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**THEORY OF TRANSLATION**  
**(ENGLISH AND RUSSIAN)**

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**ТЕОРИЯ ПЕРЕВОДА (с английского языка на русский и с русского языка на английский):** Уч. на англ. яз. – Владивосток: Изд-во Дальневост. ун-та, 2008 (3-е изд., перераб.), 2002 (2-е изд., испр. и перераб.), 1999 (1-е изд.)

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Учебник по теории перевода предназначен для студентов переводческих отделений. Созданный на основе типовой программы по переводу, он раскрывает такие разделы, как общая и частная теория перевода; последняя основывается на сопоставлении английского и русского языков.

Может быть рекомендован студентам, преподавателям, переводчикам-практикам и всем тем, кто интересуется вопросами изучения иностранных языков и перевода.

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## ПРЕДИСЛОВИЕ

В настоящее время теоретические вопросы перевода привлекают внимание не только профессиональных переводчиков, лингвистов, но и всех тех, кто по роду своей деятельности вынужден общаться на английском языке с зарубежными коллегами и партнерами. Литература по сопоставлению русского и английского языков не вполне отвечает потребностям общества, во-первых, в связи с малочисленностью ее тиражирования; во-вторых, в связи с тем, что, как правило, в ней делается упор либо на чисто теоретические моменты перевода, либо на какие-то, достаточно ограниченные, аспекты переводческой деятельности и, в-третьих, в ней совсем не отражена специфика перевода с английского и русского языков как языков-посредников в странах Азиатско-Тихоокеанского региона. В данном учебнике сделана попытка отразить последние два момента.

Учебник построен в соответствии с программой по курсу «Теория перевода» и состоит из пяти частей. Часть I соответствует курсу «Введение в общую теорию перевода» и дает знакомство с общими понятиями и основной терминологией переводоведения. Часть II представляет краткий экскурс в историю перевода. Часть III раскрывает грамматические проблемы перевода с английского языка на русский и с русского на английский. В части IV излагаются семантические проблемы перевода с указанных языков, и часть V знакомит читателя с основными проблемами прагматики перевода, особенностями употребления английского и русского языков.

Данный учебник построен на материале лекций, читаемых автором студентам переводческого отделения ДВГУ, поэтому в нем в определенной мере компилируются взгляды известных теоретиков перевода, что неизбежно при составлении такого жанра как учебник.

## **PART I. GENERAL ISSUES OF TRANSLATION**

### ***CHAPTER 1. What Is Translation?***

#### **§ 1. TRANSLATION STUDIES**

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

It has been claimed abroad that translation studies began in 1972 with Holmes's paper presented at the Third International Congress of Applied Linguistics, "The Name and Nature of Translation Studies".<sup>1</sup> However, unfortunately, European and American scholars seemed to have been unaware of the achievements of the Russian school of translation studies. Works by V. Komissarov, A. Shveitser, A. Fedorov and many others confirmed the status of translation studies as a discipline of its own even in the 1950s.<sup>2</sup>

The main concern of translation theory is to determine appropriate translation methods for the widest possible range of texts<sup>3</sup> and to give insight into the translation process, into the relations between thought and language, culture and speech.

There are several aspects of this branch of linguistics:

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

There are two terms corresponding to the Russian word "перевод": translation and interpretation. Those who discriminate between the terms refer the

term ‘translation’ to the written text, and the term ‘interpretation’ to oral speech. However, the terms are polysemantic: *to interpret* might mean “to render or discuss the meaning of the text” – an outstanding British translation theorist P. Newmark, for example, states that “when a part of a text is important to the writer’s intention, but insufficiently determined semantically, the translator has to interpret”.<sup>4</sup> The term *to translate* is often referred to any (written or oral) manner of expression in another language.

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

Several approaches are used for defining translation.

## § 2. SEMIOTIC APPROACH

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

American linguist Roman Jakobson in his article “On Linguistic Aspects of Translation”<sup>5</sup> spoke of three possibilities of code switching:

- 1) Intralinguistic translation, or rewording, i.e. interpreting verbal signs through other signs of the same language. This can be done on diachronic level: Chaucer’s text is translated into modern English. When done on synchronic level, this kind of code switching is called a paraphrase. We often deal with paraphrasing when trying to explain or define things. For example, to explain the meaning of the phrase *I am not much of a cook*, we can paraphrase it by *I do not like to cook*, or *I do not cook well*. In the theory of translation, this type of code switching is called a



