical of Russian headlines, whereas English journalists prefer verbal headlines: *U.S. Sales of Vehicles Built in North America Slide 24%. (The Wall Street Journal) – Падение на 24% объема продаж американских автомобилей.*

A distinctive feature of Russian newspaper is the abundance of informatively ‘empty’ words, like *в частности, дело, со стороны*, etc. In translation, these words are reduced. The translated sentence should be made as simple and compressive syntactically as possible. The following example, cited by A. Shveitser, illustrates the idea. Source language sentence: *Согласно таблице, составленной Организацией экономического сотрудничества и развития, Финляндия занимает 8-е место в мире по уровню жизни.* The translator’s version was *According to a table drawn up by the Organization of Economic Cooperation and Development, Finland ranks eighth in the world in its living standards.* The editor, whose native language was English, compressed the sentence to *A table drawn up by the OECD shows Finland as the world’s eighth best-off nation.*

There is a standard for featuring numerals in newspaper articles and headlines. In the English text, whole numbers below 10 are spelled out, figures are used for 10 and above. In the Russian text we may find a figure in any case: *в 5 км от берега – five kilometers off-shore.* In headlines, however, numerals are not spelled-out: *3 Die in Ambulance Crash.*

One special problem is translating English **headlines**. Some features of the headlines have already been mentioned. Another characteristics is that some articles may have several headlines of different levels: headline, lead and ‘catch words’ in the text.

A headline summarizes and draws attention to the story. It is often elliptical: auxiliary verbs, articles and even the sentence subject may be

reduced. This presents a particular difficulty in translation. Headlines are normally translated only after reading the whole article, so that the translator is able to restore the subject: *Fury at City Bus Cowboys*. The article tells us about Manchester's bus passengers coming out on the streets in protest against bus chaos. It is this thematic component that is missing in the headline. Hence the translation: *Жители Манчестера возмущены работой городских автобусов*, or *Возмущение жителей Манчестера работой городских автобусов*.

Most often verbs in headlines are in the so-called present historical tense: *Salvador Rebels Take Battle Beneath Streets*. If the event described in the headline was completed in the past, the verb is translated in the past form: *Повстанцы Сальвадора начали войну под землей*. In case the event is not yet finished, the verb is translated with the present form: *Mutual Distrust Threatens Yugoslav Peace Accord*. — *Взаимное недоверие угрожает подписанию мирного соглашения в Югославии*. (*Угроза мирному соглашению в Югославии*). Researchers mark that Russian newspaper headlines are not as informative as English ones, probably because of their nominal thematic character.

To express a future event, the infinitive can be used in English: *Iraqi Minister to Visit Moscow*. — *Министр Ирака собирается отправиться с визитом в Москву*. — *Предстоящий визит в Москву иракского министра*.

The lead is the first paragraph of the article. It both summarizes and begins to tell the story. The lead answers *Who? When? Where? Why? What? How?* Some years ago the demand was that the lead consist of one sentence only, which required its partitioning in translation. Now the lead may include two or three sentences.

“Catch words” are used in the English text as if they were small titles of paragraphs. But in fact their usage is purely psychological. They do not summarize the paragraph; out of the context, they are meaningless. They are simply expressive words taken out of context in order to attract the reader's attention and to make the reader believe that the paragraph is not too large to be read. Because of this, these ‘catchy’ titles are not translated.



## Chapter 17

### Translation norms and quality control of a translation

#### *Plan*

1. *Norms of translation*
2. *Quality control of the translation*

#### *1. Norms of translation*

The notion of ‘norms’ in reference to translation is considered to have been first introduced by the Israeli scholar Gideon Toury in the late 1970s. This term refers to regularities of translation behavior within a specific sociocultural situation.

Before the 1970s, translations were evaluated mostly in their comparison with the source text. Toury’s works have shifted attention away from the relationship between individual source and target texts and towards the relationship which exists among the target texts themselves in the context of literary production.

Toury’s concept consists of three levels of speaking about a text: **competence, norms** and **performance**. Competence is the level of description which allows theorists to list the inventory of options that are available to translators in a given context, that is, a description of what means a translator can use to achieve a goal. To make a good end-text, a translator must be competent in the language reserves s/he can select from. Performance concerns the subset of options the translator actually selects in translation, i. e., what is in fact employed by a translator and how it is employed. Norms are options that translators in a given socio-historical context select on a regular basis, that is, what is typical to use in a particular context.

A number of scholars have attempted to explore some of the theoretical aspects of the notion of norms. Many articles on translation norms have been published in *Target*, the international journal edited by Toury and published since 1989 by John Benjamins.

In their investigation, the theorists came to distinguish between **norms** and **conventions**. Norms are binding, and obligatory, whereas conventions only express preferences.

Norms are divided into **constitutive** and **regulatory**. Constitutive norms concern what is or is not accepted as translation. For example, poetry

translation does not admit word-for-word translation. Regulatory norms concern what kind of equivalence a translator opts for or achieves. For instance, in poetry translation the functional level of equivalence is obligatory, but the lexical and grammatical similarity of the source and target texts is hardly achieved at all.

Further, Chesterman grouped the norms into **professional** and **expectancy** norms. Professional norms emerge from competent professional behavior and govern the accepted methods and strategies of the translation process. They are sub-divided into three major types:

- **Accountability** norms, which involve ethics and call for professional standards of integrity and thoroughness;
- **Communication** norms, which are social and emphasize the role of the translator as a communication expert;
- **Relation** norms, which are linguistic and require the translator to establish and maintain an appropriate relation between source and target texts.

Expectancy norms are established by the translation receivers' expectations of what a translation should be like. In attempting to conform to the expectancy norms operating in a given community, a translator will simultaneously be conforming to the professional norms of that community.

V. Komissarov described translation norms from a linguistic point of view. He classified the norms into translation **equivalence** norms, **genre and style** norms, **language** norms, **pragmatic** norms, and **conventional** norms.

Translation equivalence norms require as nearly as possible a common sense of the source and target text. When the sense in the target text is transgressed, equivalence norms are completely broken, and the translation is considered unsatisfactory. If a translation is made at a low level of equivalence, the norms are relatively broken, and the translation is regarded as acceptable.

Genre and style norms presuppose the correct selection of a text's predominant function and the preservation of stylistic peculiarities in translation. For example, when translating a scientific or technical text, a translator keeps in mind that the informative, but not expressive function, must prevail, which makes him reduce the expressiveness of the Russian science text as compared with its English original.

Language norms mean the correct usage of language in speech (errorless combinability, agreement of words, selection of words, etc.) It is

common knowledge that the norms of the source and target language can be different, and a fledging translator, ‘hypnotized’ by the source language norms, sometimes violates the natural flow of the target language text. For example, one text about cowboys’ life included the following sentence: *...the exciting chases on horseback with guns blazing, the handsome guitar-strumming cowboys around bonfires and the lovely saloon ladies all made exciting viewing.* A student translator did not think much about the grammar links and meanings of some words and his translation was *захватывающие погони на лошадях со стреляющими пистолетами, красивые ковбои, играющие на гитарах, сидя у костра, милые леди салонов – всё это приводило в восхищение.* This translation is, no doubt, far from exciting.

