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**ПЕРЕКЛАД ТЕКСТІВ
РІЗНИХ ЖАНРІВ**

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

ДВНЗ «ДОНБАСЬКИЙ ДЕРЖАВНИЙ ПЕДАГОГІЧНИЙ УНІВЕРСИТЕТ»
ФІЛОЛОГІЧНИЙ ФАКУЛЬТЕТ
КАФЕДРА ГЕРМАНСЬКОЇ ТА СЛОВ'ЯНСЬКОЇ ФІЛОЛОГІЇ

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ПЕРЕКЛАД ТЕКСТІВ РІЗНИХ ЖАНРІВ

Навчально-методичний посібник

Слов'янськ – 2021

УДК 81'25(075.8)

А64

*Розглянуто та схвалено на засіданні
кафедри германської та слов'янської філології
ДВНЗ “Донбаський державний педагогічний університет”
(протокол № 15 від 25 червня 2021 р.)*

*Рекомендовано до друку Вченою радою
ДВНЗ “Донбаський державний педагогічний університет”
(протокол № 9 від 29 червня 2021 р.)*

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А64 Ананьян Е. Л. Переклад текстів різних жанрів: навч.-метод. посіб. / Е. Л. Ананьян. Слов'янськ: ДДПУ, 2021. 123 с.

Навчально-методичний посібник «Переклад текстів різних жанрів» дозволяє організувати та оптимізувати процес опанування навчальної дисципліни, що передбачає оволодіння методикою перекладу текстів різних жанрів, формування філологічної та іншомовної комунікативної культури студентів, розвиток уміння висувати аргументовані судження, ставити та вирішувати професійні завдання тощо. Система різноманітних завдань створює сприятливі умови для ефективного засвоєння змісту навчально-методичного посібника під час аудиторних занять та самостійної роботи.

УДК 81'25(075.8)
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ПЕРЕДМОВА

Передумовами успішного перекладу текстів різних жанрів є: добре знання теоретичних основ перекладу, лексико-граматичних та жанрово-стилістичних особливостей тексту; вміння оперувати стратегіями та прийомами перекладу текстів різних жанрів; майстерність передбачати складнощі в перекладі, виявляти стандартні й нестандартні перекладацькі проблеми й обирати способи їхнього вирішення, що відповідають кожному конкретному акту перекладу; здатність виконувати якісні усні та письмові переклади за рахунок адекватної передачі жанрово-стилістичних та референційно-комунікативних особливостей тексту, що перекладається.

Навчально-методичний посібник «Переклад текстів різних жанрів» містить такі структурні розділи: ПЕРЕДМОВУ, ОПИС НАВЧАЛЬНОЇ ДИСЦИПЛІНИ, МАТЕРІАЛИ ЛЕКЦІЇ, ІНСТРУКТИВНО-МЕТОДИЧНІ МАТЕРІАЛИ ДО ПРАКТИЧНИХ ЗАНЯТЬ ТА САМОСТІЙНОЇ РОБОТИ, ГЛОСАРІЙ та ЛІТЕРАТУРУ.

Така змістовна наповненість дозволяє організувати та оптимізувати процес опанування навчальної дисципліни, що передбачає оволодіння методикою перекладу текстів різних жанрів, формування філологічної та іншомовної комунікативної культури студентів, розвиток вміння висувати аргументовані судження, ставити та вирішувати професійні завдання тощо.

ОПИС НАВЧАЛЬНОЇ ДИСЦИПЛІНИ



Вивчення навчальної дисципліни «Переклад текстів різних жанрів» зорієнтовано на формування та вдосконалення професійних компетенцій майбутнього фахівця, який володіє знаннями, вміннями та навичками перекладу тексту з урахуванням його функціонально-стилістичних характеристик та жанрової приналежності.

Метою вивчення навчальної дисципліни «Переклад текстів різних жанрів» є формування навичок адекватного перекладу тексту з урахуванням його жанрових та семантико-стилістичних параметрів.

Результати навчання з дисципліни:

1. Вміє орієнтуватися у інформаційній структурі функціонального змісту тексту, яка визначає мовний стиль твору.
2. Вміє застосовувати теоретичні перекладацькі моделі у процесі здійснення перекладу.
3. Вміє проводити лексико-семантичний та стилістичний аналіз тексту з обґрунтуванням запропонованих засобів перекладу.

Методи навчання:

Дослідницький метод навчання
Частково-пошуковий метод навчання
Пояснювально-ілюстративний метод навчання
Метод проблемного викладу навчального матеріалу
Репродуктивний метод навчання
Герменевтичний метод навчання
Словесні методи (лекція, бесіда, дискусія, диспут).
Метод проєктів з веб-технологіями.
Методи перевернутого та змішаного навчання.
PRES-формула.
Метод творчого пошуку.

Методи контролю:

Методи усного контролю: індивідуальне опитування, фронтальне опитування, співбесіда, залік.
Методи письмового контролю: поточна контрольна робота, підсумкова контрольна робота, контроль письмових перекладів текстових форм.
Методи тестового контролю: поточне письмове тестування; підсумкове письмове тестування.
Методи самоконтролю: регулювання власної навчальної діяльності, удосконалювання її; самоаналіз.

Матеріали та ресурси

- Посилання на дистанційний курс:
<http://ddpu.edu.ua:9090/moodle/course/view.php?id=2061>
- Платформи та сервіси для організації дистанційного навчання: Moodle, Zoom, Skype.
- Інтернет-платформи онлайн-курсів: edX, Canvas Network, FutureLearn.
- Інтерактивні платформи для навчання: Kahoot!, Socrative, Edmodo, Quizizz.
- Програми для створення презентацій: Microsoft PowerPoint, Canva Live.

Тематичний зміст навчальної дисципліни:

- Тема 1. The Concept of Genre and Its Characteristics. Typology of Genres
- Тема 2. Text in Relation to Style, Genre and Discourse. Discourse Texture
- Тема 3. “Laws” of Translation. Translation Equivalence
- Тема 4. Genre-Type: Specificity of Translation
- Тема 5. Cultural Elements in Translation
- Тема 6. Intricate Grammar: Translation Specificity
- Тема 7. Idiomatic Vocabulary: Translation Specificity

МАТЕРІАЛИ ЛЕКЦІЙ

Lecture 1.

List of Issues Discussed:



1. The Concept of Genre and Its Characteristics
2. Genre: Typology
3. Genre and Readers' Expectations
4. Genre and Culture

Literature

1. Braziller A., Kleinfeld E. The Bedford Book of Genres: A Guide and Reader. 3rd ed. Bedford/St. Martin's, 2020. 608 p.
2. 4. Gibbons A., Whiteley S. Contemporary Stylistics : Language, Cognition, Interpretation. Edinburgh, United Kingdom : Edinburgh University Press, 2018. 288 p.
3. Hasan Mariwan N., Khdhir Chnara H. Literary Stylistics: Literature and Language. UK : AuthorHouse, 2019. 132 p.
4. Hermans T. Translation in systems: descriptive and systemic approaches explained. Routledge, 2019. 212 p.
5. Johnstone B. Discourse Analysis. New York, United States : John Wiley & Sons Inc, 2018. 304 p.
6. Simpson P., Mayr A., Statham S. Language and Power. A resource book for students. 2nd ed. Routledge, 2018. 310 p.

1. The Concept of Genre and Its Characteristics

The word *genre* means "kind of" or "sort of" and comes from the same Latin root as the word *genus*. Discussions of genre probably began in ancient Greece with Aristotle, and the practice of distinguishing kinds of texts from each other on the basis of genres and their characteristics has continued uninterrupted since then. Many specific text genres have been recognized since Aristotle's day – fiction, essays, biography, newspaper stories, academic writing and advertising, among others.

The concept of *genre* has also been extended beyond language-based texts, so that we customarily speak of genres in relation to art, music, dance and other non-verbal methods of human communication. For example, in art we are familiar with the genres of painting, drawing, sculpture and engraving. In addition, within each genre, sub-genres have developed. For painting, sub-genres might include landscape, portraiture, still life and non-representational works. Some of the recognized sub-genres of fiction include novels, short stories and novellas. Presumably, any number of sub-levels can exist for any one genre, and new sub-genres may be invented at any time. Recently, genre theories have been

promulgated for texts about every kind of human activity (e.g., business, politics, medicine, religion and sport, among others). In each, genres and sub-genres can be identified. This proliferation of genre analysis for various purposes means that we cannot exclude any kind of text (or other kind of document that can be mounted on the Web) from an investigation of the usefulness of genre.

2. Genre: Typology

A discussion of genres is a discussion of classificatory activity – specifically, of the division of some whole thing into the kinds or types of the thing. Typologies have been developed routinely in all fields of knowledge and in different communities of endeavor. In bibliographic classification and subject analysis, for example, the initial subdivision of all texts into fiction and non-fiction comes from C.A. Cutter's *Rules for a Dictionary Catalog* (1904). According to Cutter, one of the functions of the catalog is to allow the user to choose between "literary" and "topical" works, that is, between works without topics (i.e., "literary" works) and works with topics or subjects (i.e., non-literary, "topical," non-fiction works). This distinction has remained almost unquestioned in discussions of text genres, and the example illustrates the extent to which a genre distinction may become culturally ingrained and therefore nearly invisible. We are so accustomed to the fiction/non-fiction distinction that it is hard to imagine how to subdivide texts according to some other initial characteristic of division. Nevertheless, other initial distinctions have been suggested, such as the distinction between narrative texts (e.g., some novels, newspaper stories, scientific research reports and medical case studies) and non-narrative texts (e.g., some novels, poetry, philosophical works and mathematical works).

Consensus seldom exists, however, on any typology. Different modern analyses of general text types, for example, have used the communicative purpose of the text as a characteristic of division to divide all texts into the following sets:

1. descriptive, narrative, argumentative, literary, poetic, scientific, didactic and conversational;
2. descriptive, narrative, expository, argumentative and instructive;
3. narrative, procedural, behavioral expository.

These text typologies have some shared and some unshared genres. Each set contains a "narrative" category, but the sets differ markedly on the remaining categories. In addition, each of the above examples is based on a theoretical position that determines which characteristics of texts are considered salient for forming groups.

Since identification of genres entails the use of classification, all the methods and criteria for a viable classification system come into play. Sorting a whole set of

things into genres should ideally conform to the accepted desiderata of mutual exclusivity and joint exhaustivity. That is, the genre categories should not overlap with each other, and all possible instances should be accounted for and accommodated in the groupings. These ideal conditions may not be possible to achieve in any classification or in any domain. It is clear, for example, that sorting text types into sub-types on the basis of their purpose poses special problems because each text can contain elements of more than one purpose. In the first example above, for instance, a conversational text can also be a description, a narration and/or an argument, or a poetic text may also have a didactic and/or a narrative purpose.

Adding to the problems of identifying genres is the further complexity that genres may also be identified on the basis of some characteristic of division other than communicative purpose. For example, some genres may be called "form" genres while others may be called "content" genres. Most people would expect to recognize a poem by its physical "silhouette" on the page or a letter by the presence of a conventionalized format for the address and salutation. In contrast, it is more difficult to distinguish between two prose forms such as fiction from non-fiction because they have roughly the same format on the page (although fiction might sometimes be identifiable by the presence of short paragraphs signaling conversation). In the case of the content genres that have no identifiable physical format, it is necessary to read the text in order to assign it to a genre (e.g., a basis in "reality" for non-fiction, a basis in the "imaginary" for fiction).

A further problem for identifying genres is that even the most familiar ones are unstable, changeable and can divide, fuse and/or mutate to form different kinds of hybrid texts. New names are often coined for these hybrids, such as non-fiction novel, infomercial, prose poem and docudrama. In this practice, the ideal of mutual exclusivity is sacrificed in order to ensure joint exhaustivity of the classes. But the necessity of adding new classes dynamically undermines the stability of the typology and confounds reader expectations for the content(s) and structure(s) of the genres. This tension between continuity and change is a common one for information organization and retrieval analysis and systems.

If it is outside events that are objectively narrated by an author, the genre is epic with narrative prose as its main variety (novel, romance, story, short-story, fable, fairy-tale).

If the author speaks about an aspect of reality reflected in his own inner world, if his emotions and meditations are represented without a clearly delimited thematic or temporal setting, the genre is lyric with lyric poetry as its main variety (a lyric poetry, ballad, elegy, epitaph, epithalamium).

If it is present day conflicting events that are represented in the speech and actions of characters in their interrelations with each other, the genre is dramatic with different types of plays as its main manifestations.

Another factor that delimits the genre of writing is the nature of the represented conflict. In accordance with this factor literary works are divided into tragedy, comedy and drama.

3. Genre and Readers' Expectations

Readers have explicit learned expectations for the genres with which they are familiar. Genre theory and genre analysis postulate ideal text types against which individual instances of texts can be measured. Often large numbers of readers share the same (or similar) names for a particular genre, have a shared understanding of the general purpose of a certain kind of text and a shared awareness of some of the formal text features that one associates with certain kinds of texts. Knowledgeable readers are able to recognize instances of many genres and to bring this recognition into play when deciding whether or not to read a particular kind of text. We have learned what kind of content to expect of a biography, for example, because we have learned to be alert to the functions and forms of biography as a genre. We can exclude all biographies from consideration if we want to do so. If we want to read biography, however, we will decide which one to read on the basis of the specific biographee (and his/her gender, profession, time period, etc.) not on the basis of the genre itself.

Readers' expectations for and understanding of various genres have been exploited in such practices as genre colonization, where the vocabulary and text forms of one field are used to rationalize and legitimize changes in another. For example, discussions of students as both the "consumers" and the "products" of an educational institution use terms from the field of marketing to create new kinds of expectations in the field of education. This analogical reasoning likening one field to another extends to the development of analogous text genres such as the creation of marketing plans, mission statements and outcome analyses for educational institutions. In cases of genre colonization, readers must have expectations both for the genres of one field and of the standard structures and expectations of another field.

Such reader expectations, however, have had to remain somewhat flexible because of the instability and slipperiness of genres. For example, word processing software sometimes provides help in preparing certain kinds of documents such as letters or reports, but these generic formulaic documents may not be appropriate or acceptable in a specific situation. For example, we would normally distinguish between a "business letter" and a "love letter" as sub-categories of the genre

"letter." We would expect the latter to be considerably more personal and informal than the former, and we would probably not expect a love letter to include a formal address and salutation. Similarly, a particular enterprise often has a standard format for what that organization calls a report, and the specific format favored by the organization may be different from the generic format provided by the software. It is relatively easy for people to learn to adjust their expectations for a genre to include both new sub-genres and exceptional cases of old ones. It is presumably less easy, however, to produce genre recognition rules for exceptional genre texts in order to aid electronic retrieval. These problems are exacerbated by the invention of new and/or changed sub-genres and by the potential "invisible" presence of genre colonization techniques.

4. Genre and Culture

The relationships of genre instances to genre typology, to reader expectations and to genre recognition are necessarily mediated by culture and context. Like classification systems of all kinds, genre typologies are at least partially determined by the culture in which they are embedded. In each text, an author's intention is related to and situated in some culture larger than the individual text. Both genres and the texts they accommodate are artifacts of culture, even though the cultural context in question may be broad (e.g., western civilization) or narrow (e.g., The ABC Company). In both cases, some genre typologies are appropriate and useful for certain cultural purposes and others are not, and this appropriateness and usefulness depends on their ability to fulfill the function(s) for which the typology has been created. Studies comparing folk taxonomies with western scientific taxonomies, for example, usually comment on the specific applications and usefulness of the different taxonomies in their own cultures and for the differing cultural purposes for which they were intended. Like all classification systems, genre typologies are not naïve, innocent or objective. Instead, they are developed for some explicit purpose and their successful application is necessarily dependent upon their cultural salience. Bibliographic classification systems such as the Dewey Decimal and the Library of Congress systems provide familiar examples of the kind of cultural warrant underlying all human classificatory activities.

These observations are familiar ones, but they are not trivial in an information research context, because the cultural content in any genre typology eventually determines its potential applications and their successes or failures in information search and retrieval contexts. Culture-neutral methods of classifying entities are particularly needed in the electronic world, where the globalization of information is increasing daily. Genre theory and genre analysis are not exceptions to the need for astute cultural analyses.

Lecture 2.

List of Issues Discussed:



1. Text in Relation to Genre
2. Text in Relation to Style
3. Discourse Texture: Basic Concepts in Discourse

Literature

1. Braziller A., Kleinfeld E. The Bedford Book of Genres: A Guide and Reader. 3rd ed. Bedford/St. Martin's, 2020. 608 p.
2. 4. Gibbons A., Whiteley S. Contemporary Stylistics : Language, Cognition, Interpretation. Edinburgh, United Kingdom : Edinburgh University Press, 2018. 288 p.
3. Hasan Mariwan N., Khdhir Chnara H. Literary Stylistics: Literature and Language. UK : AuthorHouse, 2019. 132 p.
4. Hermans T. Translation in systems: descriptive and systemic approaches explained. Routledge, 2019. 212 p.
5. Johnstone B. Discourse Analysis. New York, United States : John Wiley & Sons Inc, 2018. 304 p.
6. Rodney Jones H. Discourse Analysis : A Resource Book for Students. London, United Kingdom : Taylor & Francis Ltd, 2018. 232 p.
7. Simpson P., Mayr A., Statham S. Language and Power. A resource book for students. 2nd ed. Routledge, 2018. 310 p.

1. Text in Relation to Genre

Research in text type and genre is often restricted to certain types of textual material, e.g. to the types of speech acts, to historical developed genres of literary texts, to linguistic features, moves and strategies of English for Specific Purposes, or to dependency of adjacency pairs in conversation. It is the intention in this article to develop a theory of all text types or genres and to elaborate on the relations between the different theoretical approaches and different material selection. It is taken for granted that a communicative act is an utterance that has linguistic form, is a representation of some state of affairs, and counts as a social act in relation to the other parties in the communication. The minimal communicative unit is a speech act performed by the uttering of one sentence with a truth value and one illocutionary force, but a text that consists of many concatenated sentences, each with its own truth value, also counts as one intentional and communicative unit. In this article it will be discussed how many sentences, each of which is a potential speech act, are composed into a textual whole that counts as a single communicative act.

The definition of the concept 'text type' is straight forward: A text type is a subcategory or subclass of texts. But what is a text? In everyday usage a 'text' denotes a unit of written language, and 'an utterance' normally denotes a unit of spoken language. But here the concept 'text' covers both written and spoken language; 'text' is defined in the following way: A 'text' (or strictly speaking a 'text act') is a communicative act that a sender performs when uttering a complete intentional unit of several written or spoken sentences delimited by silence or blank space, or by shift of sender. It is a criterion for textuality (among others) that a text consist of several sentences. One single uttered sentence counts as a speech act, and in a dialogue a remark need not contain more than one sentence or an elliptic sentence. A speech act, e.g. an oral promise, is defined in the following way: A speech act is a communicative act that a speaker performs when uttering a single sentence.

The completeness of a text act means that it is a communicative occurrence which meets standards of textuality, viz cohesion, coherence, intentionality, acceptability, informativity, contextuality and intertextuality. The concept of a 'text' will not be discussed further here, but many of these criteria for textuality will be dealt with in the following. If the concept 'text' is defined as an utterance consisting of several sentences, but with one communicative purpose, and delimited in time by shift of sender, quite dissimilar examples fulfill the criteria: a reader's letter in a newspaper, a book about ornithology and a poem in a collection. They are prototypical examples of three main types of texts: PRACTICAL TEXTS that are normally conceived as acts in a social practise; they are often explicitly addressed to specific people having roles, rights and duties in institutions, organizations, society and culture; they are normally consisting of connected sentences on a page or two, and they have only one social purpose, e.g. a reader's letter in a newspaper debate. FACTUAL PROSE that is meant to be a true representation of some states of affairs talked about; it is most often written language (perhaps read aloud), not addressed to specific receivers, but is a piece of work exposed to the general public, often of book length, and only with the purpose of enlightenment of people being interested in the subject, e.g. a book about ornithology. LITERATURE (imaginative) is a work of remarkable form produced by an artist; it is detached from specific organisational settings; a literary text is not read as a means to an end, but as an end in itself, being a ritual of pastime, play, or entertainment for the audience and an occasion for outlook on life and human affairs in general, e.g. a poem. Communicative acts are here classified in two separate classes: *speech acts*, which are the utterance one single sentence, and texts (text acts), which are utterance of several coherent sentences that make up a complete intentional unit. Speech acts are subdivided in *speech act types*, and texts (text acts) are subdivided in practical texts, factual prose and literature. Each of the three main types of text acts are subdivided in what in everyday language is called *text types* or *genres*, two terms that are taken in the following to be overlapping synonymous, and of which the term *text types* is taken to be the most encompassing and useful.

It should be mentioned that a text type is not a theoretical concept, but a concept according to which people change their behavior in producing and interpreting texts. Such categories as 'speech act type', 'text type' and 'genre' do not denote objects in the world, external to human beings. They are defined jointly by the external physical world (the manifest forms of texts), human biology and human mind (the meaning of the text), and social interaction.

2. Text in Relation to Style

Stylistics, in a simple sense, refers to the study of style and pattern of use by a writer or a speaker. Stylistics is also defined as a study of the different styles that are present in either a given utterance or a written text or document. It is a term that is mostly associated with the literary genre but modern linguistic exercises have clearly shown that there is much of stylistic analysis to be done on non literary texts as is done on literary texts. A literary genre can be seen as style characteristics that is collectively recognized and agreed upon. Some of the aspects of literary stylistics include the use of dialogue, the description of scenes, the use of active and passive voice and the distribution of the sentence length.

Stylistics primarily attempts to explain the principles that informed the choices made by communicators which clearly manifests in their use of language. This is skillfully unraveled by the reader or writer by studying the style of the initiator of the communication (writer or speaker). The study of style is central to stylistics. Stylistics looks at style in so many dimensions. They include:

- **Style as Choice:** This considers style as a choice the speaker or writer makes in a text that ultimately makes his utterance or text to stand out. It becomes the responsibility of the stylistician to identify such a style in his (stylistician) analysis.
- **Style as Deviation:**

What does not conform to a certain standard could be a style to a writer or speaker. This is mostly noticed in poetry where the poet has the poetic license to deviate from an acceptable norm to use language in a way that pleases him.

- **Style as Situation:** A style could be adopted by a speaker or writer based on the situation in question. A text comes to life through the context or situation. This could be physical, socio-cultural or pragmatic.
- **Style as the Individual:** There are specific features that are associated with a particular speaker or writer due to his choice of style. That becomes his ideolets. A speaker or writer stands recognized basically due to his style.
- **Style as Time/ Era:** This has to do with time relevance of a style. It deals with whether a particular style is in vogue or obsolete; whether it is ancient or modern. It is the task of the stylistician to point this out.
- **Text Analysis in Stylistics**

The focus of Stylistics is the text. In analyzing a text, the business of a stylistician is to look at many features of the text. Stylistic features like graphology, syntax, lexis and semantics are looked into. These are discussed under the following captions

- **Graphological Features**

This concerns the physical appearance of a text. The primary focus here is foregrounding. That is an act of bringing to fore, certain words to give them prominence. This can be identified by looking at words in italics, capital letters, bold letters, words that are underlined, and so on. The use of punctuation marks can equally create stylistic effects. It is the task of the stylistician to explore and give description of these graphological features in a text.

- **Syntactic Features:**

The focus here is on sentence types and the effect they create in a text. A text may contain a combination of simple, complex, compound and compound complex sentences or just simple sentences. Aspects of ellipsis, parataxis, hypotaxis, right and left- branching sentences are equally considered significant here. For example, a dislocation in syntax of a text could mean the dislocation in human thoughts. James Joyce's novels are replete with this style.

- **Lexico-Semantic Features:**

In any stylistic exercise, attention is specially given to words. This is because words may be used by the speaker or writer to produce connotative, denotative, associative, collocative, affective, thematic, idiomatic and even stylistic meanings. The stylistician watches out for the various meanings conveyed by the use of such words.

3. Discourse Texture: Basic Concepts in Discourse

The word 'discourse' comes from Latin '*discursus*' which denotes 'conversation, speech'. Discourse is a discipline that has no stable definition. This is because so many scholars have given varied definitions to it based on their views of the subject matter. The common definition is given by Stubbs. He describes Discourse as "language above the sentence or above the clause". Discourse is meaning communicated far above what is said. The study of Discourse is indeed the study of many aspects of language use. Discourse is essentially the study of language in use.

The term Discourse was first used by Zellig Harris in a paper he presented in 1952. As a structural linguist, he did not use Discourse in the sense that is commonly used now. He used it only as a sequence of utterances. It was in the late 1960s that scholars began to use the term as an approach to the study of social interaction. Discourse was fully developed in the 1970s as a critique of cognitive process in communication. It is based on the notion that language needs a context

for it to function properly. Thus, it becomes very impossible to understand the linguistic items used in discourse without a context.

Discourse is viewed as social performance or a social action. It is a relative social phenomenon that depends solely on wide range of disciplines, such as Psychology, Anthropology, Philosophy, Anthropological Linguistics, Sociology, Cognitive and Social Psychology.

Basic Concepts in Discourse

- **Text**

In Discourse, text simply means any instance of language in use. This comprises not only written language but also spoken language. A text could be as small as a word or sentence and could also be as large as a paragraph. A text could equally be a whole chapter, a news item or a conversation. For a piece to be qualified as a text, scientists believe, it must form a “unified whole”. When that happens, it can then be regarded as a semantic unit. A text is meant to have a texture. Texture, as used here, is the parameter that distinguishes a text from something that is not a text. Information in a text flows within and among sentences through the interplay of coherence and cohesion.

- **Coherence and Cohesion**

Coherence concerns with sense in a text. That is to say that when a text makes sense to a reader or a hearer, it is said to be coherent. Cohesion on the other hand is a Latin word for “striking together”. It is a term in Discourse that relates to how texts are held together lexically and grammatically as a whole. A text without cohesion is only a disjointed speech which may not generate any meaning. The following examples can be used to illustrate coherence and cohesion:

1. Oko slapped his wife. His wife did not cook for him. (Coherent but not cohesive).
2. Oko slapped his wife because she did not cook for him. (Coherent and cohesive).

Note: The conjunction “because” and the pronouns “she” and “him” in the second text are cohesive ties or devices employed to enhance coherence and cohesion in the text. They are conjunctive cohesion and referential cohesion respectively.

3. Oko slapped his wife because South Sudan is the newest African country. (Not coherent but cohesive).
4. Oko slapped his wife. South Sudan is the newest African country. (Not coherent and not cohesive).

Coherence in a discourse manifests by the extent to which a particular instance of language in use is able to match a shared belief, knowledge and social conventions of interlocutors in a social context. Unlike cohesion which establishes the linguistic connectivity of sentences and utterances using cohesive ties, coherence in discourse relates basically to the establishment of some relationships between utterances through an interpretation of illocutionary acts. There is an obvious manifestation of coherence in the following conversation between two interlocutors:

Speaker A: Sir, the visitors from Daura are already waiting at the reception.

Speaker B: I'm taking my lunch.

Speaker A: It's alright Your Excellency.

The discourse above can be interpreted vis- a- vis the social conventions of interaction which include:

Speaker A requests speaker B to perform an action.

Speaker B gives the reason why he cannot comply.

Speaker A understands and proceeds to perform a legitimate action (his duty).

It is discovered that there are no cohesive ties in the above discourse but the needed cues to identify coherence are conventional structures of interaction, and this is a shared understanding by the interlocutors. That is the crux of coherence in discourse.

- **Context**

Context is a set of facts that surrounds a particular situation. Viewed from the angle of linguistics, context means everything that surrounds the production and reception of a piece of communication. According to van Dijk, "context is subjective mental model of communicative situation". Communication is better understood in context. The physical situation in which the communication takes place, the interactants or interlocutors, the knowledge of the communicators of their cultural norms and expected behaviour, and the expressions that precede and follow a particular expression are the features of context which help language speakers to interpret meaning appropriately.

Discourse dwells so much on the context of language use in social setting.

Discourse and Stylistics: Methods of Analysis

Discourse and Stylistics are two linguistic disciplines that are analyzed using different methods and tools. The text is the object of analysis for both the discourse analyst and the stylistician. One noticeable difference however is the manner in which they approach their analysis. In fact, a close study of the two methods of analysis shows that Discourse begins from where Stylistics stops.