**transformation.** Intralinguistic transfer can also be illustrated by stylistic differentiation, as is done in the following Russian text switching from the expressive publicistic register to a very formal style of the police report: *Катя уже в полной горячке обрушилась на инспектора («обвинила работников милиции в равнодушии и жестокости»). И, боясь не выдержать и расплакаться, вскочила и убежала. («Разъяснительную работу провести не удалось ввиду крайней недисциплинированности девочки»).*<sup>6</sup>

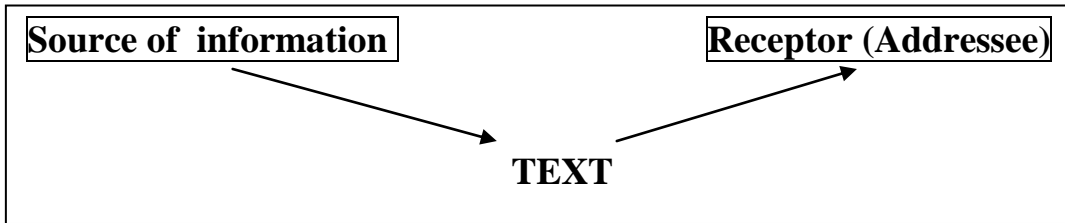
- 2) Interlanguage translation, i.e. substituting verbal signs of one language by verbal signs of another language, or switching from one language code to another one. This type of code switching is translation proper, the object of Translation Studies.
- 3) Intersemiotic translation, i.e. substituting signs of one semiotic system by signs of a different semiotic system. In its broad meaning, the term implies **transmutation** and can be illustrated by decoding some ideas and themes expressed, for example, in a poem through the “language” of music or dance.

Other linguists adhere to the semiotic approach to translation. J. Catford, for example, defines translation as “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).”<sup>7</sup>

### § 3. COMMUNICATIVE APPROACH

We communicate to transfer information from one person to another. Translation helps people communicate if they speak different languages. Thus, translation is a two-facet phenomenon: on the one hand, it is the process of transferring information; on the other hand, it is the result of this process. By the result is meant a new text created in translating.

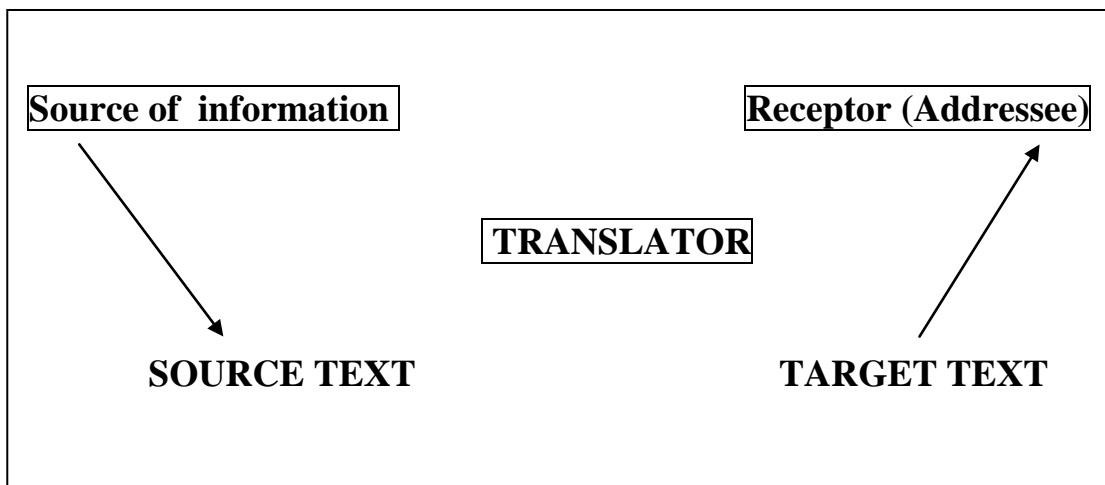
The communicative situation consists of several elements:



A speaker or writer (an

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

The translation situation doubles the elements of communication.<sup>8</sup> The receptor of the original text in turn becomes a translator who makes a translated text, or **target text** intended for the receptor speaking another language:



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translated. The target text is the end-product, the translated text.