Pragmatic norms require that a translator realize, first and foremost, the pragmatic purpose of the text; the author’s intent must be very close to the communicative effect on the translation receptor. Sometimes the fulfillment of the pragmatic aim may transgress other translation norms, a language norm in particular. A short by John Lennon and its translation by the graduates of the English department (FESU) Maria Boiko and Marianna Karp can illustrate the point. Lennon’s short continues a series of literary parodies on absurd literature, so it is based on agrammatical forms, puns, and nuisance language coinages, which, nevertheless, produce a definite impact on the reader. How this author’s intent is reflected in translation can be seen in comparing the source and the target texts:

*Nicely Nicely Clive*

*To Clive Barrow it was just an ordinary day nothing unusual or strange about it, everything quite navel, nothing outstanley, just another day but to Roger it was something special, a day amongst days ... a red lettuce day ... because Roger was getting married and as he dressed that morning he thought about the gay bachelor soups he’d had with all his pals. And Clive said nothing. To Roger everything was different, wasn’t*

*Очень очень Клайв*

*Для Клайва Бэрроу это был всего лишь день как день, ничего страшного или неприличного, так ничего себе средненький денёк, ничего из ряда вон выходящего, просто ещё один день, но для Роджера это было что-то особенное день из дней ... красный день календаря... потому что это был день его свадьбы, и, одеваясь утром, он думал о весёлых холостяцких ужинах, съеденных со своими друзьями... А Клайв не*

*this the day his Mother had told him about, in his best suit and all that, grimming and shakeing hands, people tying boots and ricebudda on his car.*

*To have and to harm ... till death duty part ... he knew it all off by hertz. Clive Barrow seemed oblivious. Roger could visualise Anne in her flowing weddy drag, being wheeled up the aisle, smiling a blessing. He had butterflied in his stomarce as he fastened his bough tie and brushed his hairs. "I hope I'm doing the right thing" he thought looking in the mirror, "Am I good enough for her?" Roger need not have worried because he was "Should I have flowers all round the spokes" said Anne polishing her foot rest. "Or should I keep it style?" she continued looking down on her grain haired Mother.*

*"Does it really matter?" repaid her Mother wearily wiping her sign. "He won't be looking at your spokes anyway." Anne smiled the smile of someone who's seen a few laughs.*

*Then luckily Annes father came home from sea and cancelled the husband.*

*сказал ничего. Для Роджера всё было по-другому; ни об этом ли дне твердила ему Матушка – в лучшем костюме и всё такое, скаля зубы и пожимая руки, люди зашнуривают ботинки и засыпают на ходу рисом.*

*Губить и обижать... пока смерть не разлучит нас... он знал всё это на зубок. А Клайву Бэрроу, казалось, и дела не было. Роджер воображал, как Анна, расточая блаженные улыбки, катится к нему по проходу в своем праздно разукрашенном свадебном кресле. Когда он завязал галстук бабочкой и расчесал свои волосинки, у него засосало под ложечкой. «Надеюсь, я поступаю правильно», помыслил он, зря в зеркало. «Достоин ли я её?» зря беспокоился Роджер, ибо он был «стоит ли мне украшать стицы цветами» сказала Анна, полировавшая подставочку для ног «или оставить всё как есть?» продолжала она, глядя сверху вниз на свою седовласую Матушку.*

*«А какая в сущности разница?» ответила ей Матушка, устало вытирая нос. «Всё равно он и смотреть не станет на твои стицы» Анна улыбнулась улыбкой человека, не мало повидавшего на своем веку.*

*Потом, к счастью, навернулся домой с морей отец Анны и отменил мужа.*

Conventional norms are the translation requirements in a certain historical context. The classicist norms of translation required an ‘ideal’ translation with embellishments and decorations. In the period of sentimentalism, a thread of the translator’s life experience as well as his feelings was reflected in translation. These conventions led to free translations. The convention norms to date regard the translation as a substitute of the original text, which requires the maximal similarity of the source and target texts.

## *2. Quality control of the translation*

Quality control of the translation must be done by the translator, first and foremost, and can be done by an editor, either a hired editor or the translator’s colleague.

Giving advice to translators, a experienced British professional translator Geoffrey Samuelsson-Brown suggests the following steps for quality control:

- Resolve any queries that you may have with a subject expert or the client. It is not infrequent that the quality of the translation is governed by the quality of the source text.
- Check to ensure that the entire text has been translated - you could easily have been interrupted for a number of reasons and missed some part of the text.
- Check all figures and dates in the text and in tables.
- Carry out a spell check using your word processor program and grammar check if available.
- In every case proofread your translation. If possible, set your translation aside for as long as possible when you have completed the first draft. Read your text as an original text and not as a translation.
- Pass the translation to a colleague for checking in order to get a more objective view of the translation.
- Discuss any corrections with the proof-reader, where required. Incorporate the corrections and changes where these are relevant. Repeat the spell check to ensure that the corrections and changes do not contain typing errors.

In evaluating a translation, proof-readers usually mark four types of mistake: distortions, inaccuracies, stylistic drawbacks, and solecisms.

Distortion is a blunder marring the sense of the original by describing another situation and, thus, misinforming a receptor. Distortions generally occur because of the translator's misunderstanding of the text, poor language knowledge, and insufficient background awareness. The often repeated example of machine translation of the biblical text can illustrate the point: *The spirit is willing but the flesh is weak* translated as *Спирт хорош, а мясо протухло*.

Inaccuracy occurs when a translator mistranslates some detail of the text. Inaccuracies result from misunderstanding a word or a structure. For example, the time of the situation is incorrectly conveyed in the translation of the sentence: *Говорят, эта церковь была построена в 14 веке.* – *This church is said to be built in the 14<sup>th</sup> century.* The wrong form of the infinitive is the cause of the inaccuracy. Or another example, cited by Nora Gal: the source text tell of an old woman who wants to buy a dog and explains her desire this way: *I want something human.* — *Хочу, чтоб рядом было что-то человеческое.* This translation sounds somewhat unnatural in Russian; it would be much better *Хочу, чтобы рядом была живая душа.*

Stylistic drawback is a deviation from target language stylistic and semantic norms. Often, this fallacy is due to underestimating translation transformations: e.g., *It's high noon. The sun beats down on the dusty, deserted main street of Dodge City.* — *Полдень. Солнце бьет по пыльной пустой улице Додж-Сити. Солнце палит на безлюдную улицу города Додж-Сити.* The translation would be more natural if the student translators used partitioning of the sentence and found another equivalent to the verb: *Город Додж-Сити. Главная улица пустынна. Стоящее в зените солнце жжёт нещадно.*

Solecism is a syntactical error resulting from breaking structural norms of the target language because of the translator's illiteracy or because of source language interference. Another citation from Nora Gal's experience: *И никто не увидит нас вернувшимися обратно.* Evidently, the translator meant *Никто нас больше не увидит. (Мы не вернёмся обратно.)*

If a translated text is meant to be published, the translator is sure to deal with an editor, the central figure in the publishing industry. Some experienced translators become eventually editors of publishing companies (Nora Gal, Ivan Kashkin and others).

Generally, the editor's tasks are as follows:

- arranging creative and publishing work;
- checking the translation;
- consulting the translator;
- in some countries, the editor's tasks include recommending titles (authors and books), appealing to them, for publishing.