Lecture 3.

List of Issues Discussed:



1. Adequate and Equivalent Translation.
2. General Principles of Adequate Translation.
3. Literal Translation.
4. Free Translation.
5. Basic Translation Techniques.
6. The Concept of 'Untranslatability'.
7. Skopostheorie.
8. Generalities of Equivalence.
9. Levels and Types of Equivalence.

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1. Adequate and Equivalent Translation

Translation theorists have long disputed the interrelation of the two terms – **adequate translation and equivalent translation**.

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 тетья!* 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 his opinion, an adequate target text describes the same reality as the source text does and at the same time it produces the same effect upon the receptor. Translation adequacy is achieved by three types of regular correlations:

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

2) **analog**, 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) **transformation**, or adequate substitution: *She cooks a hot meal in the evening. – На ужин она всегда готовит горячее.*

2. General Principles of Adequate Translation

One of the main difficulties of translating lies in the fact that the meaning of the whole text is not exhausted by the sum of meanings of its elements. The meaning of a text is made up by words, syntactic meaning of sentences, lexical semantic connections between words and phrases.

Good practical knowledge of the two languages is quite necessary but not sufficient for translating. Besides this knowledge one must possess a number of skills in translation and be guided by a number of principles worked out by the theory of translation. These principles are connected both with linguistic and extra-linguistic aspects. While translating one must keep in view typological characteristics of both the languages and remember that the same idea may be expressed lexically in one of them and grammatically in the other.

Besides purely linguistic difficulties, translation involves a great number of problems caused by numerous extra linguistic factors. The content of any text is based upon extra linguistic reality, the text itself reflects the cultural background of the author and of the whole people speaking the language, it also reflects the history of the people, their habits and traditions, a peculiar national way of thinking, etc. All these things should necessarily be taken into consideration in

order to translate the text adequately. Another demand upon a person translating any text is that he should be well acquainted with its subject matter.

If all these principles are taken into consideration there will be no danger of so called "literal" translation, which means a word-for-word translation. This type of translation with all its seeming accuracy ignores both linguistic and extra linguistic factors. It leads to preserving the meanings of separate words and at the same time it distorts the meaning of the whole text (sentence), thus often creates an undesirable comic effects.

Furthermore the problem of adequate translation is closely connected with the stylistic aspect of translation – one cannot reach the required level of equivalence if the stylistic peculiarities of the source text are neglected. Full translation adequacy includes as an obligatory component the adequacy of style, i.e. the right choice of stylistic means and devices of the target language to substitute for those observed in the source text. This means that in translation one is to find proper stylistic variations of the original meaning rather than only meaning itself.

A translator is to distinguish between neutral, bookish and colloquial words and word combinations, translating them by relevant units of the target language. It sometimes is hard to determine the correct stylistic variety of a translation equivalent. But the final decision is taken on the basis of the context, situation and the background information.

As it is known there are different types of correspondences between the elements of the SL and TL lexical systems. The meaning of equivalents practically does not depend on the context, so to translate them one should merely look them up in a dictionary. But the demand to consult dictionaries is essential. No guesswork is allowed in translation: a word should be either known or looked up; otherwise there is always a risk of translation the word "*data*" as "*дата*" or "*billet*" as "*билет*" or writing some other nonsense of the kind.

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

There is the difference between linguistic context and extra linguistic context (or context of situation). Linguistic context in its turn is subdivided into narrow (context of a phrase or a sentence) and wide (utterance-length context or sometimes context of the whole text). Very often the meaning of a word is revealed in the minimum context, i.e. in a phrase. It is easy to translate the phrases "*green trees*" – "*зеленые деревья*" or "*green years*" – "*юные годы*"), if one knows the meaning of the word "*green*" is – *зеленый, юный, незрелый*. However, there are such cases when we need at least a sentence or a paragraph to see what the word means.

So translation of any word begins with contextual analysis of its meaning. After that it becomes possible to choose correctly the corresponding word of TL.

All types of context can help to identify the meaning of words in SL especially if the words have partial correspondence to the words of TL. The context also can help to identify the meaning of words that do not correspond to any words of TL. Translation of the words which have no correspondences in the other language at all causes many difficulties and requires special means.

In the process of translating a translator has to find it by himself, which of the meanings of a polysemantic word is realized in a particular context. A translator has to see if under the influence of this context the word has acquired a slightly new shade of meaning and to decide how this new shade of meaning (not listed in any dictionary) can be rendered in TL. Moreover, it has already been said that every language has its specific way of expressing things, a way that may be quite alien to other languages. That is why a literal (word-for-word) translation of a foreign text may turn out clumsy (if not ridiculous) in TL. To avoid ridiculous translation a translator has to resort to some special devices worked out by the theory of translation and known as lexical and grammatical transformations (or contextual substitutions). Lexical transformations are classified as transformation by means differentiation and concretization, transformation of generalization, semantic development, antonymic translation, and compensation. Grammatical transformations deal with transposition, replacements, additions, and omissions.

3. 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 силиконовые 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.

For 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 шел 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 (*Odessa, Berlin*); some borrowings (*Red Guards* – *хунвейбины* 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.

4. 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 doesn't mean that a translator is authorized to add details not described by the author, or vice versa to reduce the source text leaving out all the necessary 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 «*Мистер Пупкин 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. **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.

5. Basic Translation Techniques

The basic set of translation devices (a kind of „translator“s tool kit“) usually comprises **partitioning** and **integration** of sentences, **transposition** of sentence part, **replacement**, **addition** and **omission** of words and word combinations as well as a special type of transformations called **antonymous translation**.

Partitioning is either replacing in translation of a source sentence by two or more target ones or converting a simple source sentence into a compound or complex target one.

One is to distinguish between *inner partitioning* (conversion of a simple sentence into a compound or complex one) and *outer partitioning* (division of a sentence into two or more).

Inner partitioning is used when translating English verbal complexes into Ukrainian:

Come along and see me play one evening. – Приходь коли-небудь увечері - побачиш, як я граю.

When translating from English into Ukrainian *outer partitioning* (unlike inner) is more a matter of personal translator“s choice based on the proper account of stylistic and genre peculiarities and communication intent of both the source text and its translation. Outer partitioning is out of the question in case of translating official legal or diplomatic documents (laws, contracts, memos, etc.) but it becomes a totally justified translation option in consecutive translation of a long and complex sentence:

There was a real game too, not a party game played in the old school hall and invented by my eldest brother Herbert, who was always of an adventurous character until he was changed by the continual and sometimes shameful failures of his adult life. – Була і справжня, а не салонна гра, в яку ми грали в актовому залі старої школи. Цю гру вигадав мій старший брат Герберт - людина винахідлива і схильна до всіляких пригод, доки постійні і часом ганебні негаразди дорослого життя не змінили його вдачу.

Integration is the opposite of partitioning, it implies combining two or (seldom) more source sentences into one target sentence.

Generally, integration is a translation device wholly depending on stylistic peculiarities and communication intent of the text being translated. In oral translation, however, integration may be a text compression tool, when an

interpreter is to reduce the exuberant elements of the source text to keep in pace with the speaker:

Олена Філіп'єва любить усі свої ролі. Якщо якусь із них довго не танцює – починає сумувати. – Olena Filip"eva loves all her roles and even misses them should too much time pass without performing them.

Transposition is a peculiar variety of inner partitioning in translation meaning a change in the order of the target sentence syntactic elements (Subject, Predicate, Object, etc.) as compared with that of the source sentence dictated either by peculiarities of the target language syntax or by the communication intent:

"The fight will be boarding at Gate 17 in about fifteen minutes," the girl added with a smile. – "Приблизно за п'ятнадцять хвилин на цей рейс буде посадка біля виходу номер 17," – посміхаючись, додала дівчина.

Replacement is any change in the target text at the morphological, lexical and syntactic level of the language when the elements of certain source paradigms are replaced by different elements of target paradigms:

No sooner did he start his speech than the President was interrupted. – Не встиг президент розпочати промову, як його перервали.

The replacements are necessary because English and Ukrainian possess different language systems. The following basic types of replacements are observed in English-Ukrainian translation:

1) replacement of noun number and verb tense and voice paradigms, e.g. replacing singular form by plural and vice versa; replacement of active voice by passive; replacement of future by present, past by present, etc.

2) replacement of parts of speech (the most common is replacing Ukrainian nouns by English verbs when translating into English) .

3) replacement in translation of a negative statement by an affirmative one – this is an efficient device called **antonymous translation**.

Additions in translation is a device intended for the compensation of structural elements implicitly present in the source text or paradigm forms missing in the target language.

Additions in translation from English into Ukrainian stem from the differences in the syntactic and semantic structure of these languages. In English, being an analytical language the syntactic and semantic relations are often implicitly expressed through order of syntactic elements and context environment whereas in predominantly synthetic Ukrainian these relations are explicit (expressed in relevant words). When translating from English into Ukrainian a translator is to visualize the implicit objects and relations through additions. So-called "noun clusters" frequently encountered in newspaper language are especially rich in "hidden" syntactic and semantic information to be visualized by addition in translation:

• *Green Party federal election money – гроші Партії зелених, призначені на вибори на федеральному рівні;*

- *fuel tax protests* – протести, пов’язані з підвищенням податку на паливо;
- *peer-bonded goods* – товари, розраховані на споживання певною віковою групою.

Omission is the reduction of the elements of the source text considered redundant from the viewpoint of the target language structural patterns and stylistics.

Omission is the opposite of addition – to understand it consider the literal translation into English of the above noun clusters from their Ukrainian translation and compare these translations with the original English text:

- Green Party federal election money – гроші Партії зелених, призначені на вибори на федеральному рівні – *Green Party money intended for the elections at the federal level*;
- *fuel tax protests* – протести, пов’язані з підвищенням податку на паливо – *protests related to the increase of the fuel tax*;
- *peer-bonded goods* – товари, розраховані на споживання певною віковою групою – *goods designed for use by certain age groups*.

Furthermore, the meaning of their constituents being the same, a number of expressions do not require translation into Ukrainian in full, e.g., *null and void* – *недійсний*.

So, as one can see, proper omissions are important and necessary translation devices rather than translator’s faults as some still tend to believe.

6. The Concept of ‘Untranslatability’

The notion of untranslatability has been argued by the best minds for centuries, including translation theorists, philosophers, linguists, writers, and poets.

According to Scottish philosopher Alasdair MacIntyre, “some degree of partial untranslatability marks the relationship of every language to every other.” Total untranslatability, however, is believed to be rare. In fact, it is generally agreed that the areas that most nearly approach it are poetry, puns, and other word-plays. This is because of their connection to sound, images, rhythm, and sense, which are often (if not always) difficult/impossible to render into another language without losing some essential components of the original text. Yet, the term *untranslatable* seems to find its way into everyday speech effortlessly. But are we always using the term correctly?

To find out, let’s start with a simple definition. Simple, you say? Not so much, as no two dictionaries agree fully on how to define the term *untranslatable*. Definitions range from the one-dimensional “Impossible to translate” (MacMillan) to the basic “Not able to be expressed or written down in another language or dialect” (Collins) to the less theoretical “Of a word or, phrase, or text not able to have its sense satisfactorily expressed in another language” (Oxford). While all

true, no definition seems to convey fully the reality of the concept of the term as we translators know it. We must turn to more comprehensive works to find a balanced, complete definition with which we can relate. From these sources we learn that:

- Untranslatability is a property of a text, or of any utterance, in one language, for which no equivalent text or utterance can be found in another language when translated.

- Terms are neither exclusively translatable nor exclusively untranslatable; rather, the degree of difficulty of translation depends on their nature, as well as on the translator's knowledge of the languages in question.

- Quite often, a text or utterance that is considered to be "untranslatable" is actually a lacuna, or lexical gap. That is, there is no one-to-one equivalence between the word, expression, or turn of phrase in the source language and another word, expression, or turn of phrase in the target language. A translator can, however, resort to a number of translation procedures to compensate for this. Therefore, untranslatability or difficulty of translation does not always carry deep linguistic relativity implications; denotation can virtually always be translated, given enough circumlocution, although connotation may be ineffable or inefficient to convey.

In other words, the term *untranslatable* is most often used to refer to lexical gaps (i.e., terms or expressions that do not exist in another language) or cultural gaps (i.e., concepts that do not exist in another culture). However, it is not necessarily because a language doesn't have a direct lexical or cultural equivalent for a term/expression/concept that there is absolutely no way to express it in another language. Translators have many methods at their disposal to do so (adaptation, borrowing, calque, loanwords, compensation, paraphrase, translator's notes, etc.). Does this mean that all words, expressions, verbal forms, honorifics, etc., can be translated precisely? No. But it is generally agreed that most, if not all, texts can be exported into another language, even though all elements of those texts (e.g., cultural connotations, rhymes, rhythms, puns, etc.) may not always be exported alongside successfully. So, in essence, no text would be truly untranslatable, but the translation of culturally irreconcilable texts would inevitably result in some degree of loss. It is that loss that validates the notion of untranslatability, even though the text itself can be translated.

In truth, our world is home to so much cultural diversity, so many languages, and so many disparities among them that there are bound to be terms/expressions/concepts that fall so deeply into the lexical and cultural voids that they are labeled *untranslatable*. Indeed, who could argue that some notions are so incredibly specific to a culture that no other culture has a direct equivalent for them? Take the word '*mamihlapinapai*', for example, which is Yahgan for "*a look shared by two people, each wishing that the other will offer something that they both desire but are unwilling to suggest or offer themselves*". Not surprisingly, it appears in the Guinness Book of World Records as the "most succinct word," but it is also considered one of the most difficult words to translate. But is it really untranslatable? Would you say that "*an expressive, meaningful look between two*

people wishing to initiate something but reluctant to do so” is a translation (versus a definition or an interpretation)? The answers to those questions depend on your definition of translation.

Translators often come across texts whose idiomatic nature makes it necessary to rethink their definition of untranslatability and to stretch the target language to its very limit. (All of us know how much flexibility, creativity, and innovative thinking are required in the process!) In some instances, a translator will come up with a culturally appropriate equivalent (albeit distant from the original idea). Where choices are limited by factors that cannot be controlled, the translator may substitute the text with something else altogether. In rare instances where a concept is completely unknown to a culture, the translator’s work will go even further to make up for the conceptual void. In all cases, the text will be deemed adequately (albeit creatively) translated and, by extension, translatable. However, there are instances when translators simply cannot make the decision to stretch the language, substitute text, or explain an alien concept, because that decision is simply not theirs to make. These are instances in which translators may find themselves using the word untranslatable to refer to something else altogether.

When Untranslatable = Does Not Translate Effectively One such occurrence of a text that is often labeled untranslatable is “must-translate” text that may not translate effectively. We’ve all been there. In order to avoid a simple (to us) explanation that will confuse our monolingual client, we might refer to that text as untranslatable. But should we? Let’s use a simple case of marketing translation gone wrong to illustrate that particular dilemma. We’ve all heard of the Braniff Airlines’ “*Fly in Leather*” campaign that sought to highlight the airline’s luxury leather seats, but was a fiasco in some parts of Latin America, where the slogan “*Vuela en cuero*” was interpreted as “*fly naked/in the nude/topless*”. Braniff’s misstep has become a classic example of unfortunate translation choices, but it might as well have been a case of unheeded warning.

Another case of text that a translator might refer to as *untranslatable* is one that is so unintelligible or inarticulate that the translator cannot commit to a translation. At least not without first attaining a reasonable degree of certainty about its meaning as it was intended originally. Bible translators know this dilemma well, as religious texts are fertile grounds for impenetrable copy (which more and more translators are now choosing not to translate). For example, the new Swedish Bible reportedly features some 67 such instances! In the January 2007 issue of *The Bible Translator*, published by The United Bible Societies, Christer Åsberg, a professor of Swedish language and literature, explains:

Those who read Ps 141.6b in a sample of modern Bible translations may wonder why the verse is translated in so many different ways.

• **RSV [Revised Standard Version]:** *Then they shall learn that the word of the LORD is true.* • **CEV [Contemporary English Version]:** *Everyone will admit that I was right.*

• **NAB [New American Bible]:** *and they heard how pleasant were my words.*

• **NJPSV [New Jewish Publication Society Version]:** *but let my words be heard, for they are sweet.*

• **EHS [Evangelical Homiletics Society]:** sie sollen hören, daß mein Wort für sie freundlich ist (they will hear that my word is favorable for them)

• **TOB [Ecumenical Translation]:** eux qui s'étaient régalés de m'entendre dire: (those who were invited to hear me say:)

• **DB [Die Boodskap]:** *og man skal erfare, at mine ord var gode (and people will find, that my words were good ones)*

In the 2000 Swedish translation (SB/Svenskbibel), the verse is not translated at all; it is indicated with three hyphens inside square brackets, [—].

But translators don't have to specialize in ancient texts or languages to face that particular dilemma, and the challenges that the situation creates are not any less exacting. Indeed, when translating current texts, leaving the copy blank is not an option, and dealing with actual writers/clients may at times be even more challenging than translating texts from the ancient ones who are no longer around to explain them.

7. Skopostheorie

In the theory of translation Vermeer's approach covers the effect of the produced literary texts on the reader, which he and his followers call "**skopostheorie**". "Skopos" as a word was first used by Hans J. Vermeer in 1978 and then in 1983 in more detailed fashion in his book "Articles on Translation Theories". The word Skopos, derived from Greek means "target" "goal". **Vermeer's Skopos Theory** is mainly based on literary theories which reflects a general shift to communication theory, text linguistics, and text theory and in addition, reception theories.

According to this approach, during translation the target text is formed by the function aimed to be realized by the target text in the target cultural setting. In another saying, translation should be focused on the function aimed at the target text in its own cultural setting. According to this theory every translation is an action and every action has an aim or a purpose, likewise, every translation has an aim. At this point, translator is an actor who takes into consideration the cultural aspects that are contributing factors in the source text and different aspects of the target culture during translation process and who produces a new text on the related cultural platform. Translator has more freedom because depending on the source text was replaced by depending on purpose. Thus, target language, target culture and target reader are prominent. Skopos Theory has a functional quality. The person who assigns a translator for the task of translation has an aim. Translation should achieve the aim of the source text writer and on the other hand, it should function by serving to the determined aim established in accordance with the target world's cultural properties. While functioning in this direction a new text should be produced in such a way that it should create the same effect in the target language.

This concept could have three different uses according to Vermeer. **The first** is the translation process. **The second** is the result of translation, which covers the function of translation. **The third** is the translation method, in other words, the aim of the method. Translation according to Skopos is “not primarily producing an exact equivalent of the source text but to produce a new text in accordance with a certain aim or purpose”. Translator, as a member of a society of a certain culture and an individual, principally is free to choose his own “Skopos” just as every individual is free to choose his own way of behavior. Translation depends on the reaction of a translator to a source text. Translator is free to choose Skopos needed for a source text to be comprehended well by the aimed recipients and also responsible for this task.

To deal with Vermeer’s theory in more detail, the theory comprises “work”, and “translator” who is considered to be in a position of expert. The task and decision making power of translator is quite broad in this approach. As of the properties of the theory, translator-employer, translator-source text writer and translator-reader relationships draw attention. Where the aim of the translator is set by the “employer”, the translator is considered to be an “expert”. The access of the translation to the target text reader depends primarily on how the employer sets the aim of translation. Skopos theory places the translator in the centre. The translator holds all the responsibility; at the same time the translator himself decides whether the translation is good or bad.

This approach named “Skopos Theory” is also adopted by famous translator Nord. Nord explains their approach like: “Skopos theory takes translation act as a meaningful process, which means what the aim of translation product is and what it could give to the reader”.

Examples of Skopos Theory products:

1. *Sitting pretty*

It's great to know that a small car can be the product of big ideas, and whatever your lifestyle it will leave you sitting pretty. (Promotional brochure of the car)

Возьми с собой все! Больше пространства – больше возможностей!

*Этот маленький автомобиль помогает воплотить большие замыслы. С Р*** ты можешь ни в чем себе не отказывать!*

2. «*Daewoo, that's who*» / «*Daewoo. Заведи любимую*»

3. «*Winston tastes good like a cigarette should*» / «*Скажешь у меня нет вкуса?*»
(«*Winston. Сомнений нет – вкус настоящих сигарет*»)

4. «*A Mars a day helps you work, rest and play*» / «*Mars. Все будет в шоколаде*»

5. «*Wake up & Stay Alert*» / «*Проснись на раз, врубись на два*»

6. «*Hungry? Grab a Snickers*» / «*Проголодался? Сникерсни!*»

8. Generalities 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.

■ 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:

From fairest creatures we desire increase, That thereby beauty's rose might never die, But as the ripener should by time decease, His tender heir might bear his memory: But thou, contracted to thine own bright eyes, Feed'st thy light's flame with self-substantial fuel, Making a famine where abundance lies, Thyself thy foe, to thy sweet self too cruel. Thou that art now the world's fresh ornament And only herald to the gaudy spring, Within thine own bud buriest thy content, And, tender churl, mak'st waste in niggarding: Pity the world, or else this glutton be, To eat the world's due, by the grave and thee. (William Shakespeare)	Ми прагнемо, щоб краса потомство мала, Щоб цвіт її ніколи не зачах, Щоб квітнула троянда нетривала, Все наново постаючи в бруньках. А ти, закоханий у власну вроду, Її годуєш полум'ям своїм, Розвалюєш - скажи, кому на шкоду? - Душі своєї багатючий дим. Ти, хто весні сьогодні пишна пара, Пригноблюєш весняне почуття, Як той багатий, та нещасний скнара, Змарновуєш на вбогості життя. Світ пожалій, не зводь красу до гробу,
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	<p>Віддай природі борг - свою подобу!</p> <p>(Переклад Д.В. Павличка)</p> <p>Мы урожая ждем от лучших лоз, Чтоб красота жила, не увядая. Пусть вянут лепестки созревших роз, Хранит их память роза молодая. А ты, в свою влюбленный красоту, Все лучшие ей отдавая соки, Обилье превращаешь в нищету, - Свой злейший враг, бездушный и жестокий. Ты - украшение нынешнего дня, Недолговременной весны глашатай, - Грядущее в зачатке хороня, Соединяешь скардность с растратой.</p> <p>Жалея мир, земле не предавай Грядущих лет прекрасный урожай!</p> <p>(Перевод С.Я. Маршака)</p>
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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.

■ 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 semes are different, the 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 легким паром*” (the following variants are possible: “*With easy (light/good) steam*”, “*Good bath to you!*”).

■ 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 semes, the smallest sense component. The set of semes 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.

■ Grammatical and structural levels

On this level, the target and the source language sentences manifest **grammar transformations**. For example:

– 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.

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.

9. Levels and Types of Equivalence

Taking into account V. Komissarov's approaches to the theory of equivalence, we can speak about five different types of semantic relationships between equivalent phrases (texts) in two languages. Thus all translations can be classified into **five types of equivalence** which differ as to the volume and character of the information retained in each. Each subsequent type of equivalence retains the part of the original contents which includes the information preserved in the previous types.

Every translation can be regarded as belonging to a certain type of equivalence. Since each subsequent type implies a higher degree of semantic similarity we can say that every translation is made at a certain level of equivalence.

Each level of equivalence is characterized by the part of information the retention of which distinguishes it from the previous level. The list of levels includes: **1)** the level of the purport of communication; **2)** the level of (the identification of) the situation; **3)** the level of the method of description (of the situation); **4)** the level of syntactic meanings; **5)** the level of word semantics.

- Let us first of all single out translations in which the degree of semantic similarity with ST seems to be the lowest. This type of equivalence can be illustrated by the following examples:

Maybe there is some chemistry between us that doesn't mix. – Буває, що люди не сходяться характерами.

A rolling stone gathers no moss. – Кому дома не сидиться, той добра не наживе. That's a pretty thing to say. – Посоромився б!

Here we cannot discover any common semes or invariant structures in the original and its translation. Moreover, it comprises the information which must be preserved by all means even though the greater part of the contents of the original is lost in the translation.

Thus we can deduce that in the first type of equivalence it is only the purport of communication that is retained in translation.

- The second group of translations can be illustrated by the following examples:

He answered the telephone. – Він зняв слухавку.

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

It was late in the day. – Наближався вечір.

This group of examples is similar to the first one, as the equivalence of translations here does not involve any parallelism of lexical or structural units. Most of the words or syntactical structures of the original have no direct correspondences in the translation. At the same time it is obvious that there is a

greater proximity of contents than in the preceding group. Besides the purport of communication there is some additional information contained in the original that is retained.

The information which characterized the second type of equivalence can, therefore, be designated as “identification of the situation”.

● In the next group of translations the part of the contents which is to be retained is still larger. This type of equivalence can be exemplified as follows:

Scrubbing makes me bad-tempered. – Від миття підлоги у мене псується настрій. London saw a cold winter last year. – Минулого року зима в Лондоні була холодна. You are not serious? – Ви жартуєте?

In this case the translation retains the two preceding informative complexes as well as the method of describing the situation. In other words, it contains the same general notions as the original. This means that the translation is a semantic paraphrase of the original, preserving its basic semes and allowing their free reshuffle in the sentence. Thus we are faced with a situation that can be explained in terms of the semantic theory. The common semes are easily discovered in the comparative analysis of the translations of this group.

Very often in the context of this group **antonymic translation** is mentioned. **Antonymic translation** is a complex transformation in which an affirmative in sense or structure SL unit is rendered as a negative in sense or structure but identical in meaning TL unit or vice versa. In other words, it is a complex transformation, which describes the situation from the opposite point of view: *Take it easy. – Не переймайся.* (an affirmative SL unit corresponds to a negative TL unit); *Немає лиха без добра. – Every dark cloud has a silver lining; I mean it! – Я не жартую!*

Antonymic translation is used:

1. when there is no direct equivalent for the SL units in the TL:

He was in (his) short-sleeves. – Він був без піджака. (to be in (one's) short-sleeves – means not wearing a jacket, it has no direct equivalent in Ukrainian language and is translated automatically – без піджака)

Я думаю, що він не здасть екзамен. – I think he will fail the exam./I don't think he will pass the exam.

The defeat of the team was the result of its inferiority. – Поразка команди була наслідком переваги суперників.

Do you mind? – Ви не проти?

2. when a SL unit has two negations which create an affirmation:

She was by no means non-elegant. – Вона була досить елегантною. (This sentence contains two negations: *by no means* and *non-elegant*, which corresponds to an affirmation *досить елегантною*)

The door was not unlocked. – Двері були зачинені.

3. to achieve a necessary expressiveness:

A bomb fell close. – Бомба впала неподалік.

No, it makes all the difference in the world. – Ні, не все одно!

I don't think it will hurt you. – Думаю, вам це не зашкодить.
(*I don't think – Думаю, will hurt you – не зашкодить*)

I hope you will stay. – Сподіваюся ви не втечете.

She was a woman of character. – Вона була жінкою не без характеру.
(експресивне речення)

4. to avoid the repetition of the same structure close to each other in the same text:

She didn't utter a word and he said nothing. – Вона промовчала і він нічого не сказав.

We can now say that the third type of equivalence exemplified by the translations of the third group, implies retention in the translation of the three parts of the original contents which we have conventionally designated as the purport of communication, the identification of the situation and the method of its description.

• The fourth group of translations can be illustrated by the following samples:

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

I don't see that I need to convince you. – Не бачу потреби доводити вам це.

He was standing with his arms crossed and his bare head bent. – Він стояв, склавши руки на грудях, з похиленою непокритою головою.

In this group the semantic similarity of the previous types of equivalence is reinforced by the invariant meaning of the syntactic structures in the original and the translation. In such translations the syntactic structures can be regarded as derived from those in the original through direct or backward transformations. This includes cases when the translation makes use of similar or parallel structures.

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

• Last but not least, the fifth group of translations comes that can be discovered when we analyse their relationships with the respective originals. Here we find the maximum possible semantic similarity between texts in different languages. These translations try to retain the meaning of all the words used in the original text. The examples cited below illustrate this considerable semantic proximity of the correlated words in the two sentences:

I saw him at the theatre. – Я бачив його в театрі.

The house was sold for 10 thousand dollars. – Будинок було продано за десять тисяч доларів.