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

Thus **translation** unifies two different language speech acts in one communicative situation. It can be defined as a special type of communication intended to convey information between the participants speaking two different languages. As E. Nida and C. Taber put it, “translating consists of reproducing in the receptor language the closest natural equivalent of the source-language meaning and secondly in terms of style.”<sup>9</sup>

## **§ 4. DIALECTICS OF TRANSLATION**

### **1. Inseparability of form and meaning.<sup>10</sup>**

A translator is to convey not only the ideas and themes of the source text (meaning, sense); s/he should also pay attention to the adequate form to express these ideas. S/he should not become carried away with a free (loose) form of translation, nor force the target language by following the source text word for word. A translator always bears in mind a standard language of the target text, for, as W. Benjamin put it figuratively, «while content and language form a certain unity in the original, like a fruit and its skin, the language of the translation envelops its content like a royal robe with ample folds.»<sup>11</sup>

### **2. Social functions.**

Translation does not exist outside of society. It appeared in society when communities began to trade and exchange ideas. At the same time, translation

helps the world community develop. Nations could hardly have achieved the technological success as it is in the 20<sup>th</sup> century if there had been no translations in electronics, physics, chemistry and other branches of science and technology. According to the Encyclopedia Britannica<sup>12</sup>, in the 20<sup>th</sup> century most of the world's people speak one of about 75 primary languages. A small minority speak one of 450 secondary languages, and more than 4,400 other languages are in use. Without translation and translators the world would not be able to progress.

#### **4. Translation and culture are inseparable.**

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

#### **3. Reflection and creativity in translation.**

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

#### **4. Translation is an art and a science.**

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

### **§ 5. TRANSLATION INVARIANT**

Many linguistic terms have been borrowed from mathematics. Translation invariant is one of them. By **translation invariant** we mean what is in common between the two expressions, a source one and a target one, after our manipulations and transformations of variable phrases.

By translation invariant we should understand the semantic equivalence of the source and the target texts.<sup>13</sup>

Some linguists, however, consider the notion to be broader than this definition. They suppose that it is the real situation described by the text that brings together the source and the target texts.<sup>14</sup> If the situation is understood differently, it leads to misunderstanding, which can happen in a monolanguage situation as well, and is often the basis for all sorts of comical jokes. For example, the situation in the shop:

*Покупатель: Я хочу примерить платье в витрине.*

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

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

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

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

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

## § 6. UNIT OF TRANSLATION

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

According to R. Bell, a unit of translation is the smallest segment of a source language text which can be translated, as a whole, in isolation from other segments (as small as possible and as large as is necessary).<sup>15</sup> Should we consider a word as a translation unit? Though there exists the notion of a *word-for-word* translation, the word can hardly be taken for a translation unit. First of all, this is because word borders are not always clear, especially in English. Sometimes a compound word is written in one element, sometimes it is hyphenated, or the two stems are written separately as a phrase: e.g., *moonlight*, *fire-light*, *candle light*. On the other hand, in oral speech it is difficult to single out separate words because they tend to fuse with each other into inseparable complexes: [ˈwud<sub>3</sub>ə ˈko:lim?] – according to the stress, there should be two words, while in written speech we can see four words: *Would you call him?*

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

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

This definition of the unit of translation is process-oriented. If considered from a product-oriented point of view, it can be defined as the target-text unit that can be mapped onto a source-text unit.<sup>16</sup>

## **Chapter 2. TYPES OF TRANSLATION**

### **§ 1. CLASSIFICATION CRITERIA**

There are some criteria for classifying translation:

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

- 2) *Form of speech*: according to this criterion, translation as a written form, sight translation (or translation-at-sight, on-sight translation) as the oral translation of written text, and interpreting as oral translation of oral discourse are differentiated. This criterion also involves subtitling, that is visual translation involving the superimposition of written text onto the screen, and dubbing, or the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing and lip movements of the original dialogue.
- 3) *Source text perception*: a translator can see or hear the text.
- 4) *Time lapse between the source text perception and translation*: consecutive and simultaneous interpreting.
- 5) *Number of languages in translation situation*: one-way or two-way translation.
- 6) *Direction of translation*: direct translation, that is, translation into the mother-tongue, and inverse translation, or translation into a foreign language.
- 7) *Methods of interpreting*: note-taking interpretation, phrase-by-phrase interpretation
- 8) *Functional style and genre of the text*: literary works and informative texts.

## **§ 2. MACHINE TRANSLATION**

The first idea of machine translation is known to have been expressed in 1933 by the Soviet engineer Petr Smirnov-Troyansky but it is not he but Warren Weaver who is credited as the founding father of Machine Translation (MT) research.<sup>17</sup> The first demonstration of an MT system took place in 1954 in Georgetown University, U.S.A., where the experiment of making a computer translate words from Russian into English was conducted.