The editor is a conductor of the publishing house strategies. S/he oversees that the translated text meet all the proper norms and requirements. One of the exemplary editors of the time was Alexandre Blok who required that translators show the author's individual style in the natural flow of the target discourse.

To perform his/her role successfully, the editor must be very competent, even more experienced than a translator. It is desirable that the editor know two languages (unfortunately, sometimes publishing companies have only monolingual editors, editing translations haphazardly). Normally, editors check translations into their native tongue, in which stylistic, semantic and syntactic resources they are completely proficient.

An intelligent, patient and benevolent editor is a real help and mentor to a translator. The editor has the right to insist on emending the text, but it is the translator who is responsible for the target text, not the editor. The translator, after all, comes to a consensus with the editor, or rejects his comment. It is as illegal for a translator to emendate by him/herself the text, already checked by the editor, as for an editor to alter the target text without the translator's consent.

It is essential that a translator understand proofreading (editing) marks, which follow national standards and are marked both in text and in margin. The most important of them are as follows:

- leave unchanged (both in English and Russian): \_ \_ \_ \_ \_ under characters to remain unchanged;
- refer to translator if anything is of doubtful accuracy: encircled question mark or word;
- insertion: ^ in English, and v in Russian; etc.

## Chapter 18

### Translation etiquette

#### *Plan*

1. *Professional ethics, etiquette, and protocol*
2. *Code of professional conduct*
3. *Protocol ceremonies*

#### *1. Professional ethics, etiquette, and protocol*

The concepts of ‘ethics’ and ‘etiquette’ are close but different. The word ‘**ethics**’ has two meanings: 1) *philosophical*: the study of the general nature of morals and of specific moral choices to be made by the individual in his relationship with others; 2) the rules or standards governing the conduct of the members of a profession. The term ‘**etiquette**’ implies the practices and forms prescribed by social convention or by authority. Thus, the former term is descriptive, while the latter is prescriptive. Partly assonant, the words are of different origins: *ethics* is derived from the Greek *ēthikē* ‘habit, character’; *etiquette* is of French origin, meaning ‘label’ (it was used for a card bearing formal instructions on how to behave at court).

The word ‘etiquette’ is very close to the term **protocol**, meaning the forms of ceremony observed by diplomats, heads of state and other high-ranking officials.

While ethics is a translator’s strategy, etiquette is his/her tactics, and protocol is the way the tactics are employed.

No need to say that a translator should be fully aware of the basics of international protocol. On the one hand, it will help him to behave correctly in any situation. On the other, a translator is often vested with the protocol function because his/her boss supposes that s/he should know not only of a foreign language, but also customs and traditions of the target culture. So a translator’s task is not only to provide communication but also to arrange negotiations and other ceremonies.

#### *2. Code of professional conduct*

Many professional bodies have a code of professional conduct, like the Institute of Linguistics in the United Kingdom. The German Federation of Translators developed a similar code of professional honor.

One of the first principles of translators’ behavior is **objectivity** and impartiality. A translator, or rather an interpreter, is a mediator of



communication but not its active participant. He cannot take part in the discussion he translates. A translator is generally expected not to side with either party. If a speaker's arguments seem weak to him, he must translate them as convincingly (or not) as does the speaker. The interpreter cannot correct the speaker even if he knows that the latter is evidently mistaken. In order to "wash his hands" of the wrong statement, the interpreter can stress that it is the speaker's point of view: *Как говорит оратор...* Neither vocal, nor facial expression should betray the interpreter's thoughts and feelings. Generally speaking, interpreting involves a high level of neutrality and detachment.

The interpreter's speech must be clear and distinct. He must not mumble and stumble. No matter what and how a speaker might be talking, the interpreter must be logical and grammatically correct. A sentence begun must be completed. There is a stereotype that well-respected participants speak according to the standard norms. Thus mistakes in translating will inevitably be attributed to the interpreter and not to the speaker.

It is recommended that the interpreter learn beforehand the names and positions of the communicators to avoid further troubles.

The interpreter is not responsible for the content of what he is translating. He cannot translate what was not said (though in informal situations, the interpreter may deviate slightly from this rule and, taking into account the difference in cultures, makes necessary comments.) Awareness of non-verbal communication will be of great help to the interpreter in any situation, though he is not obliged to translate gestures.

An interpreter must keep information from the talks confidential. When working at several negotiations concerning the same problem, the translator cannot make the participants understand that he is aware of some information on the problem.

An interpreter normally speaks in the first person singular; the third person deixis is employed when it is necessary to introduce the speaker, when the communicator speaks about the interpreter, or in informal situations with several participants. It is not recommended using in Russian the pronoun *он / она* - it is better to name a person (either in full name or with the courtesy title 'господин / госпожа').

The place of an interpreter depends on the type of ceremony. It is crucial that the interpreter hear and be heard well. In translating informal talks, the interpreter usually stands between the communicants, to the left of

his chief. When translating officials, the interpreter is to the left and behind the official. At the conference, the interpreter can be at the podium, in the presidium, at a microphone. An interpreter can check with the speaker if he did not hear or understand something properly. But, of course, echoing questions should not be frequent, especially in translating official talks.

It is admissible, though not desirable, to interrupt very long utterances of a speaker. It is better to make an agreement with the speaker beforehand about the length of utterances s/he is going to speak. An interpreter should always have paper and pencil with him, ready to take notes.

An interpreter must be very punctual. He must be observant of the time and arrive on time. Negotiations cannot start without him. It is even desirable that the interpreter come a little earlier than appointed, because the participants may decide at the last moment to start the discussion earlier, or the interpreter's help may be needed for discussing some problems before the talks.

An interpreter must work with modesty and dignity. He must avoid both overfamiliarity (even if he is on friendly terms with the negotiation participants) and servility towards the communicators. He must be self-assured: he knows that the worst translation is better than absence of one (the theory is disputable, however). He must not let the talks participants correct him and he should do everything to make them believe in his professional competence.

His manners must be reserved and official, the clothes neat and not garish.

### *3. Protocol ceremonies*

Diplomatic protocol ceremonies are complicated and sophisticated. Protocol ceremonies in business are simple, but they are worth knowing.

**Negotiations and signing a contract.** When preparing for the event on this occasion, it is necessary to:

- write a scenario of signing a contract, with a full list of the invitees (VIPs, colleagues, city administration, mass media, etc.);
- inform the invitees about the date and time in advance, and the day before signing to phone the most important people again;
- prepare a room for signing and all the accessories (table, chairs, folders, pens; podium for short speeches, etc.). Think of the number of invitees the room is able to accommodate;
- design a menu with light refreshments;
- prepare a press-release in English and Russian beforehand;

- invite a photographer.

It is desirable to get the business cards of all participants of the negotiations: they help the interpreter to translate correctly their names, positions, and companies.

**Reception and presentation.** All the receptions are either sit-down or stand-up. The most honorable gala receptions are luncheons (lunch) and dinners, that is, sit-downs. Stand-ups - coup de champagne, vin d'honneur, cocktail party, dinner-buffet (including hot meat and hot fish), cold dishes table – have also become very popular of late.