Here we can observe the equivalence of semes which make up the meaning of correlated words in the original text and the translation; parallelism of syntactic structures implying the maximum invariance of their meanings; the similarity of the notional categories which determine the method of describing the situation; the identity of the situations; the identical functional aim of the utterance or the purport of communication. The relative identity of the contents of the two texts depends in this case on the extent to which various components of the word meaning can be rendered in translation without detriment to the retention of the rest of the information contained in the original.

It is worth noting that the information characterizing different levels is inherent to any unit of speech. Indeed, a unit of speech always has some communicative intent, denotes a certain situation, possesses a certain notional structure, and is produced as a syntactically patterned string of words.

Thus, a translation event is accomplished at a definite level of equivalence. It should be emphasized that the level hierarchy does not imply the idea of approbation or disapprobation. A translation can be good at any level of equivalence.

The structural similarity of ST and TT implies that relationships of equivalence are established between correlated units in the two texts. Many SL units have regular equivalents in TL which are used in numerous TT as substitutes to those units.

Some of the SL units have permanent equivalents in TL, that is to say, there is a one-to-one correspondence between such units and their equivalents.

Thus “*London*” is always rendered into Ukrainian as “*Лондон*”, “*machinegun*” as “*кулемет*” and “*hydrogen*” as “*водень*”. As a rule this type of correspondence is found with words of specific character, such as scientific and technical terms, proper or geographical names and similar words whose meaning is more or less independent of the particular contextual situation.

Other SL units may have several equivalents each. Such one-to-many correspondence between SL and TL units is characteristic of most regular equivalents. The existence of a number of non-permanent (or variable) equivalents to a SL unit implies the necessity of selecting one of them in each particular case, taking into account the way the unit is used in ST and the points of difference between the semantics of its equivalents in TL.

Depending on the type of the language units involved regular equivalents can be classified as lexical, phraseological or grammatical.

Coordinated words in two languages may correspond to each other in one or several components of their semantic structures, while not fully identical in their semantics. The choice of the equivalent will depend on the relative importance of a particular semantic element in the act of communication. For instance, the English word “*ambitious*” may denote either praiseworthy or inordinate desires. Its translation will depend on which of these aspects comes to the fore. Thus “*the ambitious plans of the would-be world conquerors*” will be translated as

“честолюбні плани претендентів на роль завойовників всього світу”, while “the ambitious goals set by the United Nations” will give “грандіозні цілі, поставлені ООН” in the Ukrainian translation.

A variety of equivalents may also result from a more detailed description of the same object in TL. The English word “attitude”, for instance, is translated as “відносини, позиція, політика” depending on the variant the Ukrainian language prefers in a particular situation. Even if a SL unit has a regular equivalent in TL, this equivalent cannot be used in TT whenever the unit is found in ST. An equivalent depends on the context in which the SL unit is placed in ST. There are two types of context: **linguistic** and *situational*. The **linguistic context** is made up by the other SL units in ST while the **situational context** includes the temporal, spacial and other circumstances under which ST was produced as well as all facts which the receptor is expected to know so that he could adequately interpret the message.

Thus in the following sentences the linguistic context will enable the translator to make a correct choice among the Ukrainian equivalents to the English noun “attitude”:

- 1) *I don't like your attitude to your work.*
- 2) *There is no sign of any change in the attitudes of the two sides.*
- 3) *He stood there in a threatening attitude.*

It is obvious that in the first sentence it should be the Ukrainian “відношення (до роботи)”, in the second sentence – “позиція (обох сторін)”, and in the third sentence – “постава (погрожуюча)”.

The fact that a SL unit has a number of regular equivalents does not necessarily mean that one of them will be used in each particular translation. True, in many cases the translator's skill is well demonstrated in his ability to make a good choice among such equivalents. But not infrequently the context does not allow the translator to employ any of the regular equivalents to the given SL unit. Then the translator has to look for an ad hoc way of translation which will successfully render the meaning of the unit in this particular case. Such an exceptional translation of a SL unit which suits a particular context can be described as an **occasional equivalent** or a **contextual substitute**. It is clear, for instance, that none of the abovementioned regular equivalents to the English “attitude” can be used in the translation of the following sentence: *He has a friendly attitude towards all.*

An occasional equivalent may be found through a change of the part of speech: *Він до всіх відноситься по-товариськи.*

The particular contextual situation may force the translator to give up even a permanent equivalent. Geographical names have such equivalents which are formed by imitation of the foreign name in TL. Phraseological units or idioms may also have permanent or variable equivalents. Such English idioms as “the game is not worth the candle” or “to pull chestnuts out of the fire for smb” are usually translated by the Ukrainian idioms “гра не варта свічок” and “діставати каштани з полум'я для кого-небудь”, respectively. These equivalents reproduce all the aspects of the English idioms semantics and can be used in most contexts.

Other permanent equivalents, though identical in their figurative meaning, are based on different images, that is, they have different literal meaning. For example: “to get up on the wrong side of the bed” – “встати з лівої ноги”, “make hay while the sun shines” – “куй залізо, поки гаряче”. Now an English idiom may have several Ukrainian equivalents among which the translator has to make his choice in each particular case. For instance, the meaning of the English “Do in Rome as the Romans do” may be rendered in some contexts as “З вовками жити - по-вовчи вити”, and in other contexts as “В чужий монастир зі своїм статутом не ходять”. But here, again, the translator may not infrequently prefer an occasional equivalent which can be formed by a word-for-word reproduction of the original unit: “В Римі поводься як римлянин”.

The choice of grammatical units in TT largely depends on the semantics and combinability of its lexical elements. Therefore there are practically no permanent grammatical equivalents. The variable equivalents in the field of grammar may be analogous forms in TL or different forms with a similar meaning. As often as not such equivalents are interchangeable and the translator has a free choice between them. In the following English sentence “He was a guest of honour at a reception given by the Soviet government” both the Ukrainian participle “улаштованим” and the attributive clause “який був улаштований” can be substituted for the English participle “given”. And the use of occasional equivalents is here more common than in the case of the lexical or phraseological units. We have seen that in the first three types of equivalence no equivalents to the grammatical units are deliberately selected in TL.

No small number of SL units have no regular equivalents in TL. Equivalent-lacking words are often found among SL names of specific national phenomena, such as the English words “coroner, condominium, impeachment, baby-sitter” and the like. However, there are quite a number of “ordinary” words for which TL may have no equivalent lexical units: “fluid, bidder, qualifier, conservationist”, etc. Some grammar forms and categories may also be equivalent-lacking (the English gerund, article or absolute participle construction which have no counterparts in Ukrainian).

The absence of regular equivalents does not imply that the meaning of an equivalent-lacking SL unit cannot be rendered in translation or that its translation must be less accurate. We have seen that words with regular equivalents are not infrequently translated with the help of contextual substitutes. Similarly, the translator, coming across an equivalent-lacking word, resorts to occasional equivalents which can be created in one of the following ways:

1. Using loan-words imitating in TL the form of the SL word or word combination, e.g. *tribalism* – *трайболізм*, *impeachment* – *імпічмент*, *backbencher* – *задньолавочник*, *brain-drain* – *витік мізків*. As often as not such occasional formations are adopted by the members of the TL community and get the status of regular equivalents.

2. Using approximate substitutes, that is TL words with similar meaning which is extended to convey additional information (if necessary, with the help of foot-notes), e.g. *drugstore* – *аптека*, *afternoon* – *вечір*. The Ukrainian “*аптека*”

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

3. Using all kinds of lexical (semantic) modifying the meaning of the SL word, e.g. “*He died of exposure*” may be rendered into Ukrainian as “*Він помер від простуди*” or “*Він помер від сонячного удару*”.

4. Using an explanation to convey the meaning of the SL unit, e.g. *landslide* – *перемога на виборах приголомшливою більшістю голосів*, *brinkmanship* – *мистецтво ведення політики на межі війни*, etc.

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

There are also quite a number of equivalent-lacking idioms. Such English phraseological units as “*you cannot eat your cake and have it*”, “*to dine with Duke Humphrey*”, “*to send smb. to Coventry*” and many others have no regular equivalents in Ukrainian. They are translated either by reproducing their form in TL through a word-for-word translation or by explaining the figurative meaning of the idiom, e.g.: *People who live in glass should not throw stones.* – *Люди, які мешкають в скляних будинках, не повинні кидати каміння*; *to see eye-to-eye with smb.* – *дотримуватися однакових поглядів*.

Lecture 4.

List of Issues Discussed:



1. Genre-Type: Specificity of Translation. Generalities
2. Fiction Translation
3. Journalese Translation
4. Business English Translation

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1. Genre-Type: Specificity of Translation. Generalities

Moving along from level of translation, the translator must also consider the genre of the ST to achieve an equivalent result. Bakhtin describes speech genres by stating “all our utterances have definite and relatively stable forms of construction of the whole” and that they have “certain stable utterances”. He also maintains that genres are governed by speech styles, including the consideration of grammatical forms as a stylistic decision. According to Bakhtin, factors determining genre include content of the text, linguistic style, and compositional structure. He states that, based on a knowledge of genre types, one can assume these factors in a text from its opening words. Reiss works from this assumption in her analysis of text-type translation, stating that the translator should begin by looking for stylistic cues and patterns to establish the text type, then subsequently delve into the text variety, a culturally fixed sub-variety of text type which is dictated by the linguistic norms of the language. She also warns against carelessly transferring SL conventions into the TT, which would produce an unnatural and inappropriate translation. Komissarov also considers the genre-stylistic features of an ST as one of the two foundational classifications of translation type, the other being the psycholinguistic features of the text’s speech acts. Bakhtin distinguishes between what he calls primary (simple) genres and secondary (complex) genres, with the latter comprising what we typically think of as genres, such as research, commentaries, and novels. However, he also notes that no successful taxonomy has been created to categorize genres by their content and style, citing a lack of a unified basis in the knowledge of language styles as well as existing taxonomies being random, inexhaustive, and insufficiently differentiated. Burukina makes a similar complaint, claiming that many typologies are too broad or too narrow. The following is a sampling of various typologies offered over the last 50 years: Jumpelt with six types (aesthetic, religious, pragmatic, ethnographic, linguistic, psychological), Reiss with three (informative, expressive, operative), Hervey et al.

with five (empirical, philosophical, religious, persuasive, literary). Some scientists suggests the typology with four types (communicative-political, scientific-technical, military, artistic) or even with nine ones, not including expressive works (social-political, legal, financial-economic, medical, scientific, religious, technical, military, advertising). The point of the above listing is not to disparage any of these typologies but, rather, to show a more general problem the translator faces when considering genre in trying to maintain equivalence.

Further complicating matters is the fact the genres can overlap within a single text, requiring a weighing of priorities for the translation at hand. The complication around determining genre is made more bothersome by the fact that genre is a deciding factor in how to frame a text before setting about translating it. Working within the bounds of her skopos theory, Reiss states that genre plays a key role in determining the author's intention. Shapochkin cites the importance of considering the field of the text at large, such as in political discourse, and being familiar with writing and style norms and traditions of the field in which one is translating to achieve the best possible equivalence. In addition to seconding this idea, Hervey et al. recommend that translators make themselves familiar with technical terms in both the SL and TL for the field in which they work to not mistakenly translate them as everyday words as well as with the logical trends and flow of thought patterns used within a field. Related to the research at hand, some notes on the genres used for the purposes of this study are worthy of note. Reiss states that in the informational text-type, the translator should work on a basis of meaning and sense to maintain the content of the ST, which may include explicating implicit information of the ST in the TT. On a narrower scale, Hervey et al. stress the importance of accuracy and clarity of technical text (such as a linguistic journal), while allowing for a little more flourish in business texts to maintain a natural style. However, as Cozma found out in studying translations of EU legal texts, the translator must be aware of the structural complexity of the material at hand and be careful to not produce a meaningless, gibberish text. Genre clearly holds a predominant role in the process of translation, and the translator would be committing a grave error to ignore it. All the same, the research demonstrates that there is no unified consensus on what constitutes a good text-type typology, especially when considering mixed texts and how to preserve elements of both styles. It may very well be the case that one needs to find a typology which makes sense to them or create their own, based on research and rational consideration, as with Burukina. However, it may also be that trying to establish a set of hard and fast rules dictating what does and does not constitute a genre or sub-genre is a task that has no conclusive solution, a question which deserves its own research process and discussion. Perhaps a more modest solution for this study is to acknowledge that different genres do exist based on established norms and that the translator should look to works of similar style, period, audience, and content in guiding their translation decisions based on genre.

2. Fiction Translation

Translation is the result of the combination of knowledge in psycholinguistics, culture, history, translation competence and source language understanding. The primary task is to show the reality of another language. Translators with super background information create the wonder in the target language, similar to the source language. When you read the book in the original and translation, you understand that they are equivalent, just like two sides of the same coin.

Let's think about a translation. Is it identical to the original text? Or does it distort the original version? Is it a translator's guilt? How can we understand, that a book, which we read, is translated correctly? Is it so important to know, that the translation is adequate? Linguists say that the text should be equivalent and adequate. Does it go without saying, that all literary adaptations are equivalent and adequate? How can an average person learn, if he is reading a good translation?

In fact, all these questions are rather significant for a reader, when he is reading a book. He may suspect that the translation is not good, because some words can stand out of the context or break the text unity, or there are too many references with the explanations.

If you like reading, you prefer to read good literature, with a good plot, with a good and understandable language. Suppose that you are discussing the same book with your kid, and you get to know, that the book is entirely different from that one, you used to read in your childhood. These differences mean that some translator has made a mistake. You could clarify it only referring to the source text and reveal, which version is correct.

What should a person do, if he does not like the translation?

It is easier to make a translator redo his work when you have to do a technical translation. Whom do you claim for a fiction translation discrepancies? In fact, have you ever noted if the translated book sounds good or bad? In the majority of cases, we write it off as the author's style.

We can say that each translator understands the book in his way. It is true. On the other side, a translator's primary task is to show the author's reality with the possible means of the target language. Translation shows the author's style, his reflections on life. Therefore, the translator should pick such idiomatic expressions, which demonstrate the author's intentions with maximum precision to produce the effect upon the reader. Comparing several translations, we can come to conclusion, that in general, they are very similar, though the words are different. Do these words reflect the writer's intentions? We know that words have connotative meanings; sometimes the choice of the word is determined with this meaning in the native language of the translator. However, it can produce a reverse effect instead. When a translator chooses a specific lexical unit depending on his preferences, it will lead to the appearance of some discrepancies in the target text.

Sometimes the translator may make mistakes when there is some lack of background information or misunderstanding of the source text.

Another point a translator should take into account is the difference between the structure and stylistics of the languages. Source language should be translated with the usual means of the target language. That is why it is so important to follow the rules of the target languages to create the proper target text. When a translator keeps the source language stylistics the same in the target language, it will create some difficulty for a foreign reader to understand. First, the author's style will seem clumsy in the target language.

When a translator does his work, he is encountered with various difficulties in how to preserve the idiomaticity of the source text in the target text. Only a little part of the source text can be translated into the target text without changes. It is connected with the different structure of the languages, different grammar, different stylistics and norms of the languages. Translators use many techniques to transfer the image into the target text. Substitution of the lexical units is connected with the differences of the meanings in the languages. Grammar structure, word order can be replaced with the verbal or noun forms. Stylistically the translator should keep the image the same in the target language, understanding its meaning in the source language. He may produce that effect with the means of the generalization, specification, omission of the image if it is required with the text. Generally speaking, these peculiarities form the entire piece of work. Therefore, a translator should pay attention to the context to understand the details and how the context influences upon details. These interconnections show the true meaning of the author's intentions.

Another difficulty is the translation of cross-cultural concepts. Some words and realia can be unknown for the target language. How does a translator solve this problem? If a translator is a co-author, he is to 'adapt' the source text reality for the target text reader. Each country has its history, its specific events, which characterize it in one particular epoch. These concepts should be understandable for a target language reader. Sometimes translators make some remarks or comments to explain realia in the target language. However, it complicates the perception of the text, as the reader has to look for it whether in the bottom of the page or the comments at the end of the book. An explanation is not always an adequate translation. It explains but does not show the true image the author has wanted to show. The better the translator knows the source, the better he is going to do the translation. Sometimes the translator uses parallel, descriptive translation to give a clear picture in the target language.

One more problem can arise, when a translator may not have enough background information about the book he is translating. He may be unaware of the author's conditions of life, specific period described in the book, correlation between these two concepts. Unfortunately, it may lead to some mistakes in all the aspects – lexical, semantic, grammar, stylistically. Adequate translation requires competent

attitude and knowledge in many issues. Firstly, a translator should know a writer's biography and the reasons for book creation. Secondly, a translator should be a good 'psychologist' to understand the author and his expressive means. Thirdly, a translator should be a good linguist in the source text. If you are translating to the target language, which is your native, you have great expressive means. Up to now, it is not clear – if it is better to translate into your language or a foreign language. You may create a better image in your native language, even if you break all the norms of the language and do a loose translation. Though the adequacy of the language suffers, you can disclose a find, which will decorate your translation. The question is – is it justified? Will it produce the desired effect upon the reader? If you are translating into a foreign language, you can break the norms of the target language due to the different language structure in the desire to show the source text and its peculiarity. You can keep stylistics the same, and some words can be used in the wrong meanings, due to the difference of the idiomaticity in the languages. When you are translating into another reality, you should know this reality to reflect the source text entirely. If image replacement is justified by the norms of the target language, it will positively influence the translation.

Another problem lies in the issue of translator's responsibility. If there is a mistake or distortion in the source text, should a translator correct it? If a translator is responsible for an adequate version, it means he should make the book understandable. In fact, if a translator 'brushes' and 'smoothes' the text to produce an excellent impression upon the reader, it does not mean, the translation is brilliant. The translation should 'reflect' the source text, no matter if it is correct or wrong. If there are some discrepancies, the translator should show them. A translator should not 'improve' the text, but to show it, as 'it is' with the understandable and comprehensible means. All 'improvements' and 'modifications' lower the quality of the translation, and as a result, its adequacy. The translation ceases to be translation and is getting to be an independent piece of work 'on the subject of.' This is why sometimes the translators believe they can add something new in the novel to produce a startling effect, adding or omitting idiomaticity. While evaluating the translation, such change of the image can be qualified as a mistake. When the author is close by, you can always refer to him and specify if such actions are appropriate. In other cases when you translate the book, you should understand the mistakes the translators have made previously and escape them in your translation. Then your interpretation can be adequate.

Many disputes arise out of the translation adequacy. You can encounter some translations, which can be too loose. Some translator prefers to follow the rules of the source language to reflect the author's style. However, the primary task is to find the balance between these two extremes. A translator is more than just an intermediary between the source text and the target one. Skillful grammar usage and making the picturesqueness of the image, the translator is becoming a partner of the writer. Translator faces a lot of problems, which he has to solve on his own. All the issues should help him to create a work of high quality. A translator should

know a lot of background information, which will help him to translate the book correctly. No doubt, that each translation is unique, nevertheless, each mistake can be written off to the comprehension of the book by the translator. If a target text contains some mistakes, it may be noted by a native speaker of the source language. For all the translators the issue of adequacy is fundamental. Adding something new or omitting some necessary information can create mistakes. As a result, mistakes will decrease the quality of the translation.

When a translator is competent enough to understand the source and the target languages differences in the structure, in the expressive means, he will be able to create an adequate translation. If each translator uses some particular sources of the target language, even if it does not coincide with the structure of the source text, but expresses ideas with descriptive translations or with the generalization, it can solve or even avoid some translation problems. When a translator takes into account the whole context of the text, he translates and evaluates his translation from the point of the source text; his chances for an adequate adaptation will increase. Besides, a translator should be a good psychologist to understand the author's intentions and show them clearly in the target language.

Fiction translation has always been a delicate matter because a competent translator has to combine too much knowledge in different spheres: he should understand regional peculiarities and have the resources to reflect it in the target language; he should be a good psychologist of human nature to translate the meaning of the phrase correctly. When a translator has enough background information, he has more options which will help him to escape difficulties in translation of particular features in the source language.

3. Journalese Translation

In newspaper and publicistic functional style there are several different article genres. Some of the best-known include news articles, interviews, features, reviews, columns and editorials.

A news article is the most important article type among the article genres. Its purpose is to convey information by answering the questions of what, where, when, how, why and who as neutrally and objectively as possible. The purpose of news is to tell people what has happened. The form of a news article is highly standardised and regularly referred to as a downward-facing triangle structure. The most important information is located at the beginning of the news article and, from there onwards, less and less important background information is provided. The style has become so standard, that the last chapter or chapters of a news article can be removed during the layout without it hampering the ease of understanding the article. The most important message in a news article is called a news lead. It is a brief, concise description of the article's content.

In its simplest form, an interview can be in a question-answer format, where both the reporter's questions and the interviewee's answers are quoted directly.

A feature article is a longer article type than a news article. A feature should be fact-based, objective and accurate, but the genre also allows for more creative expression than a news article. While containing elements of news, feature writing provides scope, depth, and interpretation of trends, events, topics or people. It aims to humanise, add colour, educate, entertain and illuminate. Types of features can be, for example, news features on a topical phenomenon including the use of several independent sources, profiles and reportages.

Columns, editorials and reviews are even more subjective article types than features. They can and usually do include openly personal opinions from the writer. Nevertheless, a good review not only presents the critic's opinions, but the critic's expertise is put into practice, for example to analyse a piece of art or culture and place it in a larger context or tradition. Likewise, a good column is not just a rant composed of the writer's thoughts but a well justified argument on a topical issue.

The main goal of the genres mentioned above is to inform the reader on the socially important affairs. Newspaper materials deal with a lot of facts and events, but their subject matter is restricted by some criteria: social importance of the information, public interest in it, ethnic and aesthetic norms adopted in some society as to the set of problems that can be discussed in press. The style of writing for newspaper is a system of interrelated lexical, phraseological and grammatical methods commonly used for the purpose of informing and influencing readers in a manner that is sharp, succinct and easy to read (while translating newspaper material these features should be taken into account). Articles are characterized by the *brevity of expression* and *careful paragraphing*. They usually consist of coherent sentences which cannot be omitted without damaging the logical structure and sense of the whole paragraph. Thus the translator should avoid excessive words in translation and be careful with long syntactic structures, every idea should be clearly organized. The text is divided into very paragraphs, even every sentence may start from a new line. There is usually a subtitle under the main headline the purpose of which is to attract the reader's attention.

The introductory paragraph (the lead, the leading/intro passage) is very important part of English articles and it should meet a number of requirements. It declares the crucial events and phenomena the article will be talking about. It consists of main facts: *WHO, WHEN, WHERE, WHY, WHAT, HOW?*

News Article Structure



The most important information needs to go at the top, because your audience could stop reading at any point.

• *Translation of Headlines*

The main function of English and Ukrainian headlines is to inform the reader briefly of what the news that follows is about. They are usually written in a sensational way in order to arouse the reader's curiosity. This sublanguage is characterized by a number of peculiarities which do not fully coincide in English and Ukrainian.

English headlines are often structurally verbal whereas in Ukrainian nominative sentences prevail. This discrepancy often leads to grammatical transformation of replacement in translation.

Royal Family Quits – Вихід королівської родини

Fighting Inflation – Боротьба з інфляцією

Verbal headlines are less frequent in Ukrainian and incorporate the Present, the Past and the Future tenses: Мери міняються, а стиль залишається.

While in English the idea of the future is usually expressed through infinitives: Melrose to raise 5.8 m via London flotation and that of the past through present simple: Shell confirms China stakes.

Hence one of the main tasks in translation of headlines is to identify the implied grammatical meaning of its structural elements and make it explicit by TL methods:

- The Infinitive is usually rendered with the help of the Future tense or the verb *збиратися*: President to Visit Ukraine – Президент збирається відвідати/відвідає Україну.
- Ukrainian verbs in the Past tense are regular equivalents to the English verbs in the Present Tense forms: President vetoes bill – Президент наклав вето на законопроект.

English headline vocabulary is characterized by broad and somewhat blurred semantics. These are predominately short, space-saving words like *bid*, *rap* which need to be contextually specified in Ukrainian translation.

Thus the headline Not a rap depending on the subject-matter of the article may be translated as Ні копійки/ Ані шеляга/ Жодної критики.

English headlines often contain elements which are considered to be redundant from the point of Ukrainian journalism. They are usually omitted in translation leading to compression of the TL headline: Mayor's proposal rejected and repudiated. – Пропозицію мера відкинуто.

The grammatical structure of sentences has some peculiarities. *The adverbial modifier of time* is placed not at the beginning or at the end of the statement, it often comes between the subject and the predicate. The adverbial modifier itself loses its importance as newspaper articles usually deal with events from the previous day. *The modifier of place* has more importance, it may consist of several words and be placed *at the very end or it may be printed in capital letters before the lead*. As a rule these words introduce the theme of the sentence, that is why *in translation they are used in the initial position*.

One in ten Scottish families has an alcoholic member, a regional conference on alcoholism was told at Dundee University yesterday. – Вчора в університеті Данді відкрилась конференція з проблем алкоголізму. Виступах було зазначено, що у кожній десятій шотландській родині є людина, яка страждає від алкоголізму.

Britons were among the participants in a mining-safety conference opened in Luxembourg yesterday. – Вчора в Люксембурзі відкрилась конференція з питань безпеки праці на підприємствах гірськорудної промисловості. Серед інших учасників на конференції присутня делегація Великобританії.

Other grammatical peculiarities of English newspaper texts include *special forms of introducing direct speech, converting it into reported speech; the use of impersonal sentences; attributive word groups; compound sentences*. More similarities are to be found in brief English and Ukrainian news items which are characterized by *the absence of any individuality of presenting the material; stereotyped forms of expression; lack of emotional colouring*.

As for the Ukrainian newspaper grammar, its syntax is rather bookish; compound sentences are also often used as well as participial constructions. There are many complex prepositions (у відношенні, з метою, у відповідності); conjunctions (у зв'язку з тим, що; з тим, щоб); passive constructions; indefinite-personal sentences.

However, various syntactic transformations in the translation of brief news items are caused by discrepancies in the conventional way of presenting information in English and Ukrainian. Reference to the source of information is usually indicated at the beginning of a sentence in Ukrainian (Як повідомляє речник ...), whereas in English it could finalize the sentence (... it was announced by the spokesman.) In these cases permutation – syntactic reshuffle of the elements – is a regular technique employed by translators.

When the source is indicated we render it in the following way:

Як повідомив X – X reported/said;

За повідомленням/словами X – according to X;

З X повідомляють – It is reported from X.

Alien to Ukrainian is a typical English way of using personal pronouns to introduce the doer of the action in subordinate clauses initiating the sentence making translators resort to permutation and/or omission and integration:

When he made a speech, Blair ... – У своїй промові Блер намагався ...

English and Ukrainian newspaper texts share basic vocabulary features, namely an abundance of *special political and economic terms; clichés; abbreviations; neologisms; journalists' catchphrases and keywords.*

Journalese is a broadly accepted and socially understood form that forces to change considerably the structural elements of the original message, in order to meet the stylistic requirements employed by *journalese* in the TL. English language mass media is characterized by the frequent use of colloquialisms, slang, stylistic devices containing explicit and implicit vulgar elements which are either reproduced in a less expressive way or even omitted in translation.

Another essential feature is wide use of evaluative epithets and metaphors. There cases when the translator cannot find an appropriate metaphor in the TL, then he/she conveys the meaning of the sentence with the help of other language means: Одеський Припортовий не дістався нікому. – Odessa Port-Side Plant not Sold.

Allusion is the next stylistic device often used in newspaper articles, especially in headlines. It is used to link concepts that the reader already has knowledge of, with concepts discussed in the article. A current event may bring to mind some previous happenings, historic facts, examples from literature, quotations. Allusion is used to economize the space, because it draws upon the ready stock of ideas or emotions already associated with the topic in a relatively short space. Thus, an allusion is understandable only to those with background knowledge of the covert reference in question. The translator must be careful not to overlook the allusion and find out what linguistic form the alluded text has in the TL.

Denmark's Wind of Change (This is an allusion to the song "Wind of Change" by Scorpions;

To Sue or Not to Sue (based on Hamlet's *to be or not to be*)

Euphemisms, being the practice of referring to something offensive in terms that make it sound more pleasant or being the practice of covering up the truth or reality of a situation, are also employed for newspaper texts.