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

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

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

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

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

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



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

### § 3. TRANSLATION AND INTERPRETING

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

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

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

Two Geneva conference interpreters, J.-F. Rozan and J. Herbert, after having reviewed their own as well as their colleagues' writing pads, came to the conclusion that although each interpreter had his or her own manner of writing,

there was something common to all the notes reviewed. This brought to life recommendations to would-be interpreters on how to take notes in order to memorize the message and not to interrupt the speaker.<sup>18</sup>

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

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

Subject group

Predicate

Object

Object (homogeneous parts of the sentence are written one under the other).<sup>19</sup>

The 'sentence-by-sentence' interpreting often found in liaison and community interpreting is not regarded now as 'true consecutive'.<sup>20</sup> **Liaison interpreting** takes place in spontaneous conversational settings,<sup>21</sup> while **community interpreting** is typical of the public service sphere.<sup>22</sup>

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

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

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

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

**Simultaneous interpreting**, i.e. interpreting almost immediately as the speaker produces the text (the interpreter can lag behind the speaker not more than 2 or 3 seconds), came into life much later, at the Nuremberg trials (1945-1946) and Tokyo trials (1946-1948) of war criminals, though some attempts had been made in the late 1920s and the early 1930s. In the USSR, simultaneous interpreting was first introduced at the 6<sup>th</sup> Congress of the Communist International in 1928, with the interpreters sitting in the front row of the conference hall trying to catch speakers' words coming from the rostrum, and talking into heavy microphones hanging on strings from their necks.<sup>23</sup> Isolated booths for interpreters appeared five years later, in 1933.

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

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

Simultaneous interpreting is very exhausting work. It requires extremely concentrated attention. The interpreter should adjust his/her own speech tempo to that of the speaker. Several skills are simultaneously featured: listening, speaking, switching to another language, compressing information. Simultaneous interpreting is possible due to the human ability to anticipate and forecast what will be said in some minutes (вероятностное прогнозирование).<sup>24</sup> To do it, one must have a good command of the subject matter under discussion. Since the simultaneous interpreter's work is so intense and the conditions are extreme, interpreters are usually changed at the microphone every 20 or 30 minutes.

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

The simultaneous interpreter can get the source text in written form, which does not make his/her job easier, since the interpreter has to do simultaneously three jobs: read, listen and interpret. It is a most strenuous task, for the interpreter has to be watchful of the speaker deviating from the text.

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

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

- translators have time to polish their work, while interpreters have no time to refine their output
- any supplementary knowledge, for example terminological or world knowledge, can be acquired during written translation but has to be acquired prior to interpreting

- translators can re-read their texts, they do not have to memorize big segments, while interpreters are able to listen to the text but once
- interpreters have to make decisions much faster than translators
- unlike written translation, interpreting requires attention sharing and involves severe time constraints. Following the United Nations norms of six to eight pages of written translation per day, the professional translator typically produces about five words per minute or 300 words per hour. The simultaneous interpreter, in contrast, has to respond instantly at a rate of 150 words per minute or 9000 words per hour.<sup>25</sup>

## **§ 4. FUNCTIONAL CLASSIFICATION**

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

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

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

## ***Chapter 3. EVALUATIVE CLASSIFICATION OF TRANSLATION***

### **§ 1. ADEQUATE AND EQUIVALENT TRANSLATION**

Translation theorists have long disputed the interrelation of the two terms.<sup>26</sup>

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.<sup>27</sup> 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.<sup>28</sup> Thus, adequate translation is the translation corresponding to the communicative situation. For example, *Здравствуйте, я ваша тетя!* 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.”<sup>29</sup> Nida’s principle of dynamic equivalence is widely referred to as the principle of similar or equivalent response or effect.<sup>30</sup>

Y. Retsker states that the notion of adequate translation comprises that of equivalent<sup>31</sup>. According to him, an adequate target text describes the same reality as does the source text and at the same time it produces the same effect upon the receptor. Translation adequacy is achieved by three types of regular correlations:

- 1) equivalents, that is regular translation forms not depending upon the context (they include geographical names, proper names, terms): *the Pacific Ocean – Тихий океан, Chiang Kai-shek – Чан Кайши, hydrogen – водород.*
- 2) analogs, or variable, contextual correspondence, when the target language possesses several words to express the same meaning of the source language word: *soldier – солдат, рядовой, военнослужащий, военный.*
- 3) transformations, or adequate substitutions: *She cooks a hot meal in the evening. – На ужин она всегда готовит горячее.*

## § 2. LITERAL TRANSLATION

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

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

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

As an example, *We often heard his name mentioned.* – \**Мы часто слышали его имя упомянутым.*

- 3) on the semantic level: giving the primary meaning of the word or its part, whereas a semantic transformation is required: *But outside it kept on raining.* - \**Но снаружи 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<sup>32</sup>, 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.*<sup>33</sup>

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

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

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



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

### § 3. FREE TRANSLATION

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

Of course, it is not very accomplished of a translator to add details not described by the author, as was often done by a well-known (sometimes notorious) Russian translator I. Vvedenski. Neither is it proficient to contract the source text like A. Houdar de la Motte who reduced the twenty-four books of the *Iliad* to twelve in his translation, leaving out all the “anatomical details of wounds” and some other information.<sup>34</sup> Scholars of translation usually take a negative view of this type of free translation, known as adaptation in history of translation.<sup>35</sup>

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 Путькин в тылу врага*», since the film translators did not find the adequate Russian idiom to convey the meaning “a person unsuitable for the place in which he works or lives” expressed by the English phrase “a square peg in a round hole”.