The preparation of the reception includes:

- choosing the type and place of the reception;
- listing invitees, with their addresses and means of communication (mail, fax, phone);
- writing a scenario of the reception;
- sending timely invitations;
- drawing up a seating plan;
- ordering a menu;
- controlling the guest service;
- preparing preliminary translations of toasts and speeches. In a foreign party, unlike in a Russian one, the only toast is proposed at the end of the ceremony. The following clichés can be handy: *Let me propose a toast to the health of...* — *Позвольте мне произнести тост за здоровье...* *I'd like to raise a toast to...* — *Я бы хотел поднять бокал за ...* *Allow me to drink to...* — *Позвольте мне выпить за... Cheers!* — *На здоровье! Bottoms up!* — *До дна! На посошок!* — *One for the road!*

For stand-up receptions, hosts and guests are usually dressed in business attire; for sit-downs, women can be dressed up and men can wear a classical business suit, unless invited to a *black tie* event, which means very formal dress, i.e. tuxedo.

During the reception the interpreter's job is to translate – he will have his meals only during pauses, if any, between speeches. The next day after the reception the invitees thank the hosts in writing or by phone.

## РАЗДЕЛ 2 МЕТОДИКА ПРЕПОДАВАНИЯ ПЕРЕВОДА

### 2.1 Общие сведения о методике

Методика преподавания теории перевода охватывает как теоретические аспекты методики преподавания предмета перевода, так и технологию обучения в соответствии с тематикой учебного материала. Методика преподавания предоставляет возможность преподавателю перевода осваивать и отрабатывать методические приёмы обучения, определять цели и задачи по каждому этапу обучения, подбирать учебный материал и средства обучения, применять определённую стратегию работы в аудитории, анализировать занятия, оценивать уровень знаний студентов.

Структура курса содержит методически обоснованные этапы обучения, включающие: методические аспекты преподавания теории перевода; методику формирования основополагающих знаний, умений и навыков переводческой компетенции; методику преподавания конкретных видов перевода (письменный и разновидности устного); формирование умений и навыков переводчиков, специализирующихся в различных областях (в сфере экономики, юриспруденции и пр.). Методика преподавания теории перевода является составной частью методической системы подготовки преподавателей перевода, переводчиков. Модель организации теоретико-практического курса подготовки преподавателей перевода как второй специальности рассматривается нами в следующем виде.

Курс «Профессионально-методическая подготовка преподавателей перевода, переводчиков включает: 1) изучение основных вопросов методической системы обучения переводу в университете; 2) методику преподавания предмета перевода; 3) педагогическую (ассистентскую) практику.

Основные вопросы методической системы обучения переводу в университете знакомит обучающихся с общими принципами обучения предмету перевода, с целями и задачами обучения; компонентами процесса обучения переводу, раскрывает понятие профессиональной

компетенции переводчика и преподавателя перевода, обозначает квалификационные требования; проясняет вопросы организации и управления обучением; сопоставляет ряд существующих методик по переводу. Данный раздел обучения создаёт условия для дальнейшего углубления теоретических знаний, которые формируются на следующем этапе обучения, в ходе освоения методики преподавания перевода.

Методика преподавания теории перевода охватывает содержание практически всего курса подготовки переводчиков и в отличие от методик, рассчитанных на изучение и овладение методами и приёмами перевода, фокусирует внимание обучаемых на собственно методике преподавания. Характер обучения обусловлен целью курса теории и практики перевода, направленной на формирование базовых и специальных составляющих переводческой компетенции, которая проявляется в совокупности знаний, умений и навыков. В краткой форме представлена характеристика тех знаний, которые необходимо сообщить переводчику. Предлагаются образцы упражнений и заданий, сопровождаемые кратким комментарием, поясняющим, какой переводческий приём отрабатывается в данном упражнении, что способствует целенаправленному развитию переводческих умений и навыков.

В соответствии с тематикой курса подготовки переводчиков, методика преподавания теории перевода включает следующие этапы обучения: формирование знаний по основам теории перевода, формирование основополагающих переводческих умений и навыков, технология перевода, формирование профессиональных умений и навыков преподавания конкретных видов перевода (письменный, разновидности устного), обучение научно-техническому виду перевода.

## **2.2 Некоторые подходы к проблеме преподавания практического курса перевода в высшей школе**

Методика преподавания перевода требует рассмотрения нескольких принципиально важных переводоведческих проблем. Во-первых, нуждается в решительном и серьёзном уточнении целый ряд теоретических положений, характеризующих сущность и природу переводческой деятельности. Во-вторых, преподавание перевода должно

строиться на общей генеральной технологической концепции, как неотъемлемой составляющей изучения иностранного языка в целом. В-третьих, процесс преподавания перевода должен распределяться по этапам не только, а точнее сказать, не столько с точки зрения формирования исключительно той или иной группы переводческих навыков.

В первую очередь, необходимо обеспечение адаптации и органического перехода от речевых навыков к переводческим (адаптация к так называемому переключению с одного языка на другой) с параллельным усвоением основного лексического материала по базовым темам и формированием первичных навыков перевода, как по его видам, так и с точки зрения технологии принятия переводческого решения. Это может быть обеспечено в рамках вводно-переводческого курса. В дальнейшем логичным является совершенствование первичных переводческих навыков в пределах, определенных в ходе вводно-переводческого курса тематических тем с параллельным расширением лексического запаса и количества стандартных и творческих приемов принятия адекватного переводческого решения в различных переводческих ситуациях.

Каковым бы практическим, прикладным ни казалась переводческая деятельность, которой овладевают обучаемые в стенах вуза, она базируется на прочной теоретической базе. Осознают или нет практические переводчики (бóльшая степень автоматизированности навыков предусматривает меньшую осознанность механизма ее протекания) то, что они каждый раз, принимая переводческое решение, действуют в рамках определенных выработанных переводческих моделей, тем не менее, значение теоретической составляющей данного рода деятельности трудно переоценить.

Несмотря на то, что теория перевода уже заняла прочное место среди других отраслевых лингвистических наук и с каждым годом привлекает внимание все большего числа ученых, следует отметить, что принципиальные вопросы и проблемы теории перевода, сформулированные на заре становления переводоведения, по-прежнему остаются актуальными в том смысле, что нуждаются в серьезном переосмыслении. Правды ради, необходимо вспомнить, что определенная

система, модель перевода, в разных трактовках и интерпретациях была сформулирована и продолжает действовать и сейчас. Условно бóльшую часть вариантов моделей можно объединить емким термином «семантическая модель перевода». Она заключается во взаимодействии двух стратегий: стратегии ориентирования на способ выражения, принятый в переводящем языке, и стратегии ориентирования на сохранение особенностей исходной формы выражения.

На данной модели естественным образом строится и методика преподавания перевода, в основе которой лежит вытекающий из семантической модели трансформационный метод перевода. Различия в методиках дублируют небольшие и непринципиальные, на наш взгляд, различия в теоретических моделях и связаны с поиском ответа на вопрос «что мы переводим и как?»

Ограниченность семантической модели заключается в том, что она ориентирована на поиск языковой единицы, вокруг которой и строится вся «живая» модель перевода, а также в том, что данная модель пытается найти нечто, что должно быть обязательно переведено, и нечто, что в переводе носит факультативный характер, не раскрывая, что же является действительно объективным связующим звеном между двумя разноязычными текстами, один из которых претендует на то, чтобы считаться переводом другого. Все это выражается в таких терминах, как «единица перевода» и «инвариант в переводе». Именно «единица перевода» и «инвариант в переводе» создают почву для трансформационной переводческой модели, на которую в конечном итоге выходит большинство теоретических моделей.