4. Business English Translation

Business English translation owns very specific manners and styles. And in this context scientific researches indicate that Nida's theory of functional equivalence can be best applied in business English translation and functional equivalence can be achieved.

Nida's Functional Equivalence Nida's most notable contribution to translation theory is Functional Equivalence, which is also well known as Dynamic Equivalence. Nida's Functional Equivalence theory is often held in opposition to the views of philologists who maintain that an understanding of the source text (ST) can be achieved by assessing the inter-animation of words on the page, and that meaning is self-contained within the text (i.e. much more focused on achieving semantic equivalence). This theory, along with other theories of correspondence in translating, are elaborated in his essay where Nida states that "no two languages are identical, either in the meanings given to corresponding symbols or in the ways in which symbols are arranged in phrases and sentences, it stands to reason that there can be no absolute correspondence between languages. Hence, there can be no fully exact translations." While the impact of translation may be close to the original, there can be no identity in detail. Nida then sets forth the differences in translation, as he would account for it, within three basic factors:

1) The nature of the message: in some messages the content is of primary consideration, and in others the form must be given a higher priority.

2) The purpose of the author and of the translator: to give information on both form and content; to aim at full intelligibility of the reader so he/she may understand the full implications of the message; for imperative purposes that aim at not just understanding the translation but also at ensuring no misunderstanding of the translation.

3) The type of audience: prospective audiences differ both in decoding ability and in potential interest. Nida brings in the reminder that while there are no such things as "identical equivalents" in translating, what one must seek to do is to find the "closest natural equivalent".

Here he identifies two basic orientations in translating based on two different types of equivalence: *Formal Equivalence (F-E)* and *Dynamic Equivalence (D-E)*.

• *F-E* focuses attention on the message itself, in both form and content. Such translations then would be concerned with such correspondences as poetry to poetry, sentence to sentence, and concept to concept. Such a formal orientation that

typifies this type of structural equivalence is called a “gloss translation” in which the translator aims at reproducing as literally and meaningfully as possible the form and content of the original. The principles governing an F-E translation would then be: reproduction of grammatical units; consistency in word usage; and meanings in terms of the source context.

• *D-E* on the other hand aims at complete “naturalness” of expression. A *D-E* translation is directed primarily towards equivalence of response rather than equivalence of form. The relationship between the target language receptor and message should be substantially the same as that which existed between the original (source language) receptors and the message. The principles governing a *D-E* translation then would be: conformance of a translation to the receptor language and culture as a whole; and the translation must be in accordance with the context of the message which involves the stylistic selection and arrangement of message constituents.

Dynamic equivalence includes four aspects:

1) Lexical equivalence: The meaning of a word lies in its usage in language. In translation practice, what confuses us is how to find the corresponding meaning in the target language.

2) Syntactic equivalence: It deals with sentence structure and grammar, such as number, gender, tense, which is more complicated than lexical equivalence.

3) Textual equivalence: It aims to achieve passage equivalence, in which language is not the unique element to be considered, how the language represents meaning and performs its function in a specific context matter most.

4) Stylistic equivalence: Different stylistic works have different language features. Achieving stylistic equivalence needs good mastery of both source language and target language. Different language styles represent different culture elements.

Among these four aspects, Nida believes that the meaning is the most important, followed by the form.

From one Language to another, the expression dynamic equivalence was replaced by functional equivalence. But essentially there are not too many differences between the two concepts.

Strategies for Achieving Functional Equivalence in Meaning The most important principle of business English translation from the perspective of functional equivalence is that two kinds of languages should be equivalent in the meaning. The process of translation from original language to target language by three stages as Nida said: firstly, builds a code; secondly, operates the code; and thirdly, how to relate the two language codes.

Nida’s functional equivalence theory requests that the target reader has the same effect on the translation with the original reader on the original version. As

Newmark said, “Translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original.”

In business English translation from the perspective of functional equivalence, translators pay attention to aim at the equivalent language rather than the same language. In this sense, translators are supposed to remember that the most important thing for business English translation is the meaning of the original version.

In order to achieve functional equivalence in meaning, we should reach functional equivalence in two aspects: lexical level and syntactical level.

Strategies at Lexical Level

1) Selecting the word’s meaning based on part of speech (As is known to us, many English words have different parts of speech. Different parts of speeches often have different meanings. When we translate business English, it is better to identify the part of speech of the word in the sentence, and then select the appropriate meaning based on part of speech of this word. There are some examples as followed:

(1) If a particular cargo is partially damaged, the damage is called particular *average*.

(2) It’s obvious that the products are below *average* quality.

As for “average”, in Sentence (1) it is a noun in which “particular average” means “a partial loss in marine insurance”. However, in Sentence (2) it is an adjective, which means “the usual level or amount for most people or things”.

(3) We had like to inform you that our counter sample will be sent to you by DHL by the end of this week. After you have *confirmed* it ASAP, we can start mass production.

(4) Payment will be made by a 100% *confirmed*, irrevocable Letter of Credit, available by sight draft.

As for “confirmed”, in Sentence (3) it is a verb, which means “to make a position, an agreement”; in Sentence (4) it is an adjective, which means “underbond”.

2) Taking account of context and lexical collocation (Taking account of context and lexical collocation is also an important strategy to reach equivalence in the meaning at lexical level. When we translate business English materials, context and lexical collocation influence the word’s meaning a lot. A word in English often contains more than one meaning, but there is only one meaning in the specific context. And this meaning of existence depends on its context or lexical collocation. Therefore, whatever we translate business English to Ukrainian or translate Ukrainian to English, it is necessary to determine the target language phrase match according to the content or style adjacent. There are some examples below:

(1) Routine duties of the joint venture company are to be *discharged* by the general manager appointed by the Board of directors.

(2) Party B agrees that the expiration of this license shall not *discharge* party B from its obligation.

As for “discharge”, it means “carrying out one’s duty in Sentence (1), and “releasing one party from the terms of a contract” in Sentence (2).

(3) We are glad to say that just now the *market* is in a very strong position.

(4) Cotton and silk blouses made in China enjoy a good *market* in North Africa.

As for “market”, it means “market quotation” in Sentence (3). When it appears in the phrase “a good market” in Sentence (4), we will translate “good selling”.

3) Negative There are huge differences in the expression style between Ukrainian and English. Therefore, it is not the same when negative meaning is expressed in Ukrainian and English. Sometimes it is necessary for translators to translate some affirmative sentences into negative ones or on the contrary.

Strategies at Syntactic Level When translating sentences in business English, based on the syntactic features of business English, we should firstly pay attention to translate long sentences, passive voice sentences and established sentence patterns.

1) Division for long sentence Because of the features of business English, long sentence takes a large proportion in business English. Here the author stresses that division is to divide the long sentence into several independent short sentences which are connected by logic relations and context, not by grammar marks according to Ukrainian practice. What is the most important is that translators must understand the original language clearly. And then it is possible for them to translate a long English sentence into short Ukrainian sentences. Practice with the translation of the examples given below:

- *During the 1950s China exported agricultural products to the USSR and East European countries in return for manufactured goods and the capital equipment required for the country’s industrialization program which places emphasis on the development of heavy industry.*

- *In the event that one or both parties fail to fulfill or perform any of the duties provided hereunder on account of Force Majeure, the party (or both parties) shall inform the other party (or each other) of the matter immediately and provided the case is duly verified by the competent authorities, they may delay in performance of or make non-performance of the relevant contract obligations herein.*

- *That was a principle that Apple tragically failed to understand when it backed off from licensing its graphic computer interface, assuring that its market share would be savaged by Microsoft’s more open Windows operating system.*

In these three cases, the translator is advised to divide the long and complex sentences into short Ukrainian sentences to help the reader to better understand the meaning.

2) Passive voice

3) Use settled sentence for established sentence patterns In business English, there are many sentence models, which can improve the efficiency of business communication and make one party feel the other party's politeness. Practice with the translation of the examples given below:

- *Please accept our thanks for the trouble you have taken.*
- *We will spare no efforts in endeavoring to be of service to you.*
- *It will be greatly appreciated if you will kindly send us your samples.*
- *We tender you our sincere thanks for your generous treatment of us in this affair.*
- *We should be grateful for your trial order.*

Strategies for Achieving Functional Equivalence in Style Nida thought that functional equivalence in the meaning and functional equivalence in style are the two main factors for business English translation. A successful translator needs to reach equivalence both in meaning and in style.

Translated Text Should Be Formal Qing Xiubai proposes five varieties of style. They are: the frozen style, the formal style, the consultative style, the casual style and the intimate style. We know business English belongs to formal style, so in order to achieve equivalence in style, the target language should be formal. Study the following example:

<p>1. <i>Subject of the Contract</i> 1.1. The Seller has sold and the Buyer has bought the machinery, equipment, materials, and services ("Equipment") as listed in Appendix 1 being an integral part of this Contract.</p> <p>2. <i>Prices and Total Value of the Contract</i> 2.1. The Total Contract Value is as follows: Equipment and engineering FOB U.K. port + documentation £ _____ Supervision, start-up and training £ _____ Spare and wear parts £ _____ Freight £ _____ Total price CIF Odessa £ _____ Discount £ _____ Total Contract Value £ _____</p> <p>2.2. The prices are understood to be CIF Odessa including cost of packing, marking, loading on board a ship, stowing and fastening the equipment in the hold, and the cost of the</p>	<p>1. <i>Предмет Контракту</i> 1.1. Продавець продав, а Покупець купив машини, обладнання, матеріали і послуги ("Обладнання"), перераховані у Додатку 1, який є невід'ємною частиною цього Контракту.</p> <p>2. <i>Ціни і загальна сума Контракту</i> 2.1. Загальна сума Контракту складає: Обладнання і техніка на умовах FOB (порт Великобританії) + документація £ _____ Супровід, запуск і підготовка персонал £ _____ Запасні і зношені деталі £ _____ Фрахт судна £ _____ Загальна сума на умовах CIF Одеса £ _____ Знижка £ _____ Загальна сума Контракту £ _____</p> <p>2.2. Ціни розраховуються на умовах CIF Одеса, включаючи вартість упаковки, маркування, завантаження на борт судна, розміщення і кріплення в трюмі, а також</p>
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<p>materials used for this purpose.</p> <p>2.3. The prices are firm for the duration of the Contract and shall not be subject to any revision except on account of any mutually agreed changes or modifications to equipment specification and/or quantities listed in Appendix 1 to this Contract.</p> <p><i>3. Time of Delivery</i></p> <p>3.1. The Equipment specified in Appendix 1 of the present Contract is to be delivered within two (2) months from the date of opening the Letter of Credit specified in Clause 4.1 of this Contract.</p> <p>3.2. The delivery date is understood to be the date of the clean Bill of Lading issued in the name of the Buyer, destination Odessa, Ukraine.</p>	<p>вартість матеріалів, які використовуються для цієї мети.</p> <p>2.3. Ціни залишаються незмінними протягом всього строку дії Контракту і можуть бути переглянуті лише у випадку взаємно погоджених змін у специфікації обладнання або його модифікації, а також змін кількості його складових частин, вказаних у Додатку 1 до цього Контракту.</p> <p><i>3. Строк поставки</i></p> <p>3.1. Обладнання, перераховане у Додатку 1 до даного Контракту, повинно бути поставлене протягом двох (2) місяців з моменту відкриття акредитиву, вказаного у п.4.1 даного Контракту.</p> <p>3.2. Датою поставки Обладнання вважається дата видачі чистого коносаменту із вказівкою імені Покупця і кінцевого порту призначення – Одеса, Україна.</p>
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In international trade, in order to avoid confusion and unnecessary ideological controversy between two parties, the legal documents should be very formal.

Translated Text Should Be Courteous Courtesy is one of the important stylistic features of practical business English. In fact, courtesy plays an important role in the whole business process. It is vital to help to give a good impression on each other, and to deepen a friendship, and to reinforce a business relationship or establish new business. In order to convey two party's sincere, translator should keep this sincere in the translation. Practice with the translation of the examples given below:

- *We should be grateful if you would revise the invoice and let us have a correct copy.*

- *We wish we could accept your counter-offer but unfortunately the price quoted by us is quite realistic, we cannot do so.*

- *Would you please send us your catalogue together with detailed offer?*

- *We hope to enlarge our trade with your country and intend to grant you a 4% discount.*

- *I am really sorry that our products can hardly satisfy your requirement.*

In international trade, in order to maintain relationship between two parties, keeping courtesy is an important strategy.

Strategies for Achieving Functional Equivalence in Culture The stuff above discusses how to achieve functional equivalence in meaning and in style. But these

are basic requirements in business English translation. Functional equivalence in culture is at a deeper level.

As a translator, we are supposed to pay special attention to cultural factors in the original language text and strives to preserve them in the target language text from the original cultural messages as much as possible. It is very difficult to achieve functional equivalence in culture totally. In order to try the best to achieve functional equivalence in culture, translators must have a good knowledge of history and background of the original language and the target language. Practice with the translation of the examples given below:

- *Keep Dry*. (Note: Packaging is an important section of business and trade activities. Packing terms can give appropriate guidance for people in the operating process to load and unload, to transport, to store and to sell. Therefore, translation of packaging terms is essential. In English-speaking countries, people are accustomed to use imperative sentences.)

- *Apple think different!* (Note: In 1997, Steve Jobs returned to Apple as CEO and introduced the famous advertisement “Apple Think Different” to pass Apple’s values. Who thinks different are those with independent thinking; those who have the courage to abandon maverick vision; those who are willing to learn new things with an empty mentality; those who are willing to pursue personal goals and make unremitting efforts of the people; those people who want to change the world. Actually, “Thinking different” has become pursuit of American youth nowadays. As for them, thinking different from the others is really wonderful.)

Lecture 5.

List of Issues Discussed:



1. Culture and Translation.
2. Definitions and Classifications of Culture-Specific Items (CSIs).
3. CSI Translation Procedures and Strategies.

Literature

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2. Baker M., Saldanha G. Routledge Encyclopedia of Translation Studies. London : Routledge, 2019. 900 p.
3. Castillo A., Catalina M. Translation Strategies for English Language Learners. Editorial Digital del Tecnológico de Monterrey, 2019. 156 p.
4. Hermans T. Translation in systems: descriptive and systemic approaches explained. Routledge, 2019. 212 p.

5. Scott C. *The Work of Literary Translation*. Cambridge University Press, 2018. 298 p.

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1. Culture and Translation

One language cannot express the meanings of another; instead, there is a distinction between the meanings built in and the meanings that must be captured and expressed. In this sense, different languages predispose their speakers to think differently, i.e., direct their attention to different aspects of the environment.

Translation is therefore not simply a matter of seeking other words with similar meaning but of finding appropriate ways of saying things in another language. Different languages, then, may use different linguistic forms. But these forms are only one of the aspects of the difference between the two language systems.

The process of transmitting cultural elements through literary translation is a complicated and vital task. Culture is a complex collection of experiences which condition daily life; it includes history, social structure, religion, traditional customs and everyday usage. This is difficult to comprehend completely. Especially in relation to a target language, one important question is whether the translation will have any readership at all, as the specific reality being portrayed is not quite familiar to the reader.

We shall discuss some of the problems a translator encounters while translating a text from one language to another in cultural context: the manner of addressing, greeting, expressing gratitude; religious elements; geographical and environmental elements (for instance, snow is a part of the Eskimos' life. There are different words to identify different kinds of snow in their language. In India, people have no idea of snow, and there are no words to describe different kinds of snow); food habits (for instance, in some cultures certain foods are prepared only during certain festivals, and such foods remind the audience of the season or some religious story.) even dress code or ornaments used and the symbols behind each of them (for instance, in some cultures ornaments are meant for only a woman whose husband is alive. A widow has certain restrictions).

Cultural transfer requires a multi-pronged approach. It is concerned with the author's relationship to his subject matter and with the author's relationship to his reader. These should be reflected in a good translation. The translator must transmit this special cultural quality from one language to another.

Most translations are intended to serve, however imperfectly, as a substitute for the original, making it available to people who cannot read the language in which it was written. This imposes a heavy responsibility on the translator.

Awareness of history is an essential requirement for the translator of a work coming from an alien culture. Thorough knowledge of a foreign language, its vocabulary, and grammar is not sufficient to make one competent as a translator.

One should be familiar with one's own culture and be aware of the source-language culture before attempting to build any bridge between them.

If the reality being represented is not familiar to the audience, the translation stumbles and becomes difficult to read. The translator would have to consider whether similar or parallel language resources exist in the literary subculture of the target language. In translations of a culture rich in literature, the question of relevance to the projected audience is more significant to the translator than to the original author. A translator has to look for equivalents in terms of relevance in the target language and exercise discretion by substituting rather than translating certain elements in a work. Even with all the apparent cultural hurdles, a translator can create equivalence by the judicious use of resources.

Translation is an intellectual activity that will continue to thrive, deriving inspiration from fiction in the source language and passing on such inspiration, or at least appreciation, to target-language readers.

2. Definitions and Classifications of Culture-Specific Items (CSIs)

Discussions about translations of cultural units are comprised of different suggestions and approaches. Different names, or terms, are employed by scholars to denominate this one concept; slightly different definitions are provided. Many scholars and linguists have tried to define words or phrases that belong to the culture, however, even the name of the concept is not clearly defined. Some scholars adopt the term “culture-specific item” (Aixela, Davies), others choose cultural words (Newmark) or culture-bound phenomena/concepts (Baker, Newmark, Robinson). Other widely recognized terms are realia (Leonavičienė, Maksvytytė, Mikutytė, Robinson) and non-equivalent lexis (Gudavičius).

Shifting back to the meanings of these intertwined terms, it is relevant to outline their differences or similarities, which differ according to scholars.

For example, Mona Baker defines culture specific concepts as “source-language words [that] express concepts totally unknown in the target culture”. Such concepts may relate to religion, social customs or a type of food.

Gudavičius states that non-equivalent lexis is “the notions of specific cultural realia that do not have equivalents in other languages, since other cultures do not have those things or concepts in their life”. He makes further comments on these non-equivalent lexis items, saying that they are of great importance in the cognition of the material and spiritual culture, therefore such lexis can be categorized into two groups: material and spiritual.

Jurgita Mikutytė presents the definition of realia as follows “unique items or experiences, material and spiritual elements of a culture, inherent to a specific ethnic group, a country or a region, which usually have no equivalents in other cultures or languages”. She distinguishes several types of CSI: geographic realia, ethnographic realia, social and political realia, situational realia, etc. According to her approach a clear dissimilarity of culture-specific items among other non-

equivalence items can be observed in this categorization: 1) CSIs are related to a specific culture and 2) other cultures do not possess the same concepts or items.

Even though a number of scholars have discussed and worked on translation of culture-specific items, some have eschewed from defining the concept of cultural realia, for instance Peter Newmark. He mentions cultural words but he rather avoids explaining the essence. Still his taxonomy of CSIs is accessible and may be used as a practical tool in translation. He singles out five categories under the name cultural categories: 1) ecology; 2) material culture; 3) social culture; 4) organizations, customs, ideas; 5) gestures and habits.

This and the aforementioned classifications slightly differ, even though the items allocated into those categories are based on similar criteria. However, to provide a useful theoretical and practical framework intended to help translate culture-specific items, it is necessary not only to classify those items, but also to establish a clear definition, which is usually left aside. Likewise, Yves Gambier simply asserts that cultural items signify different aspects of life and provides no further explanations. Aixela states that CSIs depend on the context and cannot exist off the context of the source text and the target text. Due to this, Aixela offers a significantly divergent classification of CSI in comparison to the previously mentioned categorizations by Gudavičius, Mikutytė, and Newmark. According to Aixela, all culture-specific items can be assigned whether to proper nouns or common expressions, whereas the latter group includes world of objects, institutions, habits and opinions.

3. CSI Translation Procedures and Strategies

Rendering of foreign linguistic and cultural differences into receiving (target) culture raises requirements for the translator to employ different acts and strategies. It is commonly agreed that in the process of translation cultural items possess as many problems as linguistic units, if not more. Thus, different proposals of treating culture-specific items are suggested by linguists, translation theorists and scholars, hence the overwhelming interest in translation procedures of CSIs result in disagreements and divisions of translation strategies.

Scientists suggest various procedures to deal with CSIs (realias, non-equivalences) at the word level, for example, translation by a more general word, translation by a more neutral/less expressive word, translation by paraphrasing, using a related word, cultural substitution, transliteration, transcription, calque, etc.

Translation Procedures and Strategies:

- **Transliteration** and **transcription** are both processes by which text is converted from one script to another. Strictly speaking, they are two distinct processes and a given conversion system will be of either one or the other type, not both. However, in practice, the two processes are often like two ends of a

continuum, and a given system may be closer to one or to the other, but with elements of both.

There is a technical distinction between them. Technically, transliteration is concerned primarily with accurately representing the *graphemes* of another script, whilst transcription is concerned primarily with representing its *phonemes*.

Let's study the example given by Vlahov and Florin. It concerns the native North-American axe (that in itself is already a transcription by the British colonists of a word in a pre-existing language without a written form): the *tomahawk*. The Russian transcription would be *томахок*, i.e. “*tomahok*”, which is a way to make pronounceable to a Russian speaker this word in a way similar to the American pronunciation. The word entered Russian culture instead as *томагавк* i.e. letter by letter transliterated, in a way that in Latin characters would be “*tomagavk*”, since, usually, the sound of aspirate *h* is rendered in Russian with a hard *g* sound, and *w*, non existing any better, is rendered with a simple *v*.

In addition, transliteration is concerned with scripts, whilst transcription is concerned with writing systems (the way a script is applied to a particular language). Transcription can also be used to examine dialectal variation within a single language.

The differences in the two processes make them suitable for different purposes. Transliteration is useful when studying some aspect of a language or script which does not require an intimate understanding or representation of the language's phonetic systems, or where the pronunciation differences between languages or dialects are not important. Transcription is useful for study which has a greater focus on phonetic systems, for example when determining how closely related two languages are, for language learners wishing to improve their pronunciation, or for examining dialectal variation within a language.

• Calque

In linguistics, a **calque** is actually a word or phrase borrowed from another language by literal, word-for-word translation. The term “calque” is borrowed from French and it derives from the verb *calquer* which means *to copy*, *to trace*. More specifically, we use the verb *to calque* when speaking about borrowing a word or phrase from another language while translating its components so as to create a new lexeme in the target language.

It is difficult sometimes to prove that a particular word is a calque. This often requires a lot of documentation compared to an untranslated term because, in some cases, a similar phrase might have arisen in both languages independently. This is less likely to happen when the grammar of the proposed calque is quite different from that of the borrowing language or when the calque contains less obvious imagery. Calquing is distinct from phono-semantic matching. While calquing includes semantic translation, it does not consist of phonetic matching

(i.e. retaining the approximate sound of the borrowed word through matching it with a similar-sounding pre-existing word or morpheme in the target language).

Examples of calques that have been absorbed into English include *standpoint* and *beer garden* from German *Standpunkt* and *Biergarten*; *breakfast* from French *déjeuner* (which now means lunch in Europe, but maintains the same meaning of breakfast in Québec).

The meaning of other calques can be rather obscure for most people, especially when they relate to specific vocations or subjects such as science and law. *Solución de compromiso* is a Spanish legal term taken from the English *compromise solution* and although Spanish attorneys understand it, the meaning is not readily understood by the layman. An unsuccessful calque can be extremely unnatural, and can cause unwanted humour, often interpreted as indicating the lack of expertise of the translator in the target language.

Some examples of calque: *детский сад* (*Kindergarten*), *коммерческий банк* (*Geschäftsbank*), *красноармейцы* (*Red Army soldiers*), *райсовет* (*District Council*), *утечка мозгов* (*brain drain*).

There are 4 types of calque:

1. **Paronymous calque** or **loan word**: the result of an incorrect correspondence between two words that have similar forms or etymologies but that have evolved differently in their respective languages to the point that they now have different meanings.

2. **Orthographic calque**: This generally appears in the transliteration of the names of places, people and ethnicities. Writing and spelling conventions of the source language that make very little sense in the target language are copied without much consideration. For personal names of people in different languages, the rupture comes when two languages use different alphabets, so with just a few exceptions, when the alphabets are the same the names are written the same. The exceptions include the names of Saints and Popes, nobility and Royal families, and historic figures and classic authors where their name has a traditional translation.

3. **Typographic calque**: takes place when typographical conventions that only exist in the source language are transferred to the new language. For example, the employment of English capital letters has started to creep into Spanish, as well as the use of italics for emphasis and certain uses of quotation marks.

4. **Syntactic** or **structural calque**: is the product of erroneous connection between the elements of a sentence or phrase. The result is the creation of a third language; in this instance, Spanglish.

• **The closest natural translation**: Ideally, a translation must be the closest natural equivalent verbal expression. This refers to the degree of approximation between the source verbal expression (*realia*, in our case) and the translation verbal expression. In such cases we mention relative equivalents. These equivalents cover most aspects of the meaning of the realias but have exceptions relative to established word boundaries, situationality and conventional

approximation. So, such realias as *Дід Мороз* and *Santa Claus*, *Sankt Nikolaus*, *Heiliger Nikolaus*, *Weihnachtsmann* are not identical.

• **Descriptive translation** is a complex transformation which is used to explain the meaning of SL units, often with the help of hierarchically different TL units. For example, a word may be translated as a word-combination or vice versa.

Descriptive translation may be used:

1) to render the meaning of equivalent-lacking units, for instance:

– units of specific national lexicon: *Верховна Рада* – *The Ukrainian Parliament* (Descriptive), *Verkhovna Rada* (Transliteration), *Supreme Council* (word-for-word), *Supreme Rada* (mixed); *вареники* – *a traditional Ukrainian dish, meat or fruit dumplings* (Descriptive), *varenyky* (Transliteration).

– neologisms: *stepwife* – *the current wife of a women's ex-husband or the ex-wife of a current husband* (*зведена дружина – теперішня дружина колишнього чоловіка або колишня дружина теперішнього чоловіка*); *leather spinster* – *a successful heterosexual woman who is happily unmarried* (*успішна гетеросексуальна жінка, яка свідомо не прагне шлюбу*); *Delhi belly* – *a disordered/ upset stomach* (*розлад шлунку*); *himbo* – *a man who is good-looking but unintelligent or superficial* (*хімбо – чоловік, привабливий ззовні, але інтелектуально нерозвинутий і досить поверховий*); *bimbo* – *a girl of the same qualities* (*бімбо – дівчина або молода жінка таких же якостей – приваблива, але поверхова*); *gaydar* – *an intuitive sense that enables someone to identify whether another person is gay* (*гейдар – здатність (дар) розпізнавати нетрадиційну орієнтацію іншої людини (геїв)*).

2) to render the meaning of phraseological units or idioms: *as mad as a hatter* – *навіжений*; *to have light fingers* – *бути нечистим на руку*; *to rain cats and dogs* – *лити як з ведра*; *burn not your house to rid it of the mouse* – *жертвувати великим, щоб уникнути малої неприємності (співвідносити засоби та ціль)*.

3) in footnotes to explain obscure places in narration: Within the text the words “*spiritual*”, “*metrosexual*” may be referred to as *спірічуел* and *метросексуал* or in a footnotes explained – *релігійна пісня афроамериканців* and *чоловік, який витрачає багато часу та грошей на свою зовнішність та спосіб життя*.

Lecture 6.

List of Issues Discussed:



1. Rendering of the Contextual Meanings of the Definite and Indefinite Articles.
2. Translation and Realization of Contextual Meanings of the Definite Articles.
3. Translation and Realization of Contextual Meanings of the Indefinite Article.
4. Asyndetic Noun Clusters and Rendering Their Meaning into Ukrainian. Approaches to Translating Asyndetic Substantive Clusters.
5. Translation of Two- and Poly-component Asyndetic Substantive Clusters.
6. Ways of Rendering the Lexico-grammatical Meanings and Functions of the English Infinitive.
7. Ways of Translating Participles and Participial Constructions.
8. Ways of Translating Gerundial Complexes/Constructions.
9. Ways of Conveying the Passive Voice Constructions.