Recently translation theorists have begun to relate free translation to **communicative translation**, depending on the purpose of the translation, and literal translation to the so-called **semantic translation**. Communicative

translation tends to undertranslate, i.e. to use more generic, catch-all terms in difficult passages. A semantic translation tends to overtranslate, i.e. to be more detailed, more direct, and more awkward.<sup>36</sup> 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.<sup>376</sup>

#### **§ 4. THE CONCEPT OF 'UNTRANSLATABILITY'**

It is a cardinal problem that is a cornerstone of the translation art and craft. The reasons for the lack of belief in achieving adequate translation have been expressed time and again. In trying to replace a message in one language with a message in another language, the translator loses some meaning, usually associative, either because s/he belongs to a different culture or because the receptor's background knowledge does not coincide with that of the source text receptor (cultural overlap). Thus the transfer can never be total.<sup>38</sup>

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

Reality is segmented differently by languages, which depends upon the environment, culture and other circumstances people live in. How can the translator make an African person, who does not know the beauty of the bright snowy morning, experience the same as Russians' feelings when reading Pushkin's

immortal lines: *Под голубыми небесами великолепными коврами, блестя на солнце, снег лежит...* And, on the other hand, how to render in Russian or English the numerous shades of the white color in the speech of Northern people?

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

The loss of meaning can also be accounted for by idiosyncrasies, that is noncoincidence, of the individual uses of the speaker or text-writer and the translator. People speaking even the same language are apt to attach private meanings to some words. Hence various misunderstandings and communicative failures. (Can you guess what was meant in the sign written outside Hong Kong tailors shop? *Ladies may have a fit upstairs*. And what could the tourist understand from the advertisement for donkey rides in Thailand: *Would you like to ride on your own ass?*)<sup>39</sup>

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

Wilhelm von Humboldt (1767-1835), a German philologist and translator, stressed that "no word in one language is completely equivalent to a word in another language", and that "each language expresses a concept in a slightly different manner, with such and such a denotation, and each language places it on a rung that is higher or lower on the ladder of feeling."<sup>40</sup>

No matter what reasons might be given by theorists, translation practice has been proving that this concept is groundless. Translators have always attempted to be not just a "window open on another world" but rather "a channel opened", through which foreign influences can penetrate the native culture, challenge it, and

influence it.<sup>41</sup> So the concept of untranslatability is not shared by practical translators who help people of various countries to communicate.

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

## **CHAPTER 4. Translation Equivalence**

### **§ 1. TYPES OF EQUIVALENCE**

Translation equivalence does not mean that source and target texts are identical. It is a degree of similarity between source and target texts, measured on a certain level.

Viewed from the semiotic angle, the source and target texts can be identical pragmatically, semantically and structurally.

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

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

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

### **EQUIVALENCE**

PRAGMATIC	SEMANTIC	STRUCTURAL
(function)	(content)	(form)

According to V. Komissarov, one can distinguish five levels of equivalence: pragmatic, situational, lexical (semantic), grammatical, structural levels.<sup>42</sup>

## § 2. PRAGMATIC LEVEL

First and foremost, the translation must retain the same communicative function as the source text.<sup>43</sup> The description and enumeration of speech functions can be found in the work by R. Jakobson, who pointed out the following:

- informative function, i.e. conveying information: *Лавры моего конкурента не дают мне спать. – I am green with envy because of the success of my competitor.*
- emotive function, i.e. expressing the speaker's emotions: *На кой леший мне такой друг? – What on earth do I need such a friend for?*
- conative function, i.e. expressing one's will: *Could you do me a favor, please? – Пожалуйста, окажите мне услугу.*
- phatic function, i.e. making communicative contact: *How do you do! – Здравствуйте!*
- metalingual function, i.e. describing language features: *Don't trouble trouble until trouble troubles you. – На дворе трава – на траве дрова.*
- poetic function, i.e. aesthetic impact:  
*Tiger Tiger, burning bright,  
 In the forests of the night;  
 What immortal hand or eye,  
 Could frame thy fearful symmetry? (W.Blake)*  
*Тигр, Тигр, в лесу ночном  
 Мрачный взгляд горит огнем.  
 Чья бессмертная рука  
 Жизнь влила в твои бока? (Пер. К.Филатовой)*

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

### § 3. SITUATIONAL LEVEL

The source and the target texts can describe the same situation from different angles with different words and structures: *I meant no harm.* – *Простите, я нечаянно.*(the situation in the bus); *Who shall I say is calling?* – *Кто его спрашивает?* (the situation on the phone); *Wet paint.* – *Осторожно: окрашено!* (the situation in the park).