Значительная часть теоретиков и особенно практиков интуитивно ощущают за сложившейся семантической моделью перевода, «успешно» реализуемой через систему переводческих трансформаций, наличие чего-то глубинного, что коренным образом ломает устоявшуюся теоретическую и методическую модель перевода, и что нередко либо приписывается к творчеству переводческой деятельности, которая в ряде случаев довлеет над семантической составляющей, либо это представляется как адаптация семантического подстрочника норме и узусу языка перевода, либо причину этого видят в преобладании коммуникативно-прагматического содержания над семантическим, когда

становится необходим коммуникативный перевод, либо когда переводческие трансформации противоречат друг другу и являются недостаточными, чтобы передать дух текста и перевод достигается путем определенных компромиссов и неизбежных потерь.

Таким образом, уточнение принципиальных теоретических положений приводит к созданию новой коррелятивной модели перевода, что, несомненно, должно отразиться в методике преподавания перевода в формулировании коррелятивного метода и трехуровневой коррелятивно-содержательной модели, которые должны заменить существующую трансформационно-семантическую модель.

### **2.3 Некоторые аспекты дидактики перевода**

Известно, что составной частью переводоведения является дидактика перевода. Дидактика как наука изучает закономерности, действующие в сфере её предмета, анализирует зависимости, обуславливающие ход и результаты процесса обучения, определяет методы, организационные формы и средства, обеспечивающие осуществление запланированных целей и задач.

Исходя из этого определения понятно, что переводу также необходимо обучать, как и любой учебной дисциплине.

Задачей дидактики перевода или методики обучения переводу является выработка у студентов соответствующих умений и навыков, иными словами обучение технике перевода на основе общей и частных теорий перевода.

Общая теория перевода — раздел лингвистической теории перевода, изучающий наиболее общие лингвистические закономерности перевода, независимо от конкретной пары языков, участвующих в процессе перевода, способа осуществления этого процесса и индивидуальных особенностей конкретного акта перевода.

Частные теории перевода — теории, изучающие различные формы и виды перевода (устного или письменного), жанровые особенности переводимого материала (художественные и специальные тексты), особенности перевода на разные языки и перевода с использованием компьютера.



Важнейшим условием успешного решения поставленной задачи является совершенствование учебного процесса, разработка методики обучения. Обучаемые должны ясно представлять, в чём сущность и задача перевода, к какой степени близости перевода к оригиналу должен стремиться переводчик и какая степень содержательности и близости по форме двух разноязычных текстов возможна и практически достижима.

Организация и методы обучения переводу, как отмечает Комиссаров В.Н., обуславливаются принятием, явно или неявно, ряда исходных постулатов:

– Перевод рассматривается как сложный и многогранный вид умственной деятельности, которая может преследовать разные цели, осуществляться в разных условиях, различными способами и под воздействием многих факторов.

– Как и всякая деятельность, перевод требует для своей реализации определённых знаний, умений (сознательного выполнения определённых действий) и навыков (полуавтоматического и автоматического выполнения определённых действий), которые должны быть созданы в процессе обучения.

– Переводческая деятельность может осуществляться переводчиком сознательно (в результате анализа и обоснованных выводов) или интуитивно.

– Реализация переводческой компетенции происходит при участии всей языковой личности переводчика. Она предполагает наличие у него всесторонних когнитивных и лингвистических познаний, широкой общекультурной эрудиции, определённых психологических качеств.

– Задача обучения переводу заключается не в усвоении каких-то норм, правил или рецептов, которые переводчик мог бы автоматически применять во всех случаях, а в овладении принципами, методами и приёмами перевода и умением выбирать и применять по-разному в конкретных условиях, к разным текстам и для разных целей.

– Объектом переводческой деятельности является информация, содержащаяся в исходном тексте. Содержание текста представляет собой семантически и формально законченное целое, отдельные части которого взаимосвязаны, но неодинаково значимы для коммуникации.

Эти и другие положения собственно и определяют содержание курса методики обучения переводу. Одним из важных аспектов обучения переводу является формирование у обучаемых умений и навыков перевода на основе использования специально подобранных учебных материалов. К числу таких материалов относятся переводческие упражнения и учебные тексты.

Специально подобранное упражнение даёт возможность сосредоточить внимание обучаемых на способах решения отдельной переводческой задачи. В этом случае все упражнения прежде всего следует разделить на две большие группы: упражнения для формирования навыков и упражнения для развития речевого умения. Эти упражнения являются условно-речевыми и речевыми.

По характеру выполняемых речевых действий упражнения подразделяются на предпереводческие и переводческие. У предпереводческих упражнений цель — создать условия для успешного осуществления учебного процесса, создать необходимую коммуникативную установку, проверить наличие у обучаемых языковых и фоновых знаний, показать им, как решают типовые переводческие задачи опытные переводчики.

Основными упражнениями этого типа является сравнение параллельных текстов на иностранном (ИЯ) и переводящем (ПЯ) языках с целью выявления их различий, сопоставление опубликованных переводов с их оригиналами и анализ использованных переводчиком методов и приёмов, ответы на вопросы к тексту, проверяющие глубину понимания и т. д.

Собственно, переводческие упражнения подразделяются на следующие: языковые, развивающие умение решать переводческие задачи, связанные с особенностями семантики единиц и структур ИЯ и ПЯ; операционные, отрабатывающие умение использовать различные способы и приёмы перевода; коммуникативные, создающие умение успешно выполнять необходимые действия на разных этапах переводческого процесса.

В соответствии с видом упражнения формулируется и задание по его выполнению. В языковых — указывается языковая единица, значение которой должно особо учитываться при переводе. В операционных

упражнениях ставится задача использовать при переводе указанный приём или самостоятельно выбрать подходящий приём и обосновать выбор и способ его применения.

Коммуникативные упражнения включают задания по определению контекстуальных значений языковых единиц, интерпретации смысла высказывания, подбора соответствий и вариантов перевода и комплексное решение переводческих задач при переводе высказываний и отрезков текста разной трудности. Иначе говоря, такие упражнения развивают умение осуществлять отдельные этапы переводческого процесса в целом.

Таким образом, из всего вышеизложенного можно сделать вывод о том, что упражнения — это основной способ выработки необходимых умений при обучении переводу, а также, что перевод — это сложный процесс, требующий от переводчика обширных лингвистических знаний, умения применять эти знания на практике, обладать обширной эрудицией, иметь определённые психологические качества.

Обучить всем этим умениям и сформировать у обучаемых эти качества можно только целенаправленной работой. На это и должны быть направлены основные усилия преподавателей, обучающих студентов переводу. Именно от их уровня методической подготовки, профессионализма, умения в своей практической деятельности решать эти задачи и будет зависеть успех.

#### **2.4 Генеральная технологическая концепция методики преподавания перевода как неотъемлемой составляющей процесса овладения иностранным языком**

Этапы формирования переводческой компетенции. Определение последовательности методических усилий по формированию профессиональной компетенции переводчика определяется общей задачей курса, которая в свою очередь отражает результирующие навыки, определяемые профессиограммой.

Основная задача курса перевода заключается в обучении переводческой деятельности через деятельность.