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1. Rendering of the Contextual Meanings of the Definite and Indefinite Articles

The article, both the definite and indefinite, is a functional word serving to identify or determine the noun (cf. *to work – **the** work*), the superlative degree of its quality (***the** tallest tree*) or the order of nouns in a word-group (***the** first step*) or in a row of similar nouns. In some prepositional phrases and word-combinations the definite and indefinite articles, however, may change their lexico-grammatical nature (become a particle), as in the expression ***the** more, **the** better* (*чим більше, тим краще*), or acquire some peculiar grammatical, functional and lexical meaning (***the** Browns/Petrenkos – подружжя Браунів/Петренків*); the article

may be lexicalized as in *the Alps/the Carpathians* – *Альпи/Карпати*, *at the baker's/butcher's* – *у пекаря/м'ясника* (в хлібному/м'ясному магазині).

Such and the like lexicalized articles, naturally, in no way weaken or lose their determining, i.e., grammatical function.

On several other occasions the definite/indefinite article may acquire some lexical meaning in contextual environment (only for a time) and thus serve as a peculiar means of „expressive connotation“: *Carot never sold a picture.* – *Каро не продав жодної картини/ні однієї картини.*

The occurrence of lexically meaningful articles is not occasional or accidental, for it is predetermined by context. In order to faithfully convey each kind of the meaningful articles, it is advised first of all to subject the whole passage, which is to be translated, to a thorough content analysis in order to select possible lexical substitutes for the articles in the target language.

When conveying the lexical meanings of the definite and indefinite articles into Ukrainian, attention should be paid to their functional meanings in the sentence/word-combinations. Thus, the meanings of the definite article are usually expressed through different Ukrainian attributive pronouns, adjectives, participles, adverbs or cardinal/ordinal numerals. The meaning of the numeral one, on the other hand, is always expressed only through the indefinite article, which is historically derived from this part of speech. Cf.: *Most of fellows in the Quarters share a studio.* – *Багато хлопців з латинського кварталу орендують удово одну студію.*

2. Translation and Realization of Contextual Meanings of the Definite Articles

The definite article when endowed with the lexical meaning in a sentence or passage can have various realizations in Ukrainian. The most common of them are the following:

1) as the demonstrative pronoun **цей (ця, це, ці)**:

*What his sister has seen in **the** man was beyond him.* – *Що його сестра знайшла у **цьому** чоловікові, він не міг збагнути.*

2) as the demonstrative pronouns **такий (той, та, те, ті), той самий, (саме той, та сама), такий самий**:

The fellow behind us in the crowd was talking again. – *Той самий хлопець із натовпу позад нас тепер озвався знову.*

3) as the possessive pronoun **її, їхні, свій (своя, своє, свої)**:

The room was situated over the laundry... – *Її кімната була/знаходилась над пральнею...*

4) as the identifying pronoun **весь, вся, все/цілий**:

*He looked up, and it seemed that **the** room was lifting...* – *Він підвів голову і йому здалося, що **вся** кімната ходить ходором...*

5) as the relative pronoun **який (яка, яке, які)**:

*She did not know **the** actual fire of love.* – *Вона не знала, **яке то** справжнє полум'я кохання.*

6) as the indefinite pronoun **якийсь (якась, якась), певний**:

For **the** moment the great gulf that separated them then was bridged. He was played by **the** low comedian, who had introduced gags of his own... – На **якусь** мить через велику безодню, що розділяла їх, був наведений міст. Його роль виконував **такий** собі комік з фарсовими вибриками власного یتیбу.

7) as the identifying attributive pronoun **сам, сам собою, інший/інша**:
The toil meant nothing to him. – **Сама собою** праця нічого не важила для нього.

8) as an adjective or adjectivized participle (according to the contextual meaning):

*Martin Eden did not go out to hunt for a job in **the** morning.* – Мартін Іден не пішов **наступного** ранку шукати роботи.

9) as a particle emphasizing the attributive pronoun, numeral or some other part of speech:

But the story was grand just the same, perfectly grand. – **А так це** оповідання – чудове, ну просто чудове.

10) very often when the noun in the sentence has another attribute the clearly explicit lexical meaning of the definite article remains superfluous:

*He lay where he had fallen, and from there he watched **the** man in the red sweater.* – Він лежав, де впав, і звідти спостерігав **за чоловіком** у червоному светрі.

11) in many a case the definite article may point to thematic functioning of the noun, which is usually signaled by its initial position in the sentence and pointing to the core of the utterance presenting the basic, known already elements in the sentence:

The old man stared at the open door. – **Старий** з острахом дивився на прочинені двері.

The rheme, the new notional element in the utterance, is more frequently indicated in English by the indefinite article determining the noun in the initial position. When translated into Ukrainian, however, the rhematic noun, as has long been noticed, occupies a terminating position in the sentence/clause:

A dog growled in one of the yards as the men went by. – Коли чоловіки проходили повз один з будинків, у його дворі загарчав **собака**.

3. Translation and Realization of Contextual Meanings of the Indefinite Article

The contextual meanings of the lexically charged indefinite article can sometimes be quite unexpected. The most frequent and common of these meanings can be expressed in one of the following ways:

1) by the cardinal numeral **один (одна, одне)**:
*He said something about **a** schooner that's getting ready to go off.* – Він тут розповідав щось про **одну** шхуну, яка готується відпливати.

2) in some contexts the indefinite article may acquire a lexical meaning which corresponds either to the Ukrainian cardinal numeral **один**, to the ordinal numeral **перший** or to the indefinite pronoun **якийсь (якась, якесь)**:

*Only for **an** instant he hesitated...* – Він був у нерішучості (вагався) тільки **якусь/першу/одну** мить...

3) by the indefinite pronoun **якийсь** only, without the attendant meanings of the cardinal or ordinal numerals:

*He saw her come down the aisle, with Arthur and **a strange young man**.* – Він бачив, як вона пройшла партером у супроводі Артура і ще **якогось незнайомого молодика**.

4) when the lexically meaningful indefinite article precedes the noun under logical stress, it functions as the demonstrative pronoun, which is translated into Ukrainian as **цей, ця, це**:

*How can **a man** write so badly?..* – Як може **ця людина (цей чоловік)** писати так погано?..

5) as one of the possessive pronouns (according to their contextual meaning):

*When she returned with the grammar, she drew **a chair** near his.* – Коли вона (Рут) повернулася з граматикою, вона присунула **свій** стілець до його стільця.

6) as the negative pronoun **жоден** or the negative particle **ані** (when the determined noun is preceded by the negative particle **not**):

*You were not following **a word**.* – Ви не чули **жодного слова/ані слова**.

7) as the relative adjective **цілий** which is lexically equivalent in the sentences below to the Ukrainian identifying pronoun **весь (вся, все)**:

*...(his) day's work was the equivalent to **a week's work** of the average successful writer.* – ...(його) доробок за день дорівнював доробкові **якого-небудь модного письменника за цілий тиждень**.

8) more common in Ukrainian contextual substitutes for the lexically meaningful indefinite article are, however, different relative adjectives, the most often used being **справжній**:

*This small sum seemed **a fortune**.* – Ця маленька сума здалася (Мартіну) **справжнім (цілим) скарбом**.

9) the contextual meaning of the indefinite article may some times be expressed in Ukrainian through different adverbs:

*There is **a great difference**.* – Це **зовсім** різні речі/зовсім інша річ.

10) The broader context often predetermines the employment of lexically equivalent variants which could scarcely ever be offered for a narrow context:

*He was not to remain **a sailor**.* – Бо ж він не буде **простим собі** матросом.

11) the contextual meaning of the indefinite article may be expressed through the interrogative or indefinite pronoun also enforced by some emphatic particles:

*What **a lovely day!*** – **Який же** гарний день!

Note: Apart from the above-cited contextual meanings of the definite and the indefinite articles there may be some other (implicit) meanings of them. Thus, the definite article may sometimes have the following additional realizations in Ukrainian:

a) that of a pronominal word-group of an emphatic force:

*I want you to get rid of **the dreadful people** you're associated with. – Я хочу, щоб ви врешті-решт перестали спілкуватися з усіма тими покидьками.*

b) sometimes the article may substitute an implicit identifying/interrogative pronoun and a particle expressing the contextual meaning of the emphatically used noun with the definite article:

The pity of it! The pity of it! – Як жаль! Який жаль! А шкода! Дуже шкода!

There are, naturally, many more contextual realizations of the lexical meanings, pertaining to the definite and the indefinite articles, which they may acquire in a text/at speech level.

4. Asyndetic Noun Clusters and Rendering Their Meaning into Ukrainian. Approaches to Translating Asyndetic Substantive Clusters

Present-day English abounds in asyndetic noun clusters which are very often used in newspaper and scientific matter/texts. They are word-groups consisting of two, three or more nouns (functionally equivalent to word-groups) like *yarn production*, *yarn production figures*; *the House of Commons debate*; *mother and child care*.

Irrespective of the number of components in these clusters or their structure, they are always in subordinate relation to each other, i.e., they function as adjunct (attributive component) and head (nucleus). The former occupies the left-hand (initial) position and the latter – the right-hand (closing) position in the cluster. The subordinate relation between the parts of the binary asyndetic substantival cluster can be graphically presented as follows: *yarn* → *production*, *the House of Commons* → *debate*, *mother and child* → *care*, *cotton yarn* → *production*.

The semantic interrelation between the component parts in asyndetic noun clusters may often be rather complicated. Each lexeme in the asyndetic substantival clusters adds some new meaning to its general semantic structure. Hence, the more lexemes the cluster consists of, the more unlike the other ways of approach to its translating there may be.

Various approaches to rendering the lexical meaning of asyndetic substantival clusters are predetermined by the following main factors:

- 1) by the number of nouns making up the cluster;
- 2) by the structure of the adjunct and head (or both these components);
- 3) by the semantic relations between the constituent parts of the asyndetic substantival cluster which may be local, temporal and others by nature;
- 4) by the presence or absence of the preceding adjective, participle, possessive pronoun or ordinal numeral.

5. Translation of Two- and Poly-component Asyndetic Substantive Clusters

• Translation of Two-component Asyndetic Substantive Clusters

The ways of faithful translation of asyndetic noun/substantival clusters into Ukrainian may be predetermined by one of the following three factors: 1) by the

lexical meaning of the component parts; 2) by their structural form and 3) by the meaning of the cluster as a whole.

Translation of two-component asyndetic NN-structure clusters may start:

1) with the head noun: *board members* – члени правління; *economy regime* – режим економії; *policy change* – зміна політики;

2) beginning with the adjunct (functioning as an adjective) or with the head (functioning as a noun): *dinner-time break* – обідня перерва/перерва на обід; *currency reform* – грошова реформа/реформа грошової системи; *liberation movement* – визвольний рух/рух за визволення;

3) the meaning of some asyndetic substantival clusters with compound adjuncts can be rendered into Ukrainian in a descriptive way as well: *nine-men defence* – захист із 9 гравців (спорт); *two-thirds majority* – більшість у дві третіх голосів; *top-drawer family* – родина, що вдягається у дорожню одіж.

The meaning of the A+NN-type substantival clusters can be rendered into Ukrainian by the following main approaches:

1) beginning with the initial adjective after which the head noun and its adjunct noun is translated in succession: *English amateur champion* – англійський чемпіон-непрофесіонал; *leading world jockeys* – провідні (найкращі) жокеї світу; *public protest meeting* – загальні збори/мітинг протесту;

2) beginning with the adjective after which the adjacent to it following noun (adjunct) and then the head noun is translated in succession: *final press conference* – заключна прес-конференція; *London cab drivers* – лондонські кебмени/таксисти; *Royal Shakespeare company* – Королівська шекспірівська трупа;

3) a considerable number of lexically transparent asyndetic substantival clusters of the A+NN-type are translated in reverse order, i.e. beginning with the head noun after which the attributive component and the adjunct noun is translated in succession: *European Cup-winners Cup* – кубок європейських володарів кубків; *Local authority staff* – працівники місцевих органів влади;

4) some asyndetic clusters of the type may be semantically condensed. As a result, more words are needed in the target language to render their meaning, i.e., they are to be translated in a descriptive way: *Royal Berkshire polo ground* – (королівський) стадіон у Беркширі для гри вершників у поло; *London Evening News* – лондонська вечірня газета "Івнінг ньюз"; *Royal Air Force* – військово-повітряні сили Великої Британії.

Two-component asyndetic substantival clusters may often have other than AN+N or AN+NN-type structure of their constituents. These may be of the N+AN, or A+AN+N/AN configuration.

The asyndetic clusters with the N+AN structure of their components may be translated in the following ways:

1) beginning with the AN head sense unit: *US military bases* – військові бази США; *NATO nuclear weapons* – атомна зброя (країн) НАТО; *UN General Assembly* – Генеральна Асамблея ООН.

2) a similar approach should be employed when dealing with the N+AN or N+QN/N+VingN structure substantival clusters with the initial proper names

components: *the Avior Airline general manager* – генеральний директор авіакомпанії “Авіор ерлайнз”; *New Times editorial staff* – редакційні працівники (журналу) “Нью-Таймз”.

Extensively exemplified in the newspaper and scientific matter speech styles of present-day English are also A+AN+N-type asyndetic substantival clusters with preceding adjectival, participial and other modifiers in the function of attributes. Among the different approaches to render their meaning into Ukrainian the following are most frequent:

1) starting with the head noun, proceeding to the adjunct (AN) unit and concluding with the adjunct noun: *major Western states interests* – інтереси провідних західних держав;

2) starting with the initial adjective or participle, proceeding to the head noun and concluding with the adjunct (AN) unit: *efficient public transport system* – рентабельна система комунального транспорту;

3) starting with the head noun, proceeding in a reverse order of components to the sense unit with the adjunct noun and concluding with the initial adjective, which becomes a noun in Ukrainian: *Scottish Labour Party resolution* – резолюція лейбористської партії Шотландії; 4) descriptive translating can also be resorted to when dealing with this type of asyndetic substantival clusters: *International Social Security Association* – міжнародна Асоціація (з питань) соціального забезпечення.

• **Translation of Three-component Asyndetic Substantive Clusters.**

The three-component NNN-type asyndetic substantival clusters split into two main subgroups. The first subgroup constitute the NN+N-type clusters, i.e., the ones with two initial nouns forming a close sense unit having the function of an adjunct to the final head noun. The second subgroup makes up the N+NN-type clusters in which the final two nouns form the head component to the initial adjunct noun. The meaning of the NN+N-type subgroup of substantival clusters can be faithfully rendered into Ukrainian by employing several approaches.

Among the most frequently employed approaches is the 3-1-2 components approach, i.e., starting with the head noun and proceeding to the initial and then to the second noun, both of which form together an NN sense unit: *Suez Canal area* – район/регіон Суецького каналу; *flat rate increase* – ріст/підвищення квартирної платні; *science research council* – рада з наукових досліджень.

A considerable number of the NN+N type asyndetic substantival clusters are translated in a descriptive way: *a labour disputes commission* – комісія, що розглядає суперечки між профспілками та підприємцями/роботодавцями.

Among other possible approaches to translating of the three component N+NN-type asyndetic substantival clusters the following are to be pointed out:

1) beginning with the initial adjunct noun of the N+NN-type sense unit: *London trade Unions* – Лондонські трейд'юніони/профспілки;

2) beginning with the head noun and proceeding to the initial adjunct noun and then to the adjunct noun of the head: *Attica state prison* – в'язниця “Аттіка”

(штату Нью-Йорк) or in the 3-1-2 order: *в'язниця (штату Нью-Йорк) "Аттика"*;

3) beginning with the head noun and proceeding to the first adjunct noun, i.e., in the 3-2-1 order: *U.S. Senate seat – місце в сенаті США*;

4) beginning with the adjunct noun and proceeding to the head noun after which the second noun in the cluster is translated, i.e., in the 1-3-2 order: *world weight lifting championship – світовий чемпіонат штангістів; the millionaire press owners – мільйонери - володарі преси/газетні магнати*;

5) beginning with the NN-type sense unit and concluding with the initial noun (N), as in the word-groups *a Government reserve scheme – резервний проект уряду; Manchester housing estate – житловий фонд міста Манчестер*;

6) the 3-1-2 order of their components arrangement: *retail trade associations – спілки роздрібної торгівлі*;

7) a descriptive way only: *September amateur stakes – вересневі любительські/непрофесійні призові скачки*.

• **Translation of Four-component Asyndetic Substantive Clusters.**

The four-component NNNN-type asyndetic substantival clusters are semantically interconnected forming the N+NNN, NN+NN or NNN+N sense units within them. There may also be AN+NNN or AN+ANNN etc. structural forms of them. The most frequent approaches to translating the four-componental asyndetic substantival clusters are the following:

1) starting with the head-noun and proceeding in reverse order to the initial noun adjunct. This approach provides the expression of meaning of the NNN+N, NN+NN, NP+NN+N, N+NN+N structural types of asyndetic substantival clusters: *the US Defence Department officials decision – рішення представників міністерства оборони США; the UN Security Council meeting agenda – порядок денний засідання Ради Безпеки ООН/Організації Об'єднаних Націй*;

2) some of the semantic groups of the four-componental asyndetic substantival clusters are translated starting with the head-noun and its preceding adjunct and proceeding to the initial and the following (second) noun: *the Sunday Express newspaper leader writer – автор передових статей/передовиць газети "Санді експрес"; a \$40 a week wage increase offer – пропозиція про підвищення зарплатні на 40 доларів за тиждень*;

3) depending on the semantic interrelations between the nouns of the four-componental asyndetic substantival clusters, their translation can also proceed in the 4-2-3-1 order of components: *the House of Representatives Government Operations Committee – комісія урядових заходів палати представників (при палаті представників)*;

4) there are also some minute groups of the four-componental substantival clusters with less common approaches like 4-1-3-2: *Nobel Peace Prize Winners – лауреати Нобелівської Премії Миру*; 3-4-1-2: *Gloucester County Cricket Club – крикетна команда/клуб Глостерського графства*; 2-3-1-4: *Salford West Labour MP Stan Orme – Стен Орм, лейбористський член парламенту від Салфорд-Веста*; 2-4-1-3: *the 40-nation Geneva Disarmament Conference –*

Женевська конференція 40 країн з питань роззброєння; 1-4-3-2: *Dartmouth Auto Castings Plants* – заводи відливків автомобільних заготовок у Дартмауті or: *Дартмаутські заводи відливків автомобільних заготовок*;

5) when the NNNN-type substantival clusters are semantically condensed, they are translated in a descriptive way: *Mr. Hiles, the lobby committee secretary* – секретар комітету/комісії лоббістів пан Гайлз; *the National Union of Railway-men jubilee celebration dinner* – святковий обід з нагоди відзначення ювілейної річниці профспілки залізничників (Великої Британії).

• **Translation of Five-, Six- and Seven-component Asyndetic Substantive Clusters.**

These types of clusters belong to rare or rather rare word-groups in English newspaper or scientific and technical matter texts. Nevertheless, the approach to their translating does not differ practically from that of the four-componental asyndetic substantival clusters. It usually starts with the head-noun. Singling out the sense units, formed by the components, usually helps find out the starting component and the correct way of translating the clusters:

United Post Workers London district council postmen section chairman Mr. Harry Jones – Гаррі Джоунз, голова Лондонської окружної/районної філії листонош об'єднаної профспілки поштових працівників.

Sometimes, though rarely, the meaning of asyndetic substantival clusters can also be rendered into Ukrainian by fewer words, than in English: *the old books salesman* – букініст, *the land improvement work* – меліорація.

6. Ways of Rendering the Lexico-grammatical Meanings and Functions of the English Infinitive

NOTE: Common English and Ukrainian non-finite forms of the verb, i.e., the infinitive and both participles, are characterized by identical functions in the sentence. Some of their lexico-grammatical meanings, however, are considerably broader in English than in Ukrainian and include the combined tense and aspect, or tense, aspect and voice forms of the infinitive as well as of the present participle derived respectively from the intransitive and from transitive verbs (cf. *to live - to be living, to have lived*; but: *to do - to be done, to be doing; doing - being done, having been done*, etc.)

Translation of English verbals depends not only on their structural, i.e., paradigmatic forms but also on their nature. Thus, a special approach is needed to render into Ukrainian the complexity of meanings contained by some paradigms of the English gerund (or to render the meanings of the Ukrainian *diyepryslivnyk* into English).

Translation of the English infinitive is greatly predetermined by its form and sometimes by its function in the sentence. The infinitive functioning as a single

part of the sentence, has usually corresponding equivalents in Ukrainian. The latter are a single infinitive or infinitival phrase when the infinitive functions as

1) the subject:

*It was pretty nice **to get back** to my room. – Було так приємно знову **дістатися** до своєї кімнати.*

2) the simple nominal predicate:

*His son – **descend** to this! – Його синові... **так опуститись!***

3) part of a compound modal or aspect predicate/predicative:

*No, you **couldn't have called** her beautiful. – Ні, її не **можна** було **назвати** гарною.*

4) the object (simple, extended or expanded):

*She taught him **to sit** at a table and **not put** his elbows on it. – Вона вчила його **сидіти** за столом і **не класти** на нього руки.*

5) an attribute (which is less often used in Ukrainian):

*Can I give you anything **to eat** or **to drink**? – Дати вам щось **поїсти** чи **попити**?*

6) an adverbial modifier (usually of purpose, result or consequence) may be conveyed in Ukrainian with the help of an infinitival **щоб**-phrase, a prepositional noun or a noun word-group:

*She wanted time **to think it over**. – Їй треба було часу **для обдумування/щоб обміркувати** це.*

• *Ways of Translating Infinitive Complexes*

There are three types of infinitival complexes in present-day English:

1) the for-to-infinitival complex;

2) the objective with the infinitive;

3) the subjective with the infinitive complexes.

A. *Ways of Translating the For-to-Infinitive Constructions*

Depending on the function in the sentence and on the voice form of the infinitive, the secondary predication word-group may have different equivalents in Ukrainian. The most often occurring are the infinitive, an infinitival phrase introduced by the conjunction *щоб*, a finite form of the verb or a subordinate clause. The realization of a definite meaning may be predetermined by the function of the infinitival for-phrase which may be as follows:

1. The complex subject having for its equivalent in Ukrainian a simple subject expressed by the infinitive or an extended subject expressed by the subordinate clause:

*For me **to see** you is the happiest minute in my life... – **Побачити тебе** – для мене найщасливіша мить у житті/є для мене найщасливішою хвилиною...*

2. A complex predicative having for its Ukrainian equivalent either an infinitive functioning as the simple nominal predicate, or a finite form of the verb, i.e., a simple verbal predicate:

*It is not **for you** to make terms. – Це не тобі **ставити умови/Не ти ставиш умови**.*

3. A complex object corresponding to a simple or extended object in Ukrainian:

*We are waiting **for the boys back from Hanoi**. – Ми чекаємо **повернення/ на повернення наших хлопців з Ханоя**.*

4. An attribute to a nominal part of speech:

*She had only to express a wish **for him to fulfil**. – Варто було їй тільки виголосити якесь (своє) **бажання, він негайно ж виконував його**.*

5. An adverbial modifier of purpose or result having for their equivalents a subordinate clause or an infinitive in Ukrainian:

*I left something under your door **for you to read it**. – Я децю залишив тобі під дверима, **щоб ти почитав/тобі почитати**.*

B. Ways of Translating the Objective with the Infinitive Constructions/Predicative Complexes

The most common ways of translating the objective with the infinitive constructions are the following:

1. By means of a subordinate clause:

*Do you want me **to take these (slides) away**? – Ви хочете, **щоб я їх (діапозитиви) забрав**?*

2. By means of an objective infinitival word-group forming part of the compound modal verbal predicate:

*Slowly, economically, he got dressed and forced **himself to walk**. – Повільно, збираючись з силами, він одягнувся і змусив **себе йти**.*

3. By means of a noun derived from the objective infinitive or an object clause:

*He had expected **him to be more sympathetic**. – Він очікував **від нього більше співчуття**.*

4. By means of a phrasal/simple verbal predicate:

*He never **made me laugh**. – Він ніколи не **міг мене розсмішити/викликати в мене посмішку**.*

C. Ways of Rendering the Meaning of the Subjective with the Infinitive Constructions.

Translation of the infinitival complexes into Ukrainian is predetermined by some factors, the main of which are the following:

1) the lexical meaning of the verb or rather the semantic group to which the verb (after which the syntactic construction is used) belongs;

2) the voice form (active or passive) of the subjective (nominative) infinitive;

3) the structure of the parts of the sentence and that of the sentence itself, which may be simple or composite;

4) the translator's choice of the means and language units conveying the meaning of the subjective with the infinitive constructions.

A. When used with the verbs expressing **permission, request, intention, order, compulsion** (*to allow, to permit, to order, to command, to force, to make, to request, to intend, etc.*), the subjective with the infinitive construction may be rendered in Ukrainian in the following ways:

- a) with the help of an indefinite personal sentence;
- b) with the help of an impersonal sentence having the passive verbal predicate in -но, -то;
- c) with the help of an object subordinate clause, for example:

*The inmates were ordered **not to try to leave their wards.***

- 1) *В'язням наказали не робити спроб залишити камери.*
- 2) *В'язням було наказано/наказали не виходити з камер.*
- 3) *В'язням наказали, щоб вони не робили спроб залишити камери.*

B. The subjective with the infinitive construction used with the **verbs of physical perception** (*to feel, to hear, to see, to taste, etc.*) can be translated with the help of the one-member introductory indefinite personal sentences followed by an object subordinate clause:

*He was seen the **first to come.** – Бачили, що він прийшов першим.*

C. Similar ways of translation are employed when the subjective with the infinitive complex/construction is used with the **verbs of mental perception** (*to believe, to deny, to expect, to know, to suppose, etc.*):

*He is supposed **to be working** in the sanatorium. – Вважають (вважається), що він нібито **працює** в санаторії.*

D. When used after the **verbs of saying and reporting** (*to say, to report, to tell, etc.*), the nominative with the infinitive complex is translated with the help of the introductory indefinite-personal sentence followed by an object subordinate clause:

Paper is said to have been invented in China. – Кажуть, що папір винайдений/винайдено в Китаї.

The verb **understand** with which the subjective with the infinitive construction is used, has a peculiar meaning – **згідно наявних відомостей**:

*The trial is understood **to be held** next week. – Згідно наявних відомостей, суд відбудеться наступного тижня.*

E. When used with the verbs **to appear, to chance, to happen, to prove, to seem**, or with the mood phrases **to be sure, to be certain, to be likely/unlikely** the subjective with the infinitive constructions may have different interpretations in Ukrainian. Thus, the verbs **seem, believe, appear**, etc, which function as simple verbal predicates in English are converted into parenthetic words or introductory -**сь/-ся** impersonal/definite personal sentences (*Вважається/вважають, здається*): *Alice didn't seem **to have heard** of me. – Еліс, здавалося, не чула про мене./Здавалося, Еліс не чула про мене.*

Other contextual semantic variants of sentences with the predicate verbs **to appear, to believe, to seem**, etc. followed by the secondary subject expressed by the subjective infinitive may be the adverb **очевидно** or the modal particle **ніби/нібито**: *He seemed to be thinking of something else. – Він, здавалося, думав про щось зовсім інше.*

Sentences with the subjective with the infinitive constructions may have predicates expressing the modal meanings of **certainty, uncertainty, probability**, etc. (*to be sure, to seem, to be certain, to be likely/unlikely, etc*). Such sentences are not transformed in Ukrainian translation, i.e., they maintain their simple structure, with the predicates turning into modal words/particles or adverbs (such as *можливо, певне/напевне, навряд чи/неможливо, обов'язково*): *But he is sure to marry her. – Але він обов'язково (певно таки) одружиться з нею.*

Ukrainian semantic equivalents for the modal words likely/unlikely followed by the subjective infinitive may also be clauses of modal meaning є **можливість (існує ймовірність), не виключена можливість**: ... *we're unlikely to get everything we want in one tap. – ...навряд чи можна в одній людині поєднати все, що хочеш.*

7. Ways of Translating Participles and Participial Constructions

The choice of the method and means for translating English participial constructions into Ukrainian is predetermined by the general implicit and dependent explicit meanings of the participle itself. These meanings reflect the lexico-grammatical nature of the participle as a verbal. Namely: 1) its voice, tense, and aspect distinctions; 2) its lexical and grammatical meanings; 3) its functions in English and Ukrainian word-groups and sentences.