There are no parallel lexical or structural units in these counterparts. Therefore, their content is different, the word semes are different, grammar relations between the sentence components are different. Nevertheless, the utterances correspond to each other in their communicative functions and in the similarity of the described situation. Because of this identity, V. Komissarov calls this type of equivalence «identification of the situation»<sup>44</sup>.

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.*

### § 4. SEMANTIC PARAPHRASE

Dealing with the transformation of meaning implies a semantic variation, or

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

On this level of equivalence, the source and the target sentences have the same function (aim), they describe the same situation, and their meanings are approximately identical, whereas their grammar structures are different. As is known, the meaning of each word consists of 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.<sup>45</sup>

## **§ 5. TRANSFORMATIONAL EQUIVALENCE**

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

transformational level, which is called by V. Komissarov the level of the invariant meaning of the syntactic structure.<sup>46</sup>

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

## **§ 6. LEXICAL AND GRAMMATICAL EQUIVALENCE**

On this level, the most possible semantic similarity between the source and target sentences is found: *Every mother loves her children.* – *Каждая мать любит своих детей.* *I will write you every week.* – *Я буду писать тебе каждую неделю.* As a matter of fact, this is a word for word translation where each word and the whole structure retains its lexical and grammatical meaning, the situation designated by the sentences is identical, and the communicative function of the utterances is the same. Every form of the target sentence is equal, with no variations, to that of the source language sentence.<sup>47</sup> Therefore, this level might be called the level of formal equivalence.

## **§ 7. THE LEVELS OF EQUIVALENCE HIERARCHY**

The relationship between the levels of equivalence is not random. Each subsequent level presupposes a preceding one. Thus, the level of lexical and grammatical equivalence implies that the phrases have the same grammatical and lexical meanings (transformation and semantic equivalence), refer to the same situation, and have the same function. Phrases equivalent at the semantic level have similar semantics, describe the same situation and perform the same function; however, they do not have close grammatical meaning, since this level of equivalence is higher than the transformational level. Thus, the hierarchy observed



between the level of equivalence is unilateral, the lower levels presupposing the higher ones, but not the other way about.

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

## **CHAPTER 5. Ways of Achieving Equivalence**

### **§ 1. TYPES OF TRANSLATION TECHNIQUES**

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

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

- **Transcription**, or copying the sound form of the source language word by means of the target language letters: *eau de cologne* – *одеколон*, *hake* - *хек*;
- **transliteration** or copying the letters of the source language by the target language letters of another system: *London* – *Лондон*, *Washington* - *Вашингтон*.

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

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

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

## § 2. TRANSLATION TRANSCRIPTION

Transcription is a method of writing down speech sounds.

It is essential to differentiate between a phonetic transcription and a practical (or translation) transcription. In a phonetic transcription, sounds are depicted by special symbols on the basis of their articulatory and auditory identity. A phonetic transcription is an intralinguistic operation, that is, it deals with only one language: *Anchorage* [ $\cdot \text{æ} \tilde{\text{N}} \text{kqr} \text{ʃ} \underline{\text{G}}$ ], *Oakland* [ $\cdot \text{q} \text{V} \text{k} \text{ʃ} \text{xnd}$ ].

A practical transcription is an interlinguistic operation as it deals with two languages: the sounds of the source language word are rendered by the letters of the target language: *Anchorage* – *Анкоридж*, *Oakland* – *Окленд*. Because the English (Latin) and Russian (Cyrillic) alphabets and sounds do not coincide, there are special rules<sup>48</sup> for representing English sounds by Russian letters and Russian sounds by English letters.