Обучение деятельности подразумевает овладение способами перевода применительно к видам, с использованием при этом конкретных переводческих приемов.

Обучение через деятельность подразумевает с одной стороны, активизацию всех умственных механизмов, присущих переводческой деятельности в целом и различным видам перевода, и с другой стороны, моделирование на практических занятиях типичных ситуаций, воспроизводящих элементы развертывания переводческой деятельности по этапам и по предметно-речевому содержанию.

При определении содержания курса перевода необходимо учитывать следующие закономерности:

– во-первых: владение двумя языками (в пределах навыков и умений, а также лексического запаса, предусмотренного учебной программой для уровня соответствующего количества семестров) является лишь предпосылкой для формирования переводческих навыков, т.е. важно избегать переноса навыков владения иностранным языком в сферу перевода, который характеризуется своими, присущими только данному виду деятельности навыками.

– во-вторых: независимо от условий перевода и его содержательно-профессиональной направленности, перевод — это деятельность, отправной точкой, для которой является текст на исходном языке, и результатом которой также является текст, но на языке перевода. Причем, он должен отвечать требованиям, предъявляемым к переводу и отличающим его от других способов информационной обработки иноязычного текста (аннотирование, реферирование и т.д.). Поэтому виды перевода, определяемые условиями развертывания данного рода деятельности, такие как перевод с родного языка на иностранный, перевод с иностранного языка на родной, а также письменный – устный перевод, перевод с листа, синхронный перевод, абзацно-фразовый перевод, двусторонний перевод, последовательный перевод с записями — все это частные реализации генерального процесса, деятельности «перевод», отличающиеся друг от друга частными группами навыков, но имеющие общую основу в виде функциональной, коммуникативно-деятельностной модели перевода.

Данная модель состоит из таких этапов, как:

а) осмысленное восприятие исходного речевого произведения (перцепция + смысловая модель текста и его составляющих в обоих

языках, как две системы, существующие как параллельно, так и во взаимосвязи)/содержание 1/2-го уровней исходного языка;

б) переход от семантики знаков исходного речевого произведения к глубинному содержанию связей, составляющему коммуникативное содержание исходного текста/содержание 3-го единого глубинного уровня;

в) семантическая реализация глубинных связей в языке перевода/содержание 2-го уровня языка перевода;

г) знаковая реализация семантической программы в языке перевода с учетом смысловой модели текста и его составляющих в языке перевода/содержание 1-го уровня языка перевода.

Приведенная выше функциональная модель перевода реализуется во всех видах перевода, на всех его этапах. Именно владение моделью перевода, технологией деятельности позволяет обучаемому, а в будущем и переводчику успешно решать многообразные частные задачи, возникающие в различных ситуациях перевода.

Основные недостатки существующих подходов к курсу преподавания перевода: ограничение формальными рамками таких задач, как овладение соответствующими пластами лексики; овладение трансформационной системой; овладение группами навыков по видам перевода без формирования деятельностной модели перевода.

Курс перевода должен строиться на комплексном подходе к формированию навыков и умений по видам перевода. Причём, говоря виды перевода, не следует путать со способами перевода, а также ограничиваться такими видами, как перевод с иностранного на русский и с русского на иностранный. Т.е. акцент необходимо делать на формировании общих навыков перевода поэтапно:

– в соответствии с решением генеральной задачи формирования функционально-деятельностной модели перевода;

– ориентируясь на адаптацию к психологическим операциям, реализующим соответствующие переводческие действия, т.е. овладевая способами перевода, которые повторяются и лежат в основе любой переводческой деятельности (от знакового путем вербальной реакции на предъявляемый знак без обращения к денотату на основе навыка переключения к смысловому через идентификацию денотата, т.е. через

осознание семасиологических связей знака исходного языка). При этом основной упор делается на формирование смысловых связей между элементами двух языков в пределах одной тематической и стилистической микросистемы;

– формируя навыки и умения по видам перевода как с точки зрения условий деятельности, так и с точки зрения особенностей двух векторальных моделей: «иностраннo-русский» и «русский-иностраннo».

Наряду с базовыми переводческими навыками и умениями, формируемыми на общеприкладном и профессионально-ориентированном тематическом материале, в ходе практического курса перевода должны быть сформированы частно-специальные профессиональные переводческие навыки.

Таким образом, представляется целесообразным практический курс перевода делить на три взаимосвязанных последовательных этапа:

- вводный практический курс перевода;
- базовый практический курс перевода;
- специальный практический курс перевода.

Если в профиограмму заложена задача подготовки не только специалиста в определенной сфере со знанием иностранного языка (специалиста-билингва), но и специалиста-переводчика, то содержание всех предыдущих практических языковых курсов должно определяться требованиями выполнения данной задачи, т.е. формирование первичных переводческих навыков должно осуществляться еще до начала непосредственно практического курса перевода, в практический курс иностранного языка должна быть заложена переводческая составляющая-доминанта, обеспечивающая предпереводческий подготовительный этап.

## **2.5 Дидактическая модель обучения устному переводу**

На сегодняшний день в связи с ростом интенсивности международной коммуникации возрастает потребность в профессионалах, способных обеспечить эффективную медиацию между представителями разных народов и культур. Поскольку основные трудности такого взаимодействия связаны с преодолением различий в языковых и

культурных кодах, ведущая роль в медиативной деятельности принадлежит переводчикам как специалистам, обеспечивающим взаимопонимание в многомерном, подчас конфликтном, пространстве двух языков и культур. Медиативная компетенция равно востребована как в письменном, так и устном переводе, однако задачи, решаемые устным переводчиком, осложняются необходимостью учета культурно обусловленных особенностей вербального и невербального поведения коммуникантов и оперативно принимать решения в тех случаях, когда различия социокультурных кодов препятствуют успеху коммуникации. В условиях возрастания объемов устного перевода особую актуальность приобретают проблемы профессиональной подготовки устных переводчиков, отвечающих современным требованиям.

Методика преподавания устного перевода имеет относительно недолгую историю и немалое число «белых пятен». Необходимо отметить весомый вклад ведущих российских переводоведов (В.Н. Комиссаров, Л.К. Латышев, А.В. Федоров, Р.К. Миньяр-Белоручев, И.С. Алексеева, Г.В. Чернов и др.) в разработку базовых принципов обучения различным видам устного перевода, однако в данной области многие вопросы остаются либо дискуссионными, либо вообще не исследованными. Методисты продолжают поиск новых, более продуктивных дидактических приемов и методов, ориентированных на европейские стандарты и критерии европейского языкового портфеля.

Дидактическая модель обучения устному переводу должна включать в себя следующие компоненты:

- цель и задачи обучения;
- виды перевода;
- формируемые компетенции, навыки и умения;
- упражнения;
- этапы обучения;
- коммуникативные ситуации;
- оценка результата.

Основная цель обучения заключается в формировании у студентов необходимой для профессиональной деятельности медиативной компетенции в области устного перевода. Пользуясь терминологией Л.К. Латышева и адаптируя ее к задачам обучения устному переводу, мы

выделяем в профессиональной компетенции устного переводчика базовую, специфическую и специальную составляющие. Базовая составляющая включает в себя частные компетенции (навыки и умения), необходимые для осуществления всех видов устного перевода. Специфическая составляющая представляет собой навыки и умения, необходимые в определенном виде устного перевода, а специальная - навыки и умения, необходимые при переводе текстов разных речевых жанров. Достижение основной цели обучения происходит поэтапно, путем решения последовательности задач, предполагающей возрастание сложности учебного материала и повышение уровня компетенций.