It is not always possible to translate English VingN or N Ving pattern word-groups with the help of these same structural types of word-groups in Ukrainian. Especially when the participles originate from the verbs of motion, due to which the word-groups are translated into Ukrainian mostly with the help of attributive subordinate clauses:

The house was alive with ... running voices. – Будинок наповнювали голоси..., що лунали повсюди.

In some cases, attributive present participles are translated with the help of Ukrainian equivalents of the same nature, even though they originate from the verbs of motion:

There came a rushing clatter of footsteps. – Рантом залунали, наростаючи, кроки полісменів.

English attributive past participles are mostly translated into Ukrainian with the help of the past participles:

They came to a deserted store. – Вони прийшли до покинутої/залишеної комори.

English predicative participles may sometimes undergo, when being translated into Ukrainian, turn into a finite form of the verb, i.e., into a simple verbal predicate:

The weather looked settled. – *Настала, здавалось, погода.*

The English past participle used as part of a compound verbal/nominal predicate may often be translated with the help of perfective and non-perfective verbs:

What is done can not be undone. – *Що зроблено, те зроблено. (Що з воза впало, те пропало.)*

When used in an adverbial function, the English indefinite and perfect participles have mostly *diyepryslivnyks* for their semantic and functional equivalents in Ukrainian:

Having gained her degree, she was doing no more reading. – *Отримавши вчений ступінь, вона вже не відводила стільки часу на читання.*

When translating English passive participles preference is given to *diyepryslivnyks*:

I am going the same day myself having been detained here two days by the flood. – *Затримавшись тут два дні через повінь, я тепер і сам поїду звідси в цей самий день.*

The compound verbal predicate with the component present participle is usually transformed in Ukrainian into the simple verbal predicate expressed by a perfective verb:

He stopped, and took me up, and the light came tumbling down the steps on me too. – *Він зупинився й підхопив мене, а світло поповзло по східцях і впало також на мене.*

A. Ways of Translating the Objective with the Participle Constructions/Complexes

The secondary predication constructions with the present or past participle are used with the verbs of physical and mental perception, as well as with the verb **to have**.

The objective with the present participle constructions may be faithfully translated into Ukrainian in one of the following ways:

1) With the help of the object subordinate clause introduced by the conjunction **що** or by the adverbial connectors **як, коли**:

...he heard her moving about the room. – *... він чув, як вона ходила по кімнаті.*

2) With the help of the adverbial subordinate clauses of time, purpose, manner, etc., which testifies to the existence of functional discrepancies in the two languages at the level of syntactic structure, function, and content:

I had seen him last September coming across the square towards the bar of the Continental... – *Я бачив його минулого року у вересні, коли він переходив майдан до бару в ресторані Континенталь...*

3) On rarer occasions a faithful translation of the objective with the present participle construction may be achieved either with the help of an object subordinate clause or with the help of a semantically equivalent substantival word-group:

I heard someone weeping. – *Я чув, як хтось плакав/чийсь плач.*

4) With the help of the finite form of the verb, i.e., with the help of the simple verbal predicate:

I can see you marrying after a drink too many. – Ти, бачу, як підін'єш, то ще станеш женихатися тут.

The main ways of translating the objective with the past participle constructions are the following:

1) with the help of an object subordinate clause:

I heard his name mentioned in the crowd. – Я чув, що/як його ім'я називали у натовпі.

2) with the help of a noun in the metaphorical paraphrase: *Я чув його ім'я на вустах натовпу.*

3) by translating the participial complex to Ukrainian sentences having here identical predicative constructions:

When I returned I found the fence broken and the house door opened. – Прийшовши додому, я застав паркан проламаним, а хатні двері відчиненими.

B. Ways of Translating the Subjective with the Participle Constructions

The subjective with the participle are translated into Ukrainian much like the subjective with the infinitive secondary predication constructions. There is, however, some difference between the action expressed by the NVinf pattern constructions and the action expressed by the subjective with the participle N/I/Ving pattern construction. The latter also in Ukrainian expresses an action in process:

He was heard to sing. Чули, що він співав.

He was heard singing. Чули, як/коли він співав.

English simple sentences with the subjective present participle constructions/complexes are mostly transformed in Ukrainian into a complex sentence introduced by the one-member indefinite-personal principal clause or by the infinitive performing the same syntactic function. The introductory indefinite personal/principal clauses and infinitives are *Кажуть/Як кажуть; Повідомляють; Повідомляється, що; Очікується, що/Очікують, що:*

He had been seen... pressing his warm lips to the marble brow of an antique statue. – Бачили, ... як він притулявся своїми теплими вустами до мармурового чола античної статуї.

The most confusing for translators are participial constructions with the grammaticalized past participles **given, taken, granted** etc. which are translated into Ukrainian with the help of *diyepryslivnyks*, *diyepryslivnyk* constructions or even via prepositional noun phrases:

Taken together, the results of the reaction proved the existence of some touch in the solution. – Підсумовуючи/У підсумку наслідки реакції підтвердили існування домішок у розчині.

C. Ways of Translating the Nominative Absolute Participial Constructions/Complexes

These English secondary predication word-groups are presented in the three main structurally different types:

1) The nominative absolute participial constructions consisting of a synthetic or analytical paradigm of the present participle. The number of components/elements in the paradigm of the participle has actually no influence on the expression of meaning and translation of this predicative construction:

*This duty **done**, we unfilled our glasses, lit our pipes, and resumed the discussion upon our state of health.* – *Оскільки з цим **було вирішено**, ми осушили келихи, запалили люльки й знову стали бідкатись про своє здоров'я.*

2) The second structural type constitutes the nominative absolute participial constructions that contain no participle component at all. The relation of the predication in complexes of this type is implicitly inherent in and is realized through a prepositional or a substantival word-group:

*He sat down, **his face serious and intent**, and his fingers began to race across the keyboard.* – *Він сів **серйозний і зосереджений** за рояль, і його пальці швидко забігали по клавішах.*

3) The third structural type form subjectless nominative absolute participial complexes:

*Though **being left out all night in the rain**, the metal had not rusted.* – *Метал хоч і пролежав цілу ніч під дощем, не поіржавів.*

4) The fourth structural type constitute nominative absolute participial constructions whose semantic reference to a part of the introductory clause is quite vague and scarcely traced. Such nominative absolute participial constructions function together with their secondary subjects as regular classes of a semi-composite sentence:

*She reached the lake and stood there staring at it, **the wind whipping the thin night-gown around her body**.* – *Коли вона підійшла до озера й стала, вдивляючись у нього, **вітер затріпотів тонесенькою нічною сорочкою, що тісно облягала її тіло.***

D. Ways of Identification of Implicit Meanings in the Nominative Absolute Participial Constructions

Among the most frequent adverbial meanings are temporal and causal, which are rendered into Ukrainian with the help of the corresponding subordinate clauses:

*I can't write **with you standing there, Margery**.* – *Я не можу, Марджері, писати, **коли ти стоїш там.***

A temporal meaning may also be indicated by an adverb/adverbial expression in the nominative absolute participial construction or by the corresponding tense forms in the introductory clause: *Mr. Quest, **once again interrupted**, turned his darky-irritable eyes on him.* – *Квест, **коли його знову обірвали**, глянув на нього своїми чорними сердитими очима.*

The nominative absolute participial constructions of causative meaning may also occupy a postpositive position in the sentence, i.e., after the introductory clause:

*We were walking by ourselves for an hour, **George having remained in the hotel to write a letter to his aunt.** – Мидесь із годину ходили вдвох, бо Джордж зостався в готелі писати листу.*

The nominative absolute participial constructions can also express other meanings and relations in the sentence. Then they are translated into Ukrainian respectively as corresponding nominal (or adverbial) subordinate clauses:

*It was Dr. Dornbergen, his **hands inevitably busy with his pipe.** – Це був лікар Дорнберген, руки якого постійно крутять люльку.*

8. Ways of Translating Gerundial Complexes/Constructions

Translation of the gerund performing its nominal or verbal functions in the sentence usually does not create great difficulties. Care should be taken, however, when identifying the nature of the **-ing**form verbal, which may influence its way of translation. Thus, the **-ing**form *moving* in the sentence below, where it has an attributive function, may be taken by mistake for the present participle. In reality, however, it has the nature of a gerund which is also proved by its syntactic function:

*Chester liked a **moving day** to be dry and fair. – Честеру подобалось, що в день переїзду була суха гарна погода.*

Gerunds of nominal function are usually translated into Ukrainian as nouns of the corresponding lexical meaning:

***Crying and praying** followed all over the house. – По всьому дому лунав плач упереміш з молитвою.*

Predicative and subjective gerund may also be translated into Ukrainian as the finite verb:

***Deciding is acting.** – Вирішити – це діяти/означає розпочати діяти.*

Nouns and infinitives are usually employed in Ukrainian as functional equivalents for the English non-prepositional and prepositional gerundial objects:

*We all know a thing or two **about financing** plays now. – Ми децю-таки знаємо про сьогоднішнє **фінансування** вистав.*

The noun or the infinitive is also used in Ukrainian to convey the gerund in its attributive function:

*I hated **the idea of turning out.** – Про виселення я не допускав навіть думки.*

The perfect gerund is usually translated with the help of the subordinate clause:

*I thanked him **for having helped** me. – Я подякував йому за те, що він допоміг мені.*

The choice of the way of translation of a gerundial complex greatly depends on the paradigmatic form of its gerundial component, its lexical meaning and on the lexical meaning of its nominal/secondary subject component. When used as a complex subject, this secondary predication construction may be rendered depending on the paradigmatic form and meaning of its gerundial component, through the following syntactic units of the same function:

1) as a subordinate noun word-group or a subordinate clause:

Tom's coming was a blessing. – *Томів приїзд був великою розрадою.*

2) when used as a complex predicative or part of a compound verbal predicate, the gerundial complex may be translated into Ukrainian with the help of a functionally and semantically equivalent part of the compound verbal aspect predicate expressed by an infinitive or noun:

It was Shchedryk's singing that made it well-known in Poland and now in France. – *Саме спів дитячого хору "Щедрик" приніс йому визнання у Польщі, а тепер і у Франції.*

3) when used as a complex object, the gerundial construction may have various semantic, functional and partly structural realizations in Ukrainian:

a) the object subordinate clause:

I didn't like his hearing such stupid things. – *Мені не подобалось, що він слухає такі нерозумні розмови.*

b) an object subordinate clause or a noun phrase, the choice of which rests with the translator, who suggests the most fitting lexical and structural equivalent for the gerundial complex in Ukrainian:

I think everybody looked forward to his coming back. – *1. Думаю, всі чекали, що він повернеться. 2. По-моєму, всі чекали на його повернення.*

4) when used in the attributive function the gerundial complex may be translated in some ways, which are predetermined by the lexical meaning and structural form of the gerundial complex:

a) an attributive subordinate clause:

...she was tortured by the thought of Michael's unhappiness and her baby being looked after by strangers. – *...її мучила думка, що Майкл буде нещасливим і що її дитя доглядатимуть чужі люди.*

b) an attributive infinitival word-group or an infinitive: *... there was no chance of their being left for a moment by themselves.* – *... у них не було жодної можливості навіть хвилину побути самим/ щоб їх залишили самими.*

5) when used in an adverbial function, the gerundial complex may respectively be translated as an adverbial modifier expressed by *diyepryslivnyk* or as a functionally corresponding subordinate clause: *On my being settled at Doctor Strong's I wrote to her again.* – *1. Після того, як мене поселили у лікаря Стронга, я знову написав їй листа. 2. Поселившись у лікаря Стронга, я знову написав їй листа.*

9. Ways of Conveying the Passive Voice Constructions

English passive constructions are far from always transplanted to Ukrainian language.

Some ways of expressing the passive voice in both languages may coincide in form and structure:

She was faintly disturbed by what mother had said. – *Вона була децю стурбована* тим, що сказала її мати.

Others should be transformed, in order to achieve faithfulness in translation:

In the U.N. peace plan is implemented, frozen Serb assets in the USA would be released. – *Якщо план мирного врегулювання ООН буде здійснений, заморожені рахунки Сербії у США будуть відпущені.*

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

Rescue efforts are being hampered dozens of aftershocks, below-freezing temperatures. – *Рятувальним роботам перешкоджають* повторні поштовхи і температура, що падає нижче нуля.

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

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

a) that of an indefinite personal sentence/clause:

I am told that pork-packing is the most lucrative profession after politics in America. – *Кажуть*, що в Америці пакування свинини – найбільш прибуткова праця після політики.

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

They're prepared to sacrifice everything to satisfy their yearning. – *Вони ладні* пожертвувати всім, аби задовольнити/здійснити своє прагнення.

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

He has never been answered. – *Його ще ніхто і ніколи не спростовував.*

d) an indefinite personal past participle ending in **-но/-то**:

The room had certainly been transformed. – *У кімнаті безперечно зроблено перестановку.*

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

I must be left to myself for a while. – *Мені треба якийсь час побути самому/самим* із собою.

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

*Their children slept, **their gate was shut** for the night. – Їхні діти спали, і (їхня) брама була зачинена на ніч.*

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

*Why do you not answer when you **are spoken to**? – Чому ви не відповідаєте, коли до вас звертаються?*

Consequently, some English passive voice constructions often change their outer and inner form and become active voice forms in Ukrainian.

Lecture 7.

List of Issues Discussed:



1. The Lexico-grammatical Expression of Modality through Modal Verbs.
2. Ways of Conveying the Meanings of Subjective Modality.
3. Grammatical Modality: Means of Expressing.

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1. The Lexico-grammatical Expression of Modality through Modal Verbs

This kind of modality is realized in both languages via modal verbs/ their lexical equivalents plus the infinitive of the notional verb.

1. CAN/COULD

a) the modal verb can/could expressing physical or mental ability is usually translated into Ukrainian with the help of the modal verbs *могти, вміти* or by means of their equivalents *мати змогу/можливість, бути в змозі/мати силу*: *I saw that he could hardly take his eyes off her.* – *Я бачив, що він не може/не має сили очей відірвати від неї.*

b) when expressing doubt, distrust, uncertainty, etc. the meaning of can/could is mostly enforced in Ukrainian with the help of the particles *невже, хіба* or the adverb *навряд*: *It can't be the same man.* – *Навряд чи це той самий чоловік.*

c) when expressing the meaning of reproach, surprise or permission the lexical equivalent of the modal verb can in Ukrainian is mostly the stative *можна*: *How can one promise that?* – *Як можна таке обіцяти/такого наобіцяти?*

d) when the modal verb can expresses irrefutability of action or assuredness of statement, it may be conveyed in Ukrainian, where this kind of modal meaning is usually expressed implicitly, through a definite word-order and sentence stress (prosodic means): *Can the leopard change his spots?* – *Горбатого могла виправить.*

e) some modal meanings of can/could are expressed in Ukrainian either lexico-grammatically or through phonological means. The choice of the means rests then exclusively with the translator. Thus, in the sentence below the meaning of the modal verb could is under logical stress which may be marked accordingly in Ukrainian: *I could know it without your telling me.* – *Я міг довідатись про це і без тебе.*

Note. Some English modal meanings of can have no corresponding equivalents in Ukrainian:

I can hear you well. – *Я добре тебе чую.*

Can you see me? – *Ти мене бачиш?*

f) in some contextual environment the modal meaning of can may be expressed in Ukrainian through other modal verbs: *How can you talk to me like that?* – *Як ти смієш зі мною так розмовляти? We had an awful time getting back, I can tell you.* – *Повинен тобі сказати, дорога назад була страшенно важка.*

g) the modal verb can/could followed by the perfect infinitive and expressing a probable, doubtful, uncertain, incredible, etc. action is usually translated into Ukrainian depending on its contextual meaning. The latter may be expressed: 1) through the past form of the corresponding verb (indicative mood) or 2) through its subjunctive mood form: *Nobody could have saved him.* – *Ніхто його не врятував би/Навряд чи хто врятував би його.*

2. MAY/MIGHT

The modal verb may/might with its lexical equivalents *to be permitted/to be allowed* has also some peculiarities of use and expression of meaning.

a) when the modal verb may/might expresses permission it is usually translated into Ukrainian as the stative *можна*:

*At the hospital they told me I **might** wait. – В шпиталі сказали, що мені **можна** почекати.*

b) the meanings of permission expressed by the modal verb may/might can equally be conveyed by the Ukrainian verbs **дозволяти, не заперечувати**:

May I speak now? – Тепер дозволяєте/можна мені говорити?

c) when the verb may/might expresses possibility or probability, assumption, uncertainty, admonition, advice, etc., it is usually translated into Ukrainian with the help of the polysemantic verb **МОГТИ**:

*I think I **may** remind him of a time he prefers to forget. – Я **можтиму/матиму** змогу, думаю, пригадати йому той час, про який він воліє не згадувати.*

d) when expressing assumption, probability, presumability, wish, advice etc., the verb may and its past (or subjunctive) form might often acquires some additional modal meaning which is mostly rendered into Ukrainian with the help of different modal particles – **б, ще/ще й, хай**, etc.:

*Let's wait a little more, she **might** return in a couple of minutes. – Зачекаймо трохи, вона **ще може (може ще й)** прийде за кілька хвилин.*

e) when expressing wish, the subjunctive meaning of may is conveyed in Ukrainian either with the help of the particles **хай** or **щоб**, initiating the sentences:

*May they live a long life. – **Хай** їм **щастить**.*

f) some modal meanings (supposition, assumption, desire, etc.) expressed in English by may/might are rendered into Ukrainian through modal particles and a peculiar logical word order:

*May He (God) support me too. – **Допоможи** й мені **Боже**. (**Хай** Бог **помагає** й мені.)*

g) the modal verb may is often used in the language of documents to express polite though severe warning:

*A Member of the United Nations which has persistently violated the Principles contained in the present Charter **may be** expelled from the organization by the General Assembly upon the recommendation of the Security Council. – Держава – член Організації Об'єднаних Націй, яка постійно порушує зазначені в цьому Статуті принципи, **може бути** виключена з ООН Генеральною Асамблеєю згідно рекомендації Ради Безпеки.*

h) the modal verb may/might followed by a perfect infinitive often expresses supposition, desire, uncertainty, probability, etc., of actions which might not have been carried out. When isolated from a contextual environment, the construction of may/might with the perfect infinitive may be treated as polysemantic and consequently offered different interpretations in Ukrainian. Thus, the sentence *She **may have forgotten**, you know; or got the evening mixed.* may have the following five faithful variants:

1. *Знаєте, вона **мабуть забула** чи сплутала вечір.*

2. *Вона **певне забула** або сплутала вечір.*

3. ***Можливо**, вона забула чи сплутала вечір.*

4. ***Цілком імовірно**, що вона забула чи сплутала вечір.*

5. *Знаєте, **а може** вона забула чи сплутала вечір.*

i) there appears still more uncertainty while conveying the meaning of may/might with the negated perfect infinitive as in the sentence *The aircraft might not have been downed in the action*. The lexical ambiguity of the construction can be seen from the following possible variants of its interpretation in Ukrainian:

1. Літак **може й** не збито в тім бою.
2. Літак **мабуть** не збито в тім бою.
3. **Цілком імовірно**, що літак не був збитий у тому бою.
4. **Навряд** чи літак був збитий у тому бою.
5. **Може** літака й не збили в тому бою.

3. MUST

a) the modal verb *must* in English and Ukrainian expresses strong obligation, duty, necessity. In these meanings *must* has for its direct lexical equivalents the strongest Ukrainian modal verb of this same meaning **мусити**:

Now I really must get back to my tasks. End of term in sight, you know. – *Тепер я мушу серйозно взятись за роботу. Знаєш, скоро кінець семестру.*

b) not without the long influence of the Russian language the modal verb *мусити* has been more often substituted by urban Ukrainians for its almost as strong semantically Ukrainian synonym *повинен* or for the modal stative *треба*. To convey the meaning of necessity, duty or obligation, expressed by the modal verb *must* present-day Ukrainians often resort to the adverb **обов'язково**:

I must sit down. This leg gets tired. – *Я мушу/повинен сісти. Щось поболює оця нога.*

c) the meaning of necessity, obligation following from a prescription or rule, is often expressed in Ukrainian through strict logical word order or via some other finite verbs with the intensifying adverb:

The Constitution of the US specifies that a nationwide census, a "head count" of all Americans, must be taken every ten years. – *Конституцією США встановлено, що державний перепис ("поголівний облік") населення повинен проводитися кожні десять років.*

d) when expressing assumption or supposition, the modal verb *must* may have for its lexical equivalent in Ukrainian a contextually fitting modal adverb or a modal particle:

That fellow must be made of steel. He's never tired. – *Той хлопець певне/як залізний. Він ніколи не стомлюється.*

e) some meanings of the modal verb *must* are formally obligatory in English, where they express obligation or certainty but they may not have an explicit expression of these meanings in Ukrainian:

I must apologize, Agnes, I'm very sorry. – *Прошу вибачити, Егнес; мені дуже жаль./Перепрошую, Егнес, мені дуже прикро.*

f) the usual meaning of *must* in some Ukrainian texts may be weaker than in the English language original. Consequently, it can not be substituted in Ukrainian for either the modal verb *мусити* or for its weaker variant *повинен*. Then, some other equivalents have to be chosen for such nationally predetermined meanings of *must*:

It must seem very funny to you. – Це може здатися/певне здається тобі/дуже дивним.

Were the people looking at her? They must be. – Чи люди дивилися на неї? Мабуть,/Напевне, що так.

Some contextual meanings of *must* have a national Ukrainian non-explicit expression of modality: *Come, Dave, you must see. – Ходіть-но, Дейве, подивіться./Ходи-но, Дейве, на свої очі пересвідчишся.*

g) the Ukrainian modal verb *мусити* or *повинен* is to be used when conveying the meaning of the English syntagmeme *have got (to)* with the indefinite infinitive having the function of the compound modal verb predicate:

Doris, I've got something to say to you. – Доріс, я маю/повинен тобі дещо сказати.

h) the modal verb *must* when used with the perfect infinitive usually expresses actions supposed to have taken or not taken place but of which the speaker is mostly informed. Such meaning is usually rendered into Ukrainian with the help of the modal adverbs or particles **можливо, очевидно, мабуть, напевно, певне**:

So Dr. Brown's whispered words: "The man must have been dead a week." – Тут лікар Браун промовив: "Цей чоловік уже мертвий напевно з тиждень."

4. HAVE (TO)

a) the modal verb *have (to)* is of common lexical nature in English and Ukrainian, where its meaning in all substyles corresponds to the verb **мати**:

Oh, I have to tell you something, mamma. – О, мамо, я маю вам щось сказати/розповісти.

b) depending on the lexical meaning of the infinitive that forms the compound modal predicate with it, the modal verb *have (to)* may often become close to that of the Ukrainian modal verbs **повинен, мусити**, to the stative **треба** or to the modal adverb **потрібно/необхідно**:

We have to do everything we can. – Ми маємо/повинні робити все, що маємо.

c) in some contextual environment, however, the meaning of *have (to)* may be very close if not equivalent to *must* (**мусити/повинен**):

I have to leave you here. – Я змушений/повинен покинути/залишити тебе тут.

d) the modal meaning of the verb *have to* may be predetermined by the peculiarity of usage and singularity of expressing the same modal meaning in the source language and in the target language, which may sometimes coincide:

And what have we to do with the lives of those who toil for us? – А що нам/маємо робити з життями тих, котрі, як чорні воли, важко працюють на нас?

5. TO BE (TO)

a) the modal verb *to be (to)* may express obligation or necessity resulting from an arrangement or from a prearranged arrangement/plan. The Ukrainian

equivalents for these meanings of to be (to) are usually the modal verbs **мати** and **повинен, мусити**:

According to the agreement rent was to be paid strictly in advance. – Згідно угоди, квартплатня повинна була сплачуватися обов'язково наперед.

b) when to be (to) expresses the meaning of inevitability of some action or event, it is translated into Ukrainian as the modal verb **мати**:

If the thing was to happen, it was to happen in this way. – Якщо вже це мало скоїтись, то воно мало скоїтись саме так, а не інакше.

The modal verb to be (to) may also express a meaning corresponding to the Ukrainian stative **треба**:

"It was to be expected," Mrs Mors said gently. – "Цього і треба було чекати", - стуха промовила пані Морз.

c) sometimes the modal meaning of the verb to be (to) is faithfully conveyed by means of the Ukrainian infinitival predicate of the sentence and the strictly logical position of the parts of the sentence:

How was President Kravchuk to have won the re-election? – Як президентові Кравчуку було перемогти на повторних виборах?

d) when expressing order or instruction (usually in reported speech) the modal verb to be (to) is translated into Ukrainian either with the help of the modal verbs **бути повинним/мати**, or with the help of a subordinate clause respectively:

You are to stay in bed until you are allowed to get up. – Ви не повинні вставати, доки вам не дозволять.

e) when expressing possibility, the modal verb to be (to) is translated with the help of the modal verbs **можна, мати**, or with the help of the modal word **МОЖЛИВО**:

There is a good training to be had there. – Там можна пройти гарну практику/вишкіл.

f) when expressing an assumptive or suggested possibility, the meaning of the modal verb to be (to) is mostly rendered with the help of a peculiar logical sentence structure:

I am to have the privilege of sitting next to you. – Мені випадає щаслива нагода сидіти поруч з вами./Я матиму приємність посидіти поруч з вами.

6. OUGHT TO

a) the modal verb ought to expresses moral obligation, presupposition, desirability, advisability and some other meanings. Its meaning in Ukrainian is mostly very close to that of the stative **треба** or modal verb **слід**, the modal word **потрібно**:

He ought never to have given it (the flute) up. – Йому нізащо не треба було кидати гру (на флейті).

b) the content of the sentence may often display a still stronger meaning of the modal verb ought to, which corresponds to that of the modal verbs **повинен, мати, мусити**:

You ought to know that you can't have to steal. – Ту повинен/мусиш знати, що красти не можна.

c) the modal verb ought to may acquire some other meanings in different contextual environments:

1) that of the assumptive duty or obligation, necessity, assumption, which is expressed in Ukrainian through the particles **б/би, щоб**, and the corresponding infinitive of the verbal predicate or subordinate clause:

By this time it ought to have been over. – На цей час/під цю пору все мало б давно вже скінчитися.

2) the conditional subjunctive meaning expressed through the particles **б/би** and the notional finite verb without the subordinate conjunctions **якби** or **якщо б**:

You ought to have seen her tie he had on... – Бачили б ви його в її краватці/Треба було бачити його...

3) when ought to expresses desire or affirmation, assumption, its modal meaning is rendered into Ukrainian through the modal adverbs and modal words **певне, напевне, мабуть**:

She's said to be very beautiful by people who ought to know. – Люди, які напевне/мабуть-таки знаються на вроді, кажуть, що вона дуже вродлива.

4) the meaning of the modal verb ought to may sometimes be rendered into Ukrainian through peculiar word forms (mood forms) of the verbal predicate:

If you're a poor driver, you oughtn't to try driving at night. – Якщо ти поганий водій, то не їдь (не треба їздити/уникай їзди) вночі.

7. NEED

a) the modal verb need is known to have two forms of realization, e.g., that of a defective verb and that of a regular verb with modal meaning. The lexical meaning remains in both cases identical. Hence, when used in its paradigmatic forms with the personal endings or with the auxiliary verb *do/does* and the infinitive with the particle *to*, the verb need is translated in quite the same way as its defective form in the present or past tense, always maintaining the meaning of **треба, потрібно, необхідно**: *That needs a bit of thinking. – Над цим треба ще трохи подумати.*

The meaning of the modal verb need may be rendered in the last sentence implicitly, i.e., by employing semantic transformation:

Нічого/нема чого прохати мене.

b) similar semantic transformations are observed when rendering the meaning of resolute/negative advice or indignation:

Why need we defend it? – Навіщо/чого це нам захищати це?

c) there may be other contextual meanings equivalents of the modal verb need with the Ukrainian equivalent of the modal verb **бути повинним/мусити**.

Well, nobody needn't know about it. – Але ніхто не повинен будь-що знати про це.