The most important rules are as follows:

1. Transcribing English sounds with Russian letters:

- Interdental [θ, ð] correspond to the Russian **Т**: *Thatcher* – *Тэтчер*, *Thackeray* – *Теккерей*. Sometimes these sounds correspond to the Russian **С**, which is a bit outdated: *Galsworthy* – *Голсуорси*. In Greek words, the interdental sound is rendered by the Russian **Ф**: *Athens* – *Афины*, *Themistocles* – *Фемистокл*.
- The English [w] is transmitted by the letter **У** if followed by a vowel: *William* – *Уильям*, *Wilder* – *Уайлдер*. But when followed by the vowel [u], the consonant [w] is rendered by the letter **В**: *Woolf* – *Вулф*, *Wodehouse* – *Вудхаус*. However, there are some traditional cases of the sound [w] represented by the letter **В**: *Washington* – *Вашигтон*, *Walter Scott* – *Вальтер Скотт*. The same is true in reference to the borrowed (mostly German) names: *Wagner* – *Вагнер*, *Wilhelm* – *Вильгельм*.
- The English [h] can be represented in two ways: either by **Х**: *Hailey* – *Хейли*, or by **Г**: *Hamilton* – *Гамильтон*. Thus some words acquire two forms in Russian: *Hoffman* – *Хофман*, *Гофман*.
- [ʃ] is transliterated by **НГ**: *Jennings* – *Дженнингс*.
- The vowel [ɜ:] after the consonant corresponds to the Russian **Ё**: *Burns* – *Бёрнс*. In the beginning of the word, this sound is represented by the letter **Э**: *Earl's Court* – *Эрлз-Корт*.
- [æ] is represented in Russian by **Э/Е/А**: *Batman* – *Бэтмен*, *Jack* – *Джек*, *Glasgow* – *Глазго*.

Russian sounds in English transcription are usually represented as follows:

- [j], represented in writing by the letter **Й**, corresponds to the English **Y/I** in the end of the word: *Толстой* – *Tolstoy*, *Троцкий* – *Trotsky/Trotski*; to **I** in the beginning of the word: *Йошкар-Ола* – *Ioshkar-Ola*. If [j] makes part and parcel of a vowel letter (**Е, Ё, Ю, Я**) it is represented by **Y** or **I**: *Енисей* – *Yenisei*, *Порфирьевич* – *Porfirievich*, *Югославия* – *Yugoslavia*, *Ялта* – *Yalta*.
- The Russian [ж] is rendered by **ZH**: *Житомир* – *Zhitomir*.
- [х] corresponds to **KH** or, rarely, **H**: *Находка* – *Nakhodka*.
- [ц] is represented by **TS**: *Целиноград* – *Tselinograd*. Care should be taken, however, with foreign words: they usually have their native form: *Цюрих* – *Zurich*, *Цейлон* – *Ceylon*, *Цзянси* – *Jiangxi*.
- [ч] may correspond either to **CH** or to **TCH**: *Чехов* – *Chekhov*, *Чайковский* – *Tchaikovsky*.
- [щ] is represented by the cluster **SHCH** or **SCH**: *Щелково* – *Shchelkovo*.
- [ы] usually corresponds to **Y**: *Куйбышев* – *Kuibyshev*.

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

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

### § 3. TRANSLITERATION

Abroad, transliteration, defined as writing a word in a different alphabet,<sup>49</sup> is often associated with transcription. However, strictly speaking, the notion of transliteration is based on representing written characters of one language by the characters of another language.

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

The major systems for transliterating Russian words into English are the British Standards Institution (BSI), the International Organization for Standardization (ISO), the Library of Congress (LC), and the Permanent Committee on Geographic Names (PCGN) systems.<sup>50</sup> The chart in **Appendix 1** will give the idea of the differences between these systems and will be helpful in practicing transliteration.

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

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

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

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

- modern and outdated traditions: these days the English great physicist *Newton* is known in Russia as *Ньютон* (transcription), though in the 18<sup>th</sup> century M. Lomonosov wrote about *Невтон* (transliteration).
- national traditions: in the source language the form of a name can follow the spelling traditions of its original country. The target language form often follows the original pronunciation tradition: *Mozart* – *Моцарт*; *Dvořak* – *Дворжак*, *Singer* – *Зингер*.

Special attention should be given to transliterating Chinese words into Russian and English, especially in tertiary translation. There are two ways of transliterating Chinese syllables (and words) into English. In the English-speaking world since 1892 Chinese words have usually been transliterated according to a phonetic spelling system called Wade-Giles romanization, propounded by British Orientalists Sir Thomas Wade and Herbert Giles. Since 1958 another phonetic romanization known as Pinyin (spelling) has had official standing in the People's Republic of China, where it is used for telegrams, mass media and in education. Therefore a Chinese loan word can have two English scripts: e.g., *Мао Цзэдун* – *Mao Zedong*, *Мао Тсе-тунг*; *Пекин* – *Beijing*, *Peking* (in these words the difference in form is caused, beside the transliteration systems, by different dialect origins of borrowing). When translating words borrowed from Chinese, it is recommended to consult special charts of transliteration Chinese syllables (see **Appendix 2**).