Общая медиативная компетенция устного переводчика, позволяющая ему успешно осуществлять профессиональную деятельность, предполагает следующие частные компетенции: информационно-поисковую, психокогнитивную, коммуникативную, собственно операциональную и экзистенциальную.

Информационно-поисковая компетенция включает в себя навыки и умения работы с информационными ресурсами, а именно: умение приобретать знания в предметных областях; прогнозировать и выявлять информацию, необходимую для обеспечения качественного перевода; разрабатывать стратегию поиска ресурсов и оценивать их качество/пригодность для решения поставленных переводческих задач; собственно технические навыки оперативного поиска, отбора, классификации и хранения накопленного материала; умение с максимальной отдачей использовать отобранные ресурсы.

Психокогнитивная компетенция связана с умением идентифицировать звуковой сигнал, декодировать, (пере)структурировать и удерживать в памяти информацию. Предполагается, что к началу обучения устному переводу студенты должны владеть адекватными навыками аудирования (рецепции иноязычного текста на слух, понимания и интерпретации его смысла), однако в условиях «бедной» языковой среды, ограниченных возможностей контактов с носителями иностранного языка данный вид речевой деятельности требует совершенствования на протяжении всего курса обучения переводу, причем уровень навыков аудирования в значительной степени детерминирует отбор учебного материала. Принципиально новыми в



рамках данной компетенции являются навыки запоминания с использованием приемов мнемотехники для развития оперативной (кратковременной) памяти — как качественной (содержание), так и позиционной (порядок следования элементов информации).

Коммуникативная компетенция включает в себя целый ряд компетенций (языковую, речевую, культурную, дискурсивную, предметную, компенсаторную и др.), определяющих готовность студента к коммуникативному взаимодействию, его способность понимать чужие и порождать собственные «программы речевого поведения», адекватного коммуникативной ситуации 2. Данная компетенция формируется на младших курсах, однако развивается и совершенствуется на протяжении всего курса обучения устному переводу и, более того, всей профессиональной жизни переводчика. Особое внимание необходимо уделять развитию компенсаторной компетенции, позволяющей студенту самостоятельно восполнять пробелы в языковых знаниях и опыте коммуникации в иноязычной/инокультурной среде. Кроме того, студенты должны иметь сознательную установку на постоянное совершенствование коммуникативной компетенции в родном языке.

Операциональная компетенция представляет собой «сердцевину» медиативной компетенции, поскольку отражает специфику перевода по отношению к другим видам речевой деятельности. Формирование данной компетенции предполагает овладение знаниями, умениями и навыками перекодирования информации в рамках всевозможных видов перевода (в данном случае — устного) и является основной дидактической задачей курса. Составляющие операциональной компетенции хорошо освещены в работах отечественных переводоведов, однако вопросы дидактической последовательности формирования тех или иных навыков и умений, их взаимодействия с другими компетенциями на разных этапах учебного процесса остаются недостаточно разработанными. В предлагаемой модели предпринимается попытка создать алгоритм обучения устному переводу как последовательного процесса, в котором каждая ступень характеризуется комплексом взаимосвязанных компетенций определенного уровня, формируемых на основе комплекса предыдущей ступени. Безусловно, важной составляющей медиативной компетенции переводчика является также и экзистенциальная компетенция, направленная на

формирование личностной и культурно обусловленной моделей поведения переводчика. В процессе обучения студенты должны освоить правила поведения переводчика, продиктованные этическими и другими профессиональными нормами, и требованиями, а также культурной спецификой вербального и невербального поведения коммуникантов.

Сопутствующим компонентом практически всех компетенций является межкультурная компетенция как совокупность знаний и умений, позволяющих переводчику понимать и преодолевать различия в культурах ИЯ и ПЯ. Данный компонент, собственно, и дает основание рассматривать переводчика в качестве специалиста межкультурной коммуникации, своего рода бикультурного медиатора, способного обеспечить диалог между представителями разных культур на когнитивном, коммуникативном и метакоммуникативном (личностном) уровне.

### Exercises

*Упражнение на смешение графического облика слов*

- 1) Seven species of fish and eight species of birds.
- 2) The only thing that matters is the purity of the starting material.
- 3) The formation of the trim ethylene oxide is assumed to arise from a simultaneous shift of electrons.
- 4) The activated complexes may be presumed to resonate principally among the structures X, XI and XII.
- 5) This suggestion arises from the fact that the amino group is in the position.
- 6) Corrosion of iron causes great economic losses.
- 7) This fact combined with many others has provided valuable information on the point in question.
- 8) It can be seen that the 9-isomer has two bonds that are missing for the 8-isomer.
- 9) Two alkyl succinic acids with rotations of the same sign have like configurations.
- 10) High polymers are subject to the same rules that apply to simple compounds.
- 11) Thus in certain cases sedimentation velocity method allows one to obtain information on separate components.

*Упражнение на понятие «ложные друзья переводчика»*

- 1) It is the radioactive method originally developed by Hahn and his co-workers.
- 2) The supposed cis-2-methylcyclopentylcarbinol actually proved to be methylcyclopentyl carbinol.
- 3) The hydrocarbons ethane, ethylene, and acetylene are the parent compounds of the aliphatic series.
- 4) The symmetrical construction of the ohmmeter is designed to minimize temperature sensitivity.

*Упражнение на различия в значении слова “to affect”*

- 1) The product has been proved to affect the overall yield.
- 2) X was affected by Y.
- 3) In ethers and similar solvents the frequency was unaffected.
- 4) The results were affected by the presence of impurities.
- 5) The insulation was affected by water vapours.
- 6) A is unaffected (is not affected) by B.
- 7) These factors are unaffected by temperature changes.
- 8) The rates and molecular weights are affected by lowering the temperature.
- 9) Very low and very high gas rates both adversely affect the efficiency of separation.
- 10) The quantity of blood group substance is too minute to affect the test.

*Упражнение на различия в значении слова “again”*

- 1) Again this is in accord with experiment.
- 2) Again, theory is in accord with experiment.
- 3) Access is given to passage Q by two horizontal channels K, each of which is again connected to two passages U. Thus finely powdered metals form very active catalysts, whilst again the heating of metallic surface until sintering occurs invariably leads to a loss of catalytic activity.
- 4) The new procedure enabled us to overcome the above difficulties. Again there took place an unexpected drop in the demand for this product.
- 5) The method of a valency electron in its orbital is again equivalent to the flow of a current in the locus of its motion.

6) Finely powdered metals form very active catalysts, whilst again the heating of metallic surface invariably leads to a loss of catalytic activity.

8) The only identifiable product isolated in low yield, was again the disulphide, presumably implying reduction of the sulphonyl chloride to the thiol by ferrocene in presence of aluminium chloride.

9) The migrating group can be transferred to another nucleus, but again it seems likely that transfer has taken place from a rearrangement of the intermediate and not by fission of the nitraniline.

*Упражнение на различия в значении слова “also”*

1) These correlations appear to hold, also, for many hydrocarbons.