8. DARE

The verb dare may function in English both as a modal verb and as a regular verb with all its paradigmatic forms. The lexical meaning of the verb, however, remains unchanged and corresponds to the Ukrainian verbs **сміти, наважуватися/відважуватися, насмілюватися**.

a) the verb dare is mostly translated into Ukrainian as **сміти, насмілюватися**:

She daren't come here when I was alone. – Вона не сміла/не насмілювалася заходити сюди, коли я був сам.

b) when in its non-modal formal meaning, the verb dare is translated with the help of the same Ukrainian verbs:

*He longed to read his stories to Ruth but he **did not dare**. – Йому дуже кортіло прочитати свої оповідання Рут, але він не наважувався/не насмілювався.*

c) in colloquial English the verb dare is often used either in a phrase form or as a composite word with the verb say – **dare say/daresay**:

*“Most people would say so.” – “I **daresay** they would.” – “Більшість так сказали б.” – “**Вважаю/гадаю**, що сказали б.”*

The meaning of dare say/daresay may be conveyed as **вважаю, допускаю, цілком імовірно, смію сказати, не без того, щоб; наважуся сказати/стверджувати**, etc. Besides, the verb dare is often used to express indignation as in the following sentences:

*How **dare** you **talk** to me like this! – Як ти **смієш** так розмовляти зі мною!*

*Let him come back, if he **dare**! – Хай тільки свого **носа наважиться показати тут!***

There are four modal verbs in English, which practically lack direct lexical equivalents in Ukrainian: *shall, will, would* and partly *should*.

A. SHALL – depending on the intention of the speaker, the modal verb shall may express in combination with the notional infinitive the following main meanings:

1) *will* or *intention*, which can be conveyed in Ukrainian either with the help of the verb **хотіти** or through the logical stress on the verb that implicitly expresses this meaning plus the corresponding intonation (prosodic means) of the sentence:

***Shall** I tell you how I felt as a mate of my high school students? – **Розповісти** вам, як я дорослий, почувався учнем в одному з коледжів?*

2) *promise* or *promised assurance, consent*:

***Shall** we say four pounds a week? – **Погодишся** (працювати) за чотири фунти на тиждень?*

3) *warning, threat* or *resolute demand* which is usually conveyed in Ukrainian through the imperative verb forms:

*I **shall want** your account of how this happened. – **Вимагаю** звіту про те, як ви таке допустили.*

4) *compulsion, obligation, order or demand*, which is often conveyed through the imperative mood forms of the Ukrainian verb:

You shall not stay another hour in my house. Get out! – **Щоб я за годину тебе тут не бачив. Геть звідси!**

5) the modal verb *shall*, expressing *compulsion* or *obligation* according to law or a prearranged agreement, is mostly used in texts of different regulations, proclamations, charters, treaties, contracts, etc. the verb *shall* forms with the infinitive a sense unit, which is conveyed in Ukrainian through the verb-predicate forming a logical centre in the sentence:

The General Assembly shall consist of all the Members of the United Nations. – **Збори всіх членів Організації Об'єднаних Націй створюють Генеральну Асамблею.**

B. WILL as a modal verb together with infinitive may express different meanings, the main of which are volition, insistence, determination, intention.

In a number of cases the modal meaning of *will* may coincide with those expressed by its past form *would*. As a result, their lexical equivalents in Ukrainian may be close or even identical as well.

The modal verb *will* may be endowed in different contextual environment with various meanings, the main of them being the following:

1) *volition, demand or assurance* which is expressed in Ukrainian through the corresponding verb, stative or logical/emphatic stress:

"I will be another kind of president", said Constantinescu. – **"Я буду/обіцяю бути зовсім іншим президентом"**, – **заявив Константінеску.**

2) *will* as well as *assurance* or *promise*:

Trench: "I will save you the trouble." – **Тренч: "Я вже допоможу вам вибратися з цієї халепи."**

3) *determination, perseverance or promising threat* which is often rendered through lexically explicit Ukrainian verbs, expressing also the future tense at the same time:

I will prosecute you myself. – **Я сам вас судитиму.**

4) *willingness, consent* (in conditional clauses after the following conjunction *if*):

If you will tell me all about it in a chatty way, I can communicate it to Lady Roxdale. – **Якщо ти захочеш мені розповісти про це щиро, я перекажу тоді все леді Роксдейл.**

5) *polite request* which may be expressed as follows:

I want you to do a most terrible favour. Will you? Will you please? – **Я хочу, щоб ви мені зробили страшенно велику послугу. Зробіть? Благаю, зробіть.**

6) *supposition* which is usually expressed in Ukrainian with the help of modal words or by means of the subjunctive mood of the predicate verb:

This will be the place where they reposed. – **Це напевне/мабуть і є те місце, де вони перепочивали.**

7) *habitual volitional actions* which are conveyed as follows:

After this accidents he will lock himself and not show off. – Після того нещастя він став замикатись в собі і не показуватись.

In the afternoon he would go out alone and walk for hours. – Після полудня він, бувало, йшов із дому і годинами не вертався з прогулянки.

8) *resistance to an action* referring to the present or to the future, which is observed only in English. Consequently, it has no corresponding modal expression in Ukrainian. Cf.:

Help him, please, the door will not unlock. – Допоможіть, будь-ласка, йому. Двері ніяк не відмикаються.

9) *condition* which is equivalently expressed in Ukrainian through the subjunctive or conditional mood forms in subordinate clauses of real and unreal condition:

If he wouldn't mind, I would love to come. – Якби він не був проти (не заперечував), то я б охоче прийшов.

10) *determination* or *persistence*, which is expressed with the help of set constructions like **I (he, we) won't/would not**. This modal meaning is rendered into Ukrainian by means of the verb **дозволяти/не дозволяти, допускати/не допускати** as well:

"Ten or eleven", the Sheriff said, "I won't stand for it." – “Десять чи одинадцять років, - сказав шериф, – я все одно не дозволю цього.”

11) *preference, choice* and other meanings as in the set expressions **I'd rather/I would/I'd sooner**, which are usually rendered into Ukrainian with or without the help of the subjunctive mood forms plus such adverbs of manner as **краще, радніше/ліпше**:

He will/would never set the Thames on fire. – Він навряд чи порох вигадась./Він зірок із неба не знімає.

He will die as he lived. – Горбатого (тільки) могила виправить.

He who would catch fish must not mind getting wet. – Хочеш рибки – ліз у воду./Лежатимеш на печі – не їстимеш калачі.

12) to express *favour, benevolence*:

He wants to know... if you'll invite Daisy to your house some afternoon... – Він хоче знати... чи ви не зволите запросити колись на обід до себе Дейзі...

C. WILL and **WOULD** are used in many set/idiomatic expressions having both subjunctive and non-subjunctive meaning:

He would give a penny for the young fellow's thought. – Він багато дав би, щоб дізнатися, що цей молодик задумав.

You'd make a saint swear. – Ти навіть святого виведеш/вивів би з рівноваги.

D. SHOULD as a modal verb is very often used both in reference to present and to future. It conveys a variety of meanings some of which may be close to the meanings of the modal verbs *ought to, have to, to be to, must*.

The most common direct meaning of the modal (non-subjunctive or future-in-the-past form) verb should in Ukrainian corresponds to the statives **слід, треба**,

or to the modal word and phrase **потрібно/є потреба**. These equivalents are also mostly employed in order to express the following meaning of the modal verb *should*:

1) *obligation/moral obligation, necessity*:

*What do you think he **should do**? – І що, по-твоєму, йому **слід/треба** робити?*

2) *regret, grief, sorrow*:

*I **shouldn't have** said that. – Мені **не слід/не треба** було цього казати.*

3) *advice/recommendation, admonition*:

*You **shouldn't have** consulted me, Esme. – Тобі **не треба/не слід** було **радитися** зі мною, Есме.*

4) *supposition/suggestion*, which can be expressed in Ukrainian with the help of modal words or particles:

*Perhaps I **should introduce** my friend Cosane to you. – **Може б** мені **представити** вам мого друга Кокейна?/**Мабуть, представляю** вам мого друга Кокейна.*

5) *doubt, indignation* and some other emotions expressed through the modal verb *should* may also be rendered with the help of some Ukrainian particles and the implicit meaning of the sentence:

*Why **should** I wait? – Чому **б** це мені **чекати**?*

6) *surprise, indignation* or *pleasure* (with the indefinite or perfect infinitive following the modal verb *should*). These meanings of the modal verb *should* are mostly rendered in Ukrainian through the logical emphatic stress, intonation, particles or through some modal verbs:

*God forbid that I **should** ever say a good word for you! – **Боронь** Боже мені сказати/щоб я коли-небудь сказав **хоч** одне добре слово за тебе!*

7) the modal verb *should* may also express *reproval* or *protest, disappointment*, etc., which may be expressed in Ukrainian with the help of the modal words or statives **треба, слід, потрібно** or with the help of some modal particles:

*I don't know why sometimes I **should be sneered at**. – Не збагну, чому це іноді з мене **треба покекувати/поглузувати**.*

2. Ways of Conveying the Meanings of Subjective Modality

Subjective modality implies that the speaker considers the event or action mentioned as assumptive or suggestive (desirable, possible, impossible, doubtful, certain/uncertain, etc.), i.e., as likely or unlikely to take place. This type of modality is expressed in English and Ukrainian with the help of common means: a) modal words, modal expressions or sentences; b) with the help of parenthetical words/expressions or parenthetical sentences; c) with the help of modal particles.

English modals have usually direct semantic and structural equivalents in Ukrainian.

The modal words/expressions or parenthetical elements in the sentences expressing supposition, assumption, presumability, etc. are: *maybe, possibly, presumably, it is likely/most likely, it seems*, etc. These modals present the attitude of the speaker to an event/action as hypothetical, as likely to take (or as having taken place, etc.). Such modals have mostly direct equivalents in both languages:

*It was **probably** the first time in his adult life that he had ever cried.* – Це було **мабуть/либонь** чи не вперше за все його доросле життя, що він сплакнув.

English modal words and expressions whose meaning is predetermined by the contextual environment have often a hypothetical meaning, which may correspond to that of some Ukrainian modal particles or parenthetical adverbs/phrases. They include: **perhaps, evidently, scarcely, no/little possibility**, etc. Their Ukrainian hypothetical modal equivalents may be: **певно, напевно, напевно-таки, десь-то, навряд/навряд чи, справді/насправді**:

Perhaps, you've seen her portrait in the papers. – **Певно**, ви бачили її фотографію в газетах.

Modal words/expressions and parenthetical words/phrase or sentences expressing general assessment of a statement clearly point to the subjective evaluation of the action or event by the speaker. These are the following modals: **certainly, of course, surely, definitely, really, in fact, indeed, naturally, no doubt, without doubt, it is natural**, etc. Their Ukrainian equivalents are: **безперечно, безумовно, без сумніву/немає сумніву, зрозуміло, певна річ, правду сказати, природно, як відомо, як кажуть** and others:

*Well, he **certainly** must have strained himself to get this menagerie together.* – Він, **безперечно**, мусив би прикласти великих зусиль, щоб прибрати до рук увесь цей звіринець.

Subjective modality may also be rendered in both languages via elliptical sentences:

*Was it because he was afraid of being lost in a bigger city? **Scarcely**.* – Може це було тому, що він боявся загубитись у великому місті? **Навряд**.

3. Grammatical Modality: Means of Expressing

Grammatical or syntactic modality expresses actions viewed upon as real, unreal, optative, hypothetical, conditional, incentive, interrogative, etc. The principal means of expressing such actions are mood forms of the verbs (indicative, imperative and subjunctive). These mood forms are realized in sentences of optative or wishful (бажальна), incentive (спонукальна) and subjunctive (умовна) modality.

1. Optative Modality

Optative modality in English and Ukrainian serves to express the wish of the speaker to establish the correspondence of content of the utterance to reality. The main ways and means of expressing this type of modality in English are syntactic. They include characteristic sentence structure, the use of auxiliary and modal verbs, the ascending or descending utterance intonation. In Ukrainian apart from

the modal verbs and intonation some specifying modal particles are used: **б/би, аби, щоб/щоби, бодай, десь, либонь, хай, хоч, хоч би, чи не, коли б, якби** and others:

Я її либонь побачу. – I might see her there.

Чи не краще вийти назустріч? – Would it not be better to meet them halfway?

To express wish with implied regret or unreal wish the stative **жаль** or **шкода** may be used in Ukrainian:

I wish I had met him when he was younger. – Шкода, що я не зустріла його, коли він був молодшим.

2. Incentive modality

Incentive modality is mostly expressed in English through the modal verb **let**. The incentive meanings are usually rendered into Ukrainian with the help of the imperative mood forms of the verbal predicate and the particle **хай/нехай**:

Let him that earns the bread eat it. – Нехай той, хто заробляє свій хліб, і споживає його.

Let each tailor mend his own coat. – Хай кожен займається своїми справами.

Ukrainian incentive sentences introduced by the particle **хай/нехай** are usually translated into English with the help of the modal verb **let** as well: *Нехай мати усміхнеться. Заплакана мати. – Let once more our mother smile. Our tear-ridden mother.*

Incentive modality may also be expressed in Ukrainian with the help of other modal particles. One of the often used for this purpose is **ж/же**, the meaning of which is usually expressed in English through the modal verb **let** and the corresponding intonation:

Походимо ж, моя зоре. – Oh let us wander still, my fate...

English incentive meanings can also be expressed through the combination of the particle **long** with the modal verb **may**, which together with the corresponding intonation of the sentence express the meaning close to Ukrainian exclamatory sentences with the particle **хай** or the particles **хай же**:

Long live and prosper our Motherland! May our Motherland live long! – Хай/хай же живе і квітне наша Батьківщина!

3. Subjunctive modality

The means of expression and rendering subjunctive modality in English are the modal verbs **could, should, would, might** and the expressions **would rather, would sooner**. These modal verbs are also used to express the corresponding subjunctive meanings in Ukrainian simple and composite sentences: *Пішов би в огонь і воду. – He would go through thick and thin/through many trials.*

Lecture 8.



List of Issues Discussed:

1. Translation of Idiomatic Vocabulary. Peculiar Features.
2. Transformation of Some Idioms in Translating Process.

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1. Translation of Idiomatic Vocabulary. Peculiar Features

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

Some proper names can also be endowed with figurative meaning and possess the necessary expressiveness which are the distinguishing features of idioms: *Croesus*, *Tommy* (*Tommy Atkins*), *Yankee*, *Mrs. Grundy*, *Jack Ketch*, etc. These proper names have acquired their constant meaning and can not be confused with usual (common) proper names of people. As a result their transferred meaning is conveyed in a descriptive way. So *Mrs. Grundy* means *світ, люди, існуюча мораль*; *Jack Ketch* – *кат*; *Tommy Atkins* – *англійський солдат*; *Yankee* (in Europe) – *янки/американець*, etc.

Similarly treated must also be many other English and Ukrainian picturesque idioms, proverbs and sayings, which have national literary images and reflect the traditions, customs, the way of conduct or the mode of life of a nation. Their meaning, due to absence of similar idioms in the target language, can be rendered

descriptively, i.e. through a regular explication. The latter, depending on the semantic structure of the source language idiom, may be sometimes achieved in the target language with the help of a single word: *an odd/queer fish* – *дивак*; *Canterbury tale* – *небувальщина, вигадка*; *ніде курці клюнути* – *crammed*; *зубами тертяка вибивати* – *to be chilled*.

Most often, however, the meaning of this kind of idioms is conveyed with the help of free word-combinations: *to dine with Duke Humphrey* – *залишитись без обіду (нічого не ївши)*; *to cut off with a shilling* – *позбавити когось спадщини*; *ноги на плечі* – *to go quickly (or very quickly) on one's feet*; *кивати/накивати п'ятами* – *to run away quickly/hurriedly*.

Faithful translating of a large number of picturesque idiomatic/phraseological expressions, on the other hand, can be achieved only by a thorough selection of variants having in the target language a similar to the original lexical meaning, and also their picturesqueness and expressiveness. This similarity can be based on common in the source language and in the target language componental images as well as on the structural form of them: *a grass widow (widower)* – *солом'яна вдова (вдівець)*; *not to see a step beyond one's nose* – *далі свого носа нічого не бачити*; *measure twice and cut once* – *сім раз одміряй, а раз відріж*; *не знати/тямити ні бе, ні ме, ні кукуріку* – *not to know chalk from cheese*; *вночі що сіре, те й вовк* – *all cats are grey in the dark*; *який батько, такий син, яка хата, такий тин (яблучко від яблуні далеко не відкочується)* – *like father, like son*, etc.

A number of phraseological units, due to their common source of origin, are characterized in English and Ukrainian by partial or complete identity of their syntactic structure, their componental images, picturesqueness and expressiveness (and consequently of their meaning). Such kind of idioms often preserve a similar or even identical word order in the source language and in the target language: *to cast pearls before swine* – *кидати перла перед свинями*; *to be born under a lucky star* – *народитися під щасливою зіркою*; *to cherish/warm a viper in one's bosom* – *пригріти гадюку в пазусі*.

In each language there also exists a specific national layer of idiomatic/phraseological expressions comprising proverbs and sayings, which are formed on the basis of componental images pertaining solely to a concrete national language. Such idioms are first of all distinguished by their picturesqueness, their expressiveness and lexical meaning of their own. Due to their national particularity, these idioms/phraseologisms can not and do not have traditionally established literary variants in the target language. As a result, their structural form and wording in different translations may often lack absolute identity. In their rough/interlinear or word-for-word variants they mostly lose their aphoristic/idiomatic nature and thus are often subject to literary perfection: *the moon is not seen when the sun shines* – *місяця не видно, коли світить сонце/місяця не помічають, коли світить сонце*; *it is a great victory that comes without blood* – *велика та перемога, яку здобувають без пролиття крові or найбільша та перемога, яка здобувається без пролиття крові*.

Similarly translated are some Ukrainian national phraseologisms into English: *один дурень так зінсує, що й десять розумних не направлять* – *what is spoiled by one fool can not be mended by ten wisemen*; *малі діти* – *малий клопіт*, *великі діти* – *великий клопіт* – *small children* – *smaller troubles*, *grown-up children* – *grave troubles*.

The following ways of faithful rendering the idiomatic/phraseological expressions are identified:

1. By Choosing Absolute/Complete Equivalents

This is the method of translating by which every componental part of the source language idiom is retained in the target language unchanged. Translating with the help of equivalents is resorted to when dealing with idioms which originate from the same source in both the languages in question. These sources may be:

1) Greek or other mythology: *Augean stables* – *авгієві стайні* (*занедбане, занехаяне місце*); *a labour of Sisyphus* – *сізіфова праця* (*важка і марна праця*); *Pandora's box* – *скринька Пандори/Пандорина скриня* (*джерело всіляких лих*);

2) ancient history or literature: *an ass in a lion's skin* – *осел у левовій шкурі*; *to cross (pass) the Rubicon* – *перейти Рубікон* (*прийняти важливе рішення*); *the golden age* – *золотий вік* (*золоті часи*); *I came, I saw, I conquered* – *прийшов, побачив, переміг*;

3) the Bible or works based on a biblical plot: *to cast the first stone at one* – *першим кинути у когось каменем*; *the golden calf* – *золотий телець/ідол*; *a lost sheep* – *заблудла вівця*; *the ten commandments* – *десять заповідей*; *the thirty pieces of silver* – *тридцять срібняків*; *prodigal son* – *блудний син*.

A great many absolute equivalents originate from contemporary literary or historical sources relating to different languages (mainly to French, Spanish, Danish, German, Italian, Arabic). **English:** *Time is money* – *Час – гроші*; *self made man* – *людина, що сама проклала собі шлях у житті*; *my house is my castle* – *мій дім – моя фортеця*. **French:** *after us the deluge* – *після нас хоч помон*; *the game is worth the candle* – *гра варта свічок*; *to pull the chestnuts out of the fire* – *вигрібати (чужими руками) каштани з вогню*; **Spanish:** *blue blood* – *блакитна кров*; *the fifth column* (*introduced by E. Hemingway*) – *п'ята колона*; *to tilt at the windmills* (*introduced by Cervantes*) – *воювати з вітряками*; **Italian:** *Dante's inferno* – *Дантове пекло*; *finita la commedia* – *ділу кінець*, etc.

Some mots belonging to prominent English and American authors have also turned into regular idiomatic expressions. Due to their constant use in belles-lettres they have become known in many languages. Especially considerable is the amount of Shakespearean mots: *better a witty fool than a foolish wit* – *краще дотепний дурень, ніж дурний дотеп*; *cowards die many times before their deaths* – *боягузи вмирають багато разів*; *something is rotten in the state of Denmark* – *не все гаразд у Данському королівстві*, etc.; *to reign in hell is better than to serve in heaven* (J. Milton) – *краще панувати в пеклі, ніж слугувати в раю*; *the banana republic* (O. Henry) – *бананова республіка*; *never put off till*

tomorrow what you can do today – ніколи не відкладай на завтра те, що можна зробити сьогодні; the execution of the laws is more important than the making of them (T. Jefferson) – *закони виконувати важче, ніж їх створювати/писати; Iron Curtain* (W. Churchill) – *залізна завіса, etc.*

The target language variants of phraseological monoequivalents may sometimes slightly differ in their structure or in the order of words from the source language idioms.

2. Translation of Idioms by Choosing Near Equivalents

The meaning of a considerable number of phrase idioms and sentence idioms originating in both languages from a common source may sometimes have, unlike absolute equivalents, one or even most of their components different, than in the target language. Hence, the quality of their images is not identical either, though not necessarily their picturesqueness and expressiveness: *baker's/printer's dozen – чортова дюжина; love is the mother of love – любов породжує любов.*

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

a) in the structure of the target language variant: *to make a long story short – сказати коротко;*

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

c) in the substitution of a feature (or image) of the source language phraseological/idiomatic expression for some other (more fitting or traditionally expected) in the target language: *as pale as paper – блідий мов стіна; to know smth. as one knows his ten fingers – знати як свої п'ять пальців;*

d) in the generalization of the features of the source language idiomatic expression: *one's own flesh and bone – рідна кровинка;*

e) in the concretization of some features of the original: *a voice in the wilderness – глас волаючого в пустелі; you can not catch an old bird with chaff – старого горобця на полові не впіймаєш.*

3. Translation by Choosing Genuine Idiomatic Analogies

An overwhelming majority of English idiomatic expressions have similar in sense units in Ukrainian. These idiomatic expressions, naturally, are in most cases easily given corresponding analogies in the target language. As a matter of fact, such expressions are sometimes very close in their connotative (metaphorical) meaning in English and Ukrainian as well.

Any common or similar traits of idiomatic expressions are the main proof of their being genuine analogies. The latter in each of the two languages comprise also proverbs and sayings as well as the so-called standardized and stable collocations: *he that mischief hatches mischief catches – хто іншим лиха бажає, сам лихо має/хто іншим яму копає, сам у неї потрапляє; to have the ready tongue – за словом у кишеню не лізти; there is no use crying over spilt milk – що з воза впало, те пропало; bear a dead horse – товкти воду в ступі.*

Many of such and the like idiomatic expressions may often have two and more analogous by sense variants in the target language. The choice of an analogy rests then with the translator and is predetermined by the style of the text: *nor for*

love or money – ні за що в світі/ні за які скарби в світі; don't teach your grandmother to suck eggs – не вчи вченого; не вчи рибу плавати; яйця курку не вчать, etc.; a crooked stick throws a crooked shadow – який Сава, така й слава/який батько, такий син, яка хата, такий тин; don't cross the bridges before you come to them – не поспішай поперед батька в пекло; не кажи гон, доки не перескочиш.

4. Translating Idioms by Choosing Approximate Analogies

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

As a result, there exist no genuine phraseological analogies for the units in the target language. Since it is so, their lexical meaning can be expressed by means of only approximate analogies or through explication, i.e., in a descriptive way: *kind words butter no parsnips – годувати байками солов'я; to make a cat's paw of something – чужими руками жар вигрібати; the sow loves bran better than roses – кому що, а курці просо; more power to your elbow – ні пуху, ні луски!; it is six and half a dozen – не вмер Данило, так болячка задавила, etc.*

5. Descriptive Translating of Idiomatic and Set Expressions

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

1) by a single word: *out of a clear blue of the sky – рантом, зненацька; poor fish – йолоп, бевзь, нікчема; to sell smoke – піддурювати, підманювати; to set a limit to smth. – обмежувати, стримувати; to go aloft – померти;*

2) with the help of free combinations of words (the most frequent): *to run amok – нападати зненацька на першу-ліпшу людину; to sell someone short – недооцінювати когось; to shat Abraham – удавати з себе хворого (прикидатися хворим); short odds – майже рівні шанси; to sit above the salt – сидіти на почесному місці; a stitch in time – своєчасний захід/вчинок, своєчасна дія;*

3) when the lexical meaning of an original idiomatic expression is condensed or when it is based on a nationally specific notion/structural form alien to the target language, the idiomatic expression may be conveyed by a sentence or a longer explanation: *white elephant – подарунок, якого важко позбутися (те, що приносить більше турбот, ніж користі); yes tap – людина, що з усіма згоджується, тільки підтакує (підтакувач), etc.*

2. Transformation of Some Idioms in Translating Process

Taking into account the aims pursued and the contextual environment of the idiom, there must be acknowledged at least two main levels of translating the national idioms:

1) the level of the interlinear rendering, i.e., sense-to-sense translation only, which is quite sufficient to faithfully express the lexical meaning of most of these phraseologisms/idioms;

2) the literary/literary artistic level, at which not only the sense but also the expressiveness, the vividness, the picturesqueness and the aphoristic nature (if any) of the idioms should possibly be conveyed as well.

Compare the examples of translation with the help of transformations of particularly English phraseologisms performed first (1) at the interlinear (sense-to-sense rendering) level and then (2) at the literary/literary artistic level:

He that doesn't respect, isn't respected – 1. хто інших не поважає, сам поваги не має; 2. поважатимеш інших, поважатимуть і тебе;

It's an equal failing to trust everybody and to trust nobody – 1. однакова вада – довіряти всім і недовіряти нікому; 2. довіряти кожному і недовіряти нікому – однакова вада;

The pleasures of the mighty are the tears of the poor – 1. розваги багатих – то сльози бідних/знедолених; 2. вельможні скачуть - убогі плачуть; що панські жарти, то людські сльози.

Transformations become absolutely inevitable when the English phraseologisms or mots contain a passive voice structure, the introductory it/there, or some other analytical constructions, as for instance, those with the auxiliary verbs (do, does, etc.): *There is no love lost between them* – вони недолюблюють одне одного/глек розбили; *Does your mother know you are out?* – Молоко на губах ще не висохло/ще не допік. *Can the leopard change his spots?* – Горбатого могила виправить.



ІНСТРУКТИВНО-МЕТОДИЧНІ МАТЕРІАЛИ
ДО ПРАКТИЧНИХ ЗАНЯТЬ ТА САМОСТІЙНОЇ
РОБОТИ

Тематика практичних занять

№ з/П	Назва теми
1.	Seminar 1 1. The Concept of Genre 2. Genre and Typology 3. Genre and Readers' Expectations 4. Genre and Culture 5. Form versus Content. Style as a Stylistic Category in Translation 6. Text-Type Focus 7. Discourse Texture: Main Principles Practical assignments
2.	Seminar 2 1. Basic “Laws” of Translation 2. The Translator’s Motivation. Author-centered and Reader-centered translating 3. Generalities of Equivalence. 4. Levels and Types of Equivalence. Practical assignments
3.	Seminar 3 1. Text-Type Translation 2. Literary Genres: Specificity of Translation 1. Newspaper-Publicistic Genres: Specificity of Translation 2. Scientific Genres: Specificity of Translation 3. Business Writing Genres: Specificity of Translation Practical assignments
4.	Seminar 4 1. Translation and Realization of Contextual Meanings of the Definite and Indefinite Articles. 2. Asyndetic Noun Clusters and Rendering Their Meaning into Ukrainian. Approaches to Translating Asyndetic Substantive Clusters. 3. Ways of Rendering the Lexico-grammatical Meanings and Functions of the English Infinitive. 4. Ways of Translating Participles and Participial Constructions. 5. Ways of Translating Gerundial Complexes/Constructions. 6. Ways of Conveying the Passive Voice Constructions. Practical assignments
5.	Seminar 5 1. Translation of Idiomatic Vocabulary. Peculiar Features. 2. Transformation of Idiomatic Vocabulary in Translating Process. Practical assignments

Тематика самостійної роботи

№ з/п	Назва теми
1.	Belles-lettres style: Specificity of translation and revision
2.	Media-text: Specificity of translation and revision
3.	Scientific prose: Specificity of translation and revision
4.	Style of official documents: Specificity of translation and revision
5.	Methods and ways of translating proper names
6.	Conveying the names of organizations, companies and corporations
7.	Units of international lexicon and ways of rendering their meaning and lingual form
8.	Ways of conveying the lexical meaning of genuine internationalisms
9.	Translation of loan internationalisms
10.	Units of nationally biased lexicon and ways of their translation
11.	Objectively required and subjectively introduced/contextual transformations of language units
12.	Objectively and subjectively conditioned transformations of lexical units in the process of translation

Питання та завдання для самоконтролю

Activities

Questions for self-study

- What are the two principles of translation classification? What are the main types of translation? What is the difference between literary and informative translations?