2) This frequency occurs also in compounds such as thioacetic acid.

3) Also, we have found that IV, when reacting with boiling acetic anhydride, is converted smoothly to an anhydride XI.

4) All these observations were made in solution, but a number of compounds were also examined in the solid state.

5) Propionic acid is used for the manufacture of esters. It is also used for calcium propionate.

6) In order to define a polymer completely, its chemical composition and distribution of molecular size are not enough – knowledge of the shape of the molecules is also necessary.

7) A variety of other reactions also take place, notably the direct formation of the alkyl disulphide together with nitric oxide or hydroxylamine hydrochloride.

8) Electrolytic reduction is also used, but many other reagents cause the nitrogen to be split off as ammonia.

9) They also demonstrated that under a given set of conditions the hydrochloric acid-catalyzed reaction yielded the same ratio of o- to p-chloroacetanilide as did the reaction of acetanilide with chlorine.

10) The improbability of hydroxylamine being an intermediate at all was demonstrated by Goldschmidt when he found that the action of copper on phenyldichloramine, also gives azobenzene and phenyl quinonediimine.

*Упражнение на различия в значении слова “to appear”*

1) The reaction could appear to involve a rearrangement.

- 2) This assumption appears unsound.
- 3) These correlations appear to hold for many hydrocarbons.
- 4) Sodium hydroxide does not appear to be as generally useful as triethylamine. These correlations appear to hold, also, for many hydrocarbons.
- 5) The same thing appears to be true of oxidations with other reagents.
- 6) The most direct route to these compounds appeared to be through the degradation of carbohydrates.
- 7) Thomas appears to have been the first to focus attention on this type of reaction.
- 8) Current theories, either empirical or electronic, do not appear to account for this result.
- 9) These correlations appear to hold for many non-hydrocarbons.
- 10) The nature of the interface appears to be of great importance in determining the rate of polymerization.

*Упражнение на различия в значении слова “to assume”*

- 1) This molecule assumed the cis-configuration.
- 2) This led to the reaction assuming a different course.
- 3) It may be assumed that steric influence causes the heat of polymerization to be 7 kcal less than expected.
- 4) The products of such reactions have frequently been assumed to be dimeric for no other reason that they were obviously not monomeric.
- 5) Steric influences in the formation of the head-to-tail arrangement may therefore be assumed to cause the heat of polymerization to decrease.
- 6) On the basis of analyses, the benzene nucleus (A) is assumed to be partly hydrogenated, causing a decrease in the intensity of the color.

*Упражнение на различия в значении слова “to attempt”*

- 1) We attempted to carry out this investigation.
- 2) We attempted this investigation.
- 3) The attempted investigation proved to be a success.
- 4) They attempted to analyse the end products for carbon dioxide

## **Перечень вопросов для самопроверки при подготовке к экзамену**

1. What are major principles of planning and organizing courses in translation and interpreting?
2. What professional competencies a translator/interpreter should possess?
3. What professional competencies an instructor of courses in translation and interpreting should possess?
4. Describe the content of the curriculum in translation/interpreting?
5. Describe types of exercises for developing a variety of competencies a translator/interpreter should possess.
6. Describe methods and techniques of working with extended texts in the translation class.
7. Describe methods and techniques of developing competencies related to oral interpretation.
8. How to observe and evaluate the quality of a class in translation or interpreting?
9. Translation based on the content of school subjects.
10. Education written translations.
11. Education Oral translation.
12. Competence build translation. Components of competence by type of transfer.

### **Test**

#### **I. Что такое коннотация?**

1. Морское млекопитающее отряда ухоногих.
2. Креативный метод освоения навыка психической саморегуляции.
3. Жена римского консула Публия Бублия.
4. Денежная единица княжества Монако.

#### **II. Что такое прием переводческой компенсации?**

1. Получение переводчиком оплаты за выполненный перевод.
2. Возмещение переводчиком ущерба, нанесенного его переводом.
3. Опущение в переводе непонятных слов с одновременным добавлением понятных слов в другом месте текста перевода.

4. Использование при устном переводе невербальных средств коммуникации.

### III. Что такое рема?

1. Псевдоним солистки рок-группы «Шницель».
2. Такая штучка с дырочками.
3. Сокращение от «Реформированная европейская мотобольная ассоциация».
4. Заболевание клюва у канареек.

### IV. Что такое прецизионная информация?

1. Спам порнографического характера.
2. Спам страховых компаний.
3. Спам ансамбля виолончелистов Большого театра.
4. Неэффективный копирайтинг.

### V. Что такое гендерный слайд?

1. Операция по смене пола.
2. Слайд с отчетливо выраженными половыми признаками.
3. Случайное сочетание двух несуществующих слов.
4. Научный термин.

VI. Что такое референциальный подуровень семантического уровня эквивалентности?

1. Имя вождя племени сиу в 1842–1845 гг.
2. Роман О. де Бальзака.
3. Рекламный слоган пива «Жигули Экстрим».
4. Такая штучка с дырочками.

VII. Как называется минимальный отрезок текста оригинала, который переводится как единое целое?

1. Кусок.
2. Кусок.
3. Ну, кусок же!
4. Сдаюсь.

**VIII.** Какое из перечисленных понятий является не ругательством, а переводоведческим термином?

1. Скопос.
2. Традос.
3. Карамба.
4. Буквализм.

**IX.** Какое из нижеследующих выражений не может быть использовано в англо-русском переводе из-за национального колорита?

1. Косая сажень в очках.
2. Метр с кепкой.
3. От горшка два вершка.
4. Не солоно хлебать лаптем борщ.

**X.** Как осуществляется переход от единиц ИЯ к единицам ПЯ согласно трансформационной модели перевода?

1. Пешком.
2. Посредством сильного умственного напряжения.
3. В присутствии минимум двух свидетелей и адвоката.
4. Посредством умственного напряжения в присутствии двух свидетелей и адвоката.

**XI.** Где хранится ситуативная модель перевода?

1. В Международном бюро мер и весов (Париж).
2. В музее «Бородинская панорама» (Москва).
3. В базе данных издательского дома «Х. Кочервяжко & Сынъ» (Семипалатинск).
4. На полярной станции «Восток» (Антарктида).

**XII.** Определите тип переводческой трансформации при передаче фразы “Here lies Sir John Wotherington” как «По газонам не ходить».

1. Гиперонимическая замена.
2. Гендерный слайд.
3. Отсебятина.
4. Доместикация.



**XIII.** На каком уровне эквивалентности осуществлен перевод фразы «Ну ты, блин, даешь!» как “Well, you, pancake, give!”?

1. На прагматическом.
2. На <.....>.
3. На уровне третьего этажа.
4. Нет такого уровня.

**XIV.** Укажите правильный вариант перевода фразы: “Quoth the Raven ‘Nevermore’.”

1. «Кровь бросилась в лицо несчастной Луизы».
2. «Затем шпинат отваривают и добавляют сливочного масла».
3. «Ворона каркнула во всё воронье горло».
4. «Его харизма в глазах протестного электората несомненна».

**XV.** Укажите правильный вариант перевода фразы: “It’s, like, a thingy with holes”.

1. «Мороз крепчал».
2. «Мороз трещал».
3. «Мороз пиццал».
4. «Быть или не быть – вот в чём вопрос».

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