- How can literary translations be subdivided? What is the main difficulty of translating a work of high literary merit? What qualities and skills are expected of a literary translator?

- How can informative translations be subdivided? Are there any intermediate types of translation? What type of informative translations plays an especially important role in the modern world?

- What is the main goal of a technical translation? What specific requirements is the technical translator expected to meet? What problems is the theory of technical translation concerned with?

- What are the main characteristics of translations dealing with newspaper, diplomatic and other official materials? What specific problems emerge in translating film scripts and commercial advertisements?

- What is the main difference between translation and interpretation? Which of them is usually made at a higher level of accuracy? Are there any intermediate forms of translation?

- What are the two main stages of the translating process? Must the translator understand the original text before he begins to produce his text in TL?

In what way does the translator's understanding of the source text differ from that by a SL native speaker?

- What makes understanding possible? Where can the translator find the necessary information of what a segment of the text really means? What is context? What is background knowledge?

- What role do the semantics of language units play in the make-up of the text semantic structure? In what sense can one speak of "translating" the words or the grammatical categories and structures of the source text? What is the difference between the word "semantics" as defined in the dictionary and its meaning in a particular text?

- Are all the semantic elements of the source text of equal communicative value? Can they all be always rendered in translation? Why has the translator to adopt a "lesser evil" strategy? How should the dominant aspects of the source text meaning be selected?

- What parts of the text semantics are usually of greater communicative value? Are the purport of communication and the identification of the situation expressed by individual words and structures or by the whole text? Why is it often more important to render the meaning of the whole than that of each particular item?

- How can a word-for-word transfer be used in the translating process? Should the syntactical structure of the source text be always changed in translation? How should the TL structures be selected in the target text?

- What is lexical co-occurrence? Are co-occurrence rules usually the same in SL and TL? What techniques can be used by the translator to solve the problem of the difference in co-occurrence?

- Does the translation theory dictate strict rules to the translator? What makes translation a creative process? Can the translator automatically apply the theoretical postulates in each particular case?

Assignment 1. *Translate the text into Ukrainian. Comment on translation techniques used.*

AFTER LUNCHEON, MORNING CALLS AND VISITS may be made and received. These may be divided under three heads: those of ceremony, friendship, and congratulation or condolence. Visits of ceremony, or courtesy, which occasionally merge into those of friendship, are to be paid under various circumstances. Thus, they are uniformly required after dining at a friend's house, or after a ball, picnic, or any other party. These visits should be short, a stay of from fifteen to twenty minutes being quite sufficient. A lady paying a visit may remove her boa or neckerchief; but neither her shawl nor bonnet. When other visitors are announced, it is well to retire as soon as possible, taking care to let it appear that their arrival is not the cause. When they are quietly seated, and the bustle of their entrance is over, rise from your chair, taking a kind leave of the hostess, and bowing politely to the guests. Should you call at an inconvenient time, not having ascertained the luncheon hour, or from any other inadvertence, retire as soon as

possible, without, however, showing that you feel yourself an intruder. It is not difficult for any well-bred or even good-tempered person, to know what to say on such an occasion, and, on politely withdrawing, a promise can be made to call again, if the lady you have called on, appear really disappointed. IN PAYING VISITS OF FRIENDSHIP, it will not be so necessary to be guided by etiquette as in paying visits of ceremony; and if a lady be pressed by her friend to remove her shawl and bonnet, it can be done if it will not interfere with her subsequent arrangements.

Assignment 2. Translate the text into Ukrainian. Comment on translation techniques used.

Brighton, England

April 10, 2015

Continental Equipment Plc, Brighton, England, hereinafter referred to as “the Seller”, on the one part, and TST Systems Ltd., Kyiv, Ukraine, , hereinafter referred to as “the Buyer”, on the other part, have concluded the present Contract as follows:

1. Subject of the Contract

1.1. The Seller has sold and the Buyer has bought the machinery, equipment, materials, and services ("Equipment") as listed in Appendix 1 being an integral part of this Contract.

2. Prices and Total Value of the Contract 2.1. The Total Contract Value is as follows: Equipment and engineering FOB U.K. port + documentation £ _____

Supervision, start-up and training £ _____ Spare and wear parts £ _____

Freight £ _____

Total price CIF Odessa £ _____

Discount £ _____

Total Contract Value £ _____

2.2. The prices are understood to be CIF Odessa including cost of packing, marking, loading on board a ship, stowing and fastening the equipment in the hold, and the cost of the materials used for this purpose.

2.3. The prices are firm for the duration of the Contract and shall not be subject to any revision except on account of any mutually agreed changes or modifications to equipment specification and/or quantities listed in Appendix 1 to this Contract.

3. Time of Delivery

3.1. The Equipment specified in Appendix 1 of the present Contract is to be delivered within two (2) months from the date of opening the Letter of Credit specified in Clause 4.1 of this Contract.

3.2. The delivery date is understood to be the date of the clean Bill of Lading issued in the name of the Buyer, destination Odessa, Ukraine.

Assignment 3. Translate the text into Ukrainian. Comment on translation techniques used.

- <https://www.thetimes.co.uk/>
- <https://www.theguardian.com/>

Assignment 4. Translate the text into Ukrainian. Comment on translation techniques used.

OIL CRACKS

There are many words of long standing which the scientist has been accustomed to use with a meaning that might or might not be the same as its customary one.

Sometimes he restricts the meaning of the word. The physicist adopted the word "current" when he described the changed properties of a wire connected to a voltaic battery as an electric current. In 1827, G. S. Ohm discovered the constancy of the relation between electromotive force and current and gave the ratio the name of "resistance".

Sometimes, a scientist will take an ordinary word and expand or widen its meaning, so that a single thing gives its name to a group or category.

"Salt", for example, is a material that is essential for human beings and animals, and has a long association with social history. Its name appears in the English language in such a word as "salary", meaning that the money one earns is meant, in the first turn, for buying what is most necessary for human existence.

The chemist, however, uses the word to denote a class of compounds, which he defines as the products of replacing the hydrogen of an acid, wholly or in part, by a metal. Common salt is a compound which comes only to a limited extent within the terms of this definition and only to this limited extent do these two salts mean the same thing.

Sometimes, a scientist will seize a word and force it to do work for which it has no qualifications. Such is the case of a family of related words - "force", "work", "power" and "weight".

In mechanics, force does not mean strength. It seems to say no more than that a force is a push or a pull, and since in physics all things must be measured it acquires, from Newton's Law of Motion, a quantitative sense, which makes it the product of mass and acceleration. This, of course, is quite different from anything that the word "force" implies in everyday use.

A weight, one is surprised to learn, is not only the familiar block of metal with a ring on top, but a force. This is logical, because things fall under their own weight with an acceleration (due to gravity), so that the weight of a thing has to be the force with which the Earth attracts it.

As to "work", the physicist has decided that a force works, or does work, only when it moves something; I may push and pull in vain at some immovable obstacle, and find that, nevertheless, mathematically I have done no work.

After this it is quite easy to accept the idea that power has come to mean the rate at which work is done; or that metals suffer from "fatigue", or that oils can be made "to crack".

Assignment 5. Translate the text into Ukrainian. Comment on translation techniques used.

POWER WINDOW CONTROL UNIT
AQR 200 USER MANUAL
APPLICATION

Controller AQR-200 is intended to control by two electrical motors in one direction.

Controller can operate in either controlled-duration or full travel type.

THE WORKING PRINCIPLE OF A POWER WINDOW SWITCH

To activate the window motor it must have +12V on one of it leads and "ground" on the other in order to operate. The switch, while at rest, may connect both these wires: to ground, or to +12V (ignition).

When activated, all type of switches will send +12V on one wire and ground on the other. Which wire receives +12V and which wire receives ground depend on the direction the window will go. A lot of vehicles reverse polarity of motors by pressing the control buttons without relays, but in some vehicles there is used relays. In this case the AQR-200 must be connected between the relays and motors. To control the windows by switches and although by security system you need the controller.

CONTROLLER CONTROL

The control input (yellow wire) it needed to connect with car alarm system output, which grounded in arm mode. If the system disarmed, by pressing control buttons it is possible to establish glasses in any position, and when the system is arming the glasses automatically will completely rise.

Assignment 6. Translate the text into English. Comment on translation techniques used.

КІЛЬКА СЛІВ ПРО ЩАСТЯ

Безсумнівно, кожен з нас хоч раз у житті замислювався: а що ж таке щастя... Одні кажуть, це — фізичний, моральний і соціальний стан людини, за якого вона відчуває внутрішнє задоволення і радість від життя. Другі, що щастя — коли здійснюються всі мрії. Усі вони стовідсотково праві. Що ж таке щастя?

Щастя залежить від багатьох факторів, вони повинні діяти одночасно. Наприклад, людина мусить бути здоровою, мають бути здоровими її рідні і близькі, щоб було добро і благополуччя в сім'ї, бути вільною і самодостатньою, матеріально забезпеченою, мати роботу, що подобається, додайте до цього умови для повноцінного відпочинку, а ще доступ до всіх рівнів освіти, культури і мистецтва. Для щастя людині потрібні любов і шана, відчуття своєї корисності і потрібності для рідних, близьких, суспільства.

Також мають бути щасливими всі навколо, вільною країна. Тому так складно людині відповісти на запитання: «Чи щаслива вона?»

Оскільки складно мати всі названі фактори, то дуже важливо визначати найголовніші і боротися за них. А твердження, що людина сама будує чи руйнує своє щастя, — справедливе. Адже здоров'я залежить від того, як організувати свою роботу і відпочинок, раціонально і повноцінно харчуватися, боротися зі шкідливими звичками. Приблизно такою мірою від людини, її мудрості і волі залежать й інші фактори, що формують щастя.

Визначення мети життя та методи її реалізації теж залежать від розуму і мудрості людини. Але є ще такі поняття, як доля, везіння, випадок, підсвідоме вміння бути у потрібному місці в потрібний час.

Щоб стати щасливим, треба вміти ставити мету і мріяти про добре, велике, прекрасне. Можна наводити багато прикладів, коли ми, ніби випадково, знаходимо те, що шукаємо, і здійснюємо те, про що мріємо. Хоча істиною є те, що для досягнення мети і здійснення мрій необхідно систематично та цілеспрямовано працювати, мати волю, організованість, розсудливість і спокій, важливо розумно визначити мету і вміти обмежувати свої бажання.

Людина часто прагне того, що їй не потрібно.

Щасливою може бути мудра і працююча людина, бо розумна і доцільна праця гарантує фізичне і духовне здоров'я, творить добро і матеріальні цінності. Лише мудра людина правильно визначає, коли необхідно сказати «так», а коли — «ні». Тому дурень, лінивий і злий не може бути, та й не буває щасливим. Щастя обирає добрих, чесних, коректних і справедливих. Спілкуйтеся так, щоб нікого не ображати, не принижувати, поважайте свободу і право інших на свої думки і вподобання.

Для щастя ми повинні користуватися знаннями, досвідом, культурою, літературою, мистецтвом, різноманітною інформацією. А спілкування з лісом, степом, горами, морем завжди несе людині здоров'я, задоволення і радість, а отже, щастя. І беззаперечно, що для щастя потрібен мир, відсутність природних і антропогенних катастроф, голоду і епідемій, свобода, розумний і гуманний державний устрій та мудрі, добрі люди навкруг. Щастя не купується за гроші, його можна заслужити, збудувати. Таке воно — щастя.

Методичні поради з опанування тем практичних занять та самостійної роботи

На практичних заняттях передбачено знайомство студентів з основними навичками перекладу текстів різних жанрів. Важливою частиною практичної роботи є опанування студентами знань етапів перекладу: передперекладацький аналіз (інформаційно-пошукова діяльність), аналітичний етап, редагування перекладу та аналіз результатів перекладу. Кожен з етапів перекладу допомагає виділити граматичні та лексико-стилістичні особливості тексту, що перекладається, виявити перекладацькі

труднощі та знайти перекладацькі рішення. Практична діяльність студентів передбачає пошук додаткової інформації за темами курсу та підготовку доповідей, порівняльний аналіз оригіналу та тексту перекладу (декількох варіантів перекладу даного тексту) з докладним аналізом перекладацьких труднощів та шляхів їхнього розв'язання, редагування варіантів перекладу, творчі індивідуальні завдання тощо. Практичні заняття безумовно стимулюють розумову діяльність студентів, зближують навчальну діяльність з науковим пошуком, готують до майбутньої практичної діяльності тощо.

Під час підготовки до практичних занять студентам необхідно ознайомитися з теоретичним матеріалом навчальної дисципліни за темами, що вивчаються, – розібрати конспекти лекцій, вивчити глосарій, опрацювати літературу та інформаційні джерела, рекомендовані викладачем. Під час самого заняття рекомендовано брати активну участь у виконанні запропонованих завдань, ставити питання та дискутувати, охайно та своєчасно виконувати контрольні завдання. Контроль за якістю навчання та ходом опанування навчальної дисципліни здійснюється на підставі рейтингової системи поточного контролю та підсумкового контролю знань студентів. Поточний контроль передбачає оцінювання набутих загальних і фахових компетентностей, рівня знань, умінь і навичок здобувачів вищої освіти на підставі результатів виконання ними завдань і певних видів робіт під час практичних занять, презентації проектної роботи, тестування, завдань самостійної роботи тощо.

Особливу значущість в опануванні тем курсу має самостійна робота студентів, яка є невід'ємною частиною процесу навчання у виші. Правильна організація самостійної роботи дозволяє студентам розвивати вміння та навички в засвоєнні та систематизації отриманих знань, забезпечує високий рівень успішності під час навчання, сприяє вдосконаленню перекладацької майстерності. Самостійна робота студентів у позааудиторний час передбачає підготовку до аудиторних занять, а також вивчення окремих тем, що розширюють та поглиблюють знання студентів за тематичними розділами навчальної дисципліни. Така робота включає опрацювання теоретичного матеріалу, роботу з додатковою науковою літературою, виконання практичних завдань, підготовку до всіх видів контрольних випробувань з дисципліни, виконання творчих робіт. Самостійна робота з навчальної дисципліни «Переклад текстів різних жанрів» надає можливість студентам поглиблювати свій професійний досвід з перекладу різножанрових текстів.

У разі виникнення труднощів з вивченням запропонованих тем рекомендовано взаємодію студентів з викладачем у межах часу, відведеного на консультації.

ГЛОСАРИЙ



Acknowledgment Letter

Acknowledgment letters act as simple receipts. Businesses send them to let others know that they have received a prior communication, but action may or may not have taken place.

Agreement

A formal decision about future action which is made by two or more countries, groups, or people.

“A” Language

The mother tongue of a translator

Adaptation

Process of converting information into an appropriate format for the target language and culture.

Adjustment Letter

An adjustment letter is normally sent in response to a claim or complaint. If the adjustment is in the customer's favor, begin the letter with that news. If not, keep your tone factual and let the customer know that you understand the complaint.

Alignment

Alignment is the task of defining translation correspondences between source and target texts. Alignment is a process that allows text in a range of software packages to be converted semi-automatically into a Translation Memory format for re-use. There should be feedback from alignment to segmentation and a good alignment algorithm should be able to correct initial segmentation.

Alignment tool

Application that automatically pairs versions of same text in the source and target languages in a table. Also called bi-text tool.

Ambiguity

Situation in which the intended meaning of a phrase is unclear and must be verified - usually with the source text author - in order for translation to proceed.

Application

An official request for something, usually in writing.

Artificial intelligence

Branch of computer science devoted to creating intelligent machines that produced the first efforts toward machine translation.

Automatic substitution

Exact matches come up in translating new versions of a document. During automatic substitution, the translator does not check the translation against the original, so if there are any mistakes in the previous translation, they will carry over.

Automatic translation

Machine-based translation process not subject to input by a human translator.

“B” language

A language that a translator can speak and write almost as well as their mother tongue

Back translation

Process of translating a previously translated text back into its source language.

Business communication

Information sharing between people within and outside an organization that is performed for the commercial benefit of the organization. It can also be defined as relaying of information within a business by its people.

Business Correspondence

An umbrella term for all written communication used in business relationships with business partners or for internal communication in the organization.

Calque

In linguistics, a calque is actually a word or phrase borrowed from another language by literal, word-for-word translation. The term calque is borrowed from French and it derives from the verb *calquer* which means *to copy*, *to trace*. More specifically, we use the verb *to calque* when speaking about borrowing a word or

phrase from another language while translating its components so as to create a new lexeme in the target language.

CAT

Computer-aided translation, or computer-assisted, machine-aided or machine assisted translation with the aid of computer programs, such as translation memory (see term), terminology management and localization tools, designed to reduce the translator's workload and increase consistency of style and terminology. Not to be confused with machine translation.

Collaborative translation

Emerging approach to translation in which companies use the elements of crowdsourcing in a controlled environment for working on large corporate projects in short periods of time.

Complaint Letter

The words and tone you choose to use in a letter complaining to a business may be the deciding factor on whether your complaint is satisfied. Be direct but tactful and always use a professional tone if you want the company to listen to you.

Context

Information outside of the actual text that is essential for complete comprehension.

Controlled vocabulary

Standardized terms and phrases that constitute a system's vocabulary.

Controlled language

Language in which grammar, vocabulary and syntax are restricted in order to reduce ambiguity and complexity and to make the source language easier to understand by native and non-native speakers and easier to translate with machine and human translation.

Covering letter

A letter that is sent with something to explain the reason for it or to give more information about it.

Cultural adaptation

Adjustment of a translation to conform with the target culture.

Culturally-sensitive translation

Translation that takes into account cultural differences.

CV

A brief written account of your personal details, your education, and the jobs you have had. You can send a CV when you are applying for a job. CV is an abbreviation for 'curriculum vitae'.

Dialect

Variety of a language spoken by members of a particular locale and characterized by a unique vocabulary, grammar and pronunciation.

Editing

Editing - Second level of review in the traditional TEP process.

E-mail

E-mail (short for *electronic mail*) is a means of sending messages between computers.

Exact match

Exact matches (during Translation memory analysis) appear when the match between the current source segment and the stored one has been a character by character match. When translating a sentence, an exact match means the same sentence has been translated before. Exact matches are also called 100% matches.

False friends

False friends are pairs of words or phrases in two languages or dialects (or letters in two alphabets) that look or sound similar, but differ in meaning.

Follow-Up Letter

Follow-up letters are usually sent after some type of initial communication. This could be a sales department thanking a customer for an order, a businessman reviewing the outcome of a meeting or a job seeker inquiring about the status of his application. In many cases, these letters are a combination thank-you note and sales letter.

Fuzzy match

Indication that words or sentences are partially - but not exactly - matched to previous translations.

When the match (during Translation Memory analysis) has not been exact, it is a fuzzy match. Some systems assign percentages to these kinds of matches, in which case a fuzzy match is greater than 0% and less than 100%. Those figures are not comparable across systems unless the method of scoring is specified.

Fuzzy logic

Process that creates near matches in text to translation memory terms when exact matches cannot be found.

Inquiry Letter

Inquiry letters ask a question or elicit information from the recipient. When composing this type of letter, keep it clear and succinct and list exactly what information you need. Be sure to include your contact information so that it is easy for the reader to respond.

Interpretation

The action of the interpreter that translates verbally the utterance of a speaker into the language of a listener. Interpretation always refers to oral communication.

Interpreter

A person who translates speech orally.

Letter of Recommendation

Prospective employers often ask job applicants for letters of recommendation before they hire them. This type of letter is usually from a previous employer or professor, and it describes the sender's relationship with and opinion of the job seeker.

Letter of Resignation

When an employee plans to leave his job, a letter of resignation is usually sent to his immediate manager giving him notice and letting him know when the last day of employment will be. In many cases, the employee also will detail his reason for leaving the company.

Literal translation

Translation that closely adheres to the grammar and construction of the source text. A literal translation usually appears "stilted" and unnatural.

Machine Translation (also known as automated translation)

Translation produced by a computer program or use of a translation program to translate text without human input in the actual translation process. The quality of machine-translated text, in terms of terminology, meaning and grammar, varies depending on the nature and complexity of the source text, but is never good enough for publication without extensive editing. Not to be confused with computer-aided translation!

Match

Indication that words or sentences are matched - either partially or fully - to previous translations.

Meaning-for-meaning translation

Translation for which the words used in both languages may not be exact equivalents, but the meaning is the same.

Memo

A short official note that is sent by one person to another within the same company or organization.

Mother tongue

Native and first learned language of an individual.

MT

MT - Abbreviation for machine translation.

Native language

First language that a human learns naturally, usually since childhood.

Networking

When networking during the translation it is possible to translate a text efficiently together with a group of translators. This way, the translations entered by one translator are available to the others. Moreover, if translation memories are shared before the final translation, there is a chance that mistakes made by one translator will be corrected by other team members.

Ontology

Description of the relationships between concepts, objects, and other entities within a given field.

Order Letter

Order letters are sent by consumers or businesses to a manufacturer, retailer or wholesaler to order goods or services. These letters must contain specific information such as model number, name of the product, the quantity desired and expected price. Payment is sometimes included with the letter.

Plain English

Method of writing English that employs a clear and simple style, usually for the purpose of improving readability. Among its features are using only active verbs (no passive voices) and making sure that each word has only one meaning.

Post-editing

Process by which one or more humans review, edit, and improve the quality of machine translation output.

Project manager

Individual who carries out management and coordination tasks for a given translation project. Commonly abbreviated PM.

Pre-editing

Process by which a text is edited prior to translation in order to clarify ambiguous terms and increase translatability.

Pre-translation

Phase of translation process in which documents are prepared for conversion into another language. Usually includes an automated analysis against translation memories so that previously translated text is inserted in a file, therefore avoiding rework and associated costs.

Project setup

Translation preprocessing steps include tasks such as glossary and style guide preparation, project planning, file preparation, content familiarization, and training.

Proofreading

Practice of checking a translated text to identify and correct spelling, grammar, syntax, and coherency and integrity errors, (usually carried out by a second linguist or translator. - not necessarily. Proofreading can be done by editors with no second language.

Pseudo-translation

is a procedure which simulates how a translated document will look after translation and how much extra DTP or other work will be required before actual translation is done. This can help in setting the appropriate timelines of projects.

Revision deals with...

- Reading for the big picture and trying to see your writing as readers see it.
- Recognizing your paper's organization (or lack of it): is your information presented logically? Do you jump from one idea to the next or does it seem to flow naturally? Do you use subheadings?
- Sharpening your introduction and thesis statement: is it clear from your introduction what your paper will cover and/or argue? Do you follow through on what you promise in the intro and with your thesis?
- Adding details and examples: did you fully explain your main points? Are your reasons and examples adequate to support your thesis?
- Eliminating unnecessary details: did you include anything that might throw the reader off or lead to confusion? Did you repeat yourself? Keep in mind that re-stating a key point is effective.

NB: Proofreading deals with...

- Reading s-l-o-w-l-y. Donotrushtroughit.
- Rewriting awkward or unclear sentences
- Correcting punctuation, grammatical, and mechanical errors
- Correcting spelling mistakes
- Formatting citations, cover sheets, footnotes, and references correctly

NB: Remember...

- Revision usually occurs after you finish a rough draft of your paper. You may go through several rounds of revision before you're ready to proofread.
- Revision should be done **prior to** proofreading. Revision tackles the biggest issues first. If you proofread first, you may spend time polishing text that won't make it into the final paper.
- Students are sometimes tempted to fix grammar or spelling problems without considering issues like order, transitions, and introductions/conclusions. Remember: proofreading is just **one part** of the overall revision process.
- It's not a good idea to rely on spell-check or grammar-check. They make miss takes two.
- The Writing Center can help you with revising or proofreading your paper. We can also help you determine which process you need to focus on and how to get started.

Sales Letter

Typical sales letters start off with a very strong statement to capture the interest of the reader. Since the purpose is to get the reader to do something, these letters include strong calls to action, detail the benefit to the reader of taking the action and include information to help the reader to act, such as including a telephone number or website link.

SL

Abbreviation for Source Language, the language a translator translates from.

Source Culture

The culture where the text you have to translate has been produced.●

Style guide

Document that describes the correct grammar, punctuation, spelling, style and numeric formats to ensure consistency and quality in a translated text.

Style sheet

Document or template that describes the structure and format of a document, with instructions regarding fonts, page size, spacing, margins, paragraph styles and tag mark-ups to ensure consistency and quality in a translated text.

Target audience

Group of people who receive the information rendered by the interpreter in the target language.

TC

Abbreviation for Target Culture

Target Culture

The culture you have to translate a text for.

TL

Abbreviation for Target language

Target language

Language into which the text is translated.

Technical translation

Translation of technical texts, such as user or maintenance manuals, catalogues and data sheets.

Term

Word, phrase, symbol or formula that describes or designates a particular concept.

Terminology

Collection of terms

Terminology analysis

Process carried out prior to translation in order to analyze the vocabulary within a text and its meaning within the given context, often for the purpose of creating specialized dictionaries within specific fields.

Textual parsing

It is very important to recognize punctuation in order to distinguish for example the end of sentence from abbreviation. Thus, mark-up is a kind of pre-editing. Usually, the materials which have been processed through translators' aid programs contain mark-up, as the translation stage is embedded in a multilingual document production line. Other special text elements may be set off by mark-up. There are special elements which do not need to be translated, such as proper names and codes, while others may need to be converted to native format.

Text style

Characteristics of terminology, style and sentence formation within a given text.

Transcription

The process of transcribing a speech to obtain a written text. The text can then be translated.

Transcreation: (or creative translation)

The adaptation of a creative work into another language or culture. Therefore, it is more than direct translation or localization of the text, as transcreators focus on capturing the desired persuasive or emotive effect of the original. Transcreation services is a growing new industry.

Translatability

Degree to which a text can be rendered into another language.

Translate-edit-proof

Most common set of steps used for linguistic quality assurance in translation production processes. Commonly abbreviated TEP.

Translation

Process of rendering written communication from one language into another, or the output that results from this process. Translation is the communication of the meaning of a source-language text by means of an equivalent target-language text. The word translation derives from the Latin *translatio* (which itself comes from *trans-* and *fero*, together meaning to carry across or to bring across).

Translation capacity

Average number of characters, words, lines, or pages that a professional translator can translate within a given time frame, such as a day, week, or month.

Translational Equivalence is the similarity between a word (or expression) in one language and its translation in another. This similarity results from overlapping ranges of reference.

A *translation equivalent* is a corresponding word or expression in another language.

Translation unit (also TU)

Segment of text treated as a single unit of meaning.

Transliteration

Process of converting words from a source text or audio file into a written text that facilitates pronunciation of the words.

Transculturation

A process of cultural transformation marked by the influx of new culture elements and the loss or alteration of existing ones.

Translator

A person who translates *written* words.

Transmission

The action or process of transmitting something or the state of being transmitted.

Treaty

An agreement under international law entered into by actors in international law, namely sovereign states and international organizations.

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Підписано до друку 29.07.2021 р.
Формат 60x84 1/16. Ум. др. арк. 7,75.
Наклад 50 прим. Зам. № 1925.

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Свідоцтво про внесення суб'єкта видавничої справи до Державного реєстру видавців, виготівників і розповсюджувачів видавничої продукції ДК №3141, видане Державним комітетом телебачення та радіомовлення України від 24.03.2008 р.