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

- the English combination *ng* corresponds to the nonpalatalized Russian *н*, e.g. *kung fu* – *кун-фу*;
- the English *n* corresponds to the the Russian palatalized *нь*: *fen* – *фэнь* (*фынь*);
- the difference between voiced and voiceless consonants is phonologically irrelevant in Chinese; therefore, the Pinyin and Wade-Giles systems may differ: *baihua*, *pai-hua* – *байхуа*;

- in Pinyin, the vowel letter *o* before the non-palatalized *ng* corresponds to the Russian *y*; in the Wade-Giles it corresponds to *u*: e.g., *Dong, Tung* – *Дун, Тун*;
- the Russian *Ж* corresponds to the Pinyin *R* or Wade-Giles *J* (before front vowels): *renminbi* – *женьминьби*;
- care should be taken not to confuse the Pinyin palatalized *J* (Wade-Giles *CH*) corresponding to the Russian *ЦЗ*: *Jiang (Chiang)* – *Цзян*; in Japanese words the letter *J* before a front vowel corresponds to the Russian *ДЖ / ДЗ*: *jiu jitsu* – *джиу-джитсу, дзю-дзюцу*;
- the nonpalatalized *ЦЗ* corresponds to the Pinyin *Z* or Wade-Giles *TS*: *Zang, Tsang* – *Цзанг, Мао Цзэдун* – *Mao Zedong, Mao Tse-tung*. The Japanese *Z* corresponds to the Russian *ДЗ*: *Zen Buddhism* – *Дзэн Буддизм*;
- the Pinyin palatalized *X* is equal to the Wade-Giles *HS* and corresponds to the Russian *С*: *Xiangang, Hsiangkang* – *Сянган*;
- the Pinyin palatalized *Q* (pronounced [tʃ]) is equal to the Wade-Giles *CH* and corresponds to the Russian *Ц*: *Qinghai* – *Цинхай*;
- the Pinyin *ZH*, equal to the Wade-Giles *CH*, corresponds to the Russian *ЧЖ*: *Zhejiang* – *Чжэцзян*.

#### § 4. CALQUE TRANSLATION

Blueprint translation is the translation of a word or a phrase by parts:

*kitchen-ette* – *кух-онька*, *brainwashing* – *промывка мозгов*, *AIDS (Acquired Immune Deficiency Syndrome)* – *СПИД (синдром приобретенного иммунодефицита)*, *Залив Золотой Рог - Golden Horn Bay*.

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

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

## § 5. GRAMMAR TRANSFORMATIONS

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

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

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

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



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

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

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

**5. Grammar compensation** is a deliberate change of the grammar category by some other grammar means. Compensation takes place when a grammar category or form does not exist in the target language and, therefore, cannot produce the same impact upon the target text receptor. This can be illustrated by translating a sentence with a mistaken pronoun form from English into Russian. Since a similar mistake in using the pronoun is impossible in Russian, it is compensated by a mistaken preposition: *"Take some of the conceit out of him," he gurgled. "Out of who?" asked Barbara, knowing perfectly well that she should have said 'whom' "* - *«Пубавь немного у него тщеславия,» - буркнул он. «С кого?» - спросила*

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\* See below, Part 3

Барбара, хорошо зная, что ей следовало сказать 'у кого'». As a result, the translator showed the character's illiteracy.

## § 6. LEXICAL TRANSFORMATIONS

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

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

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

- a) **Specification**, or substituting words with a wider meaning with words of a narrower meaning: *Will you do the room?* – *Ты убереешься в комнате?* *I'll get the papers on the way home.* – *Я куплю газеты по дороге домой.* The underlined English words have larger scopes of meaning than their Russian counterparts and their particular semantics is recognized from the context.
- b) **Generalization**, or substituting words of a narrower meaning with those of a wider meaning: *People don't like to be stared at.* – *Людям не нравится, когда на них смотрят.* If we compare the semantic structure of the English and Russian verbs, we can see that the English *stare* specifies the action of seeing expressed by the Russian verb. The Russian *смотреть* can imply staring, facing, eyeing, etc. The specific meaning in the Russian sentence can be expressed by the adverb *пристально*. Another reason for generalization in translating can be that the particular

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

- c) **Differentiation** is a rather rare technique of substitution. It takes place when we substitute a word by another one with parallel meaning, denoting a similar species: *bamboo curtain* – *железный занавес*. Both *bamboo* and *железо* (*iron*) are materials known for their hard nature. They are used figuratively to denote the barriers between the Western and Communist countries (*bamboo curtain* in reference to China, *железный занавес* in reference to other Comecon (Council for Mutual Economic Aid) states. There are no hyponymic relations between the notions of *bamboo* and *iron* (though the referential area of *железный занавес* is of course much wider than that of *bamboo curtain*.)
- d) **Modulation** is a logical development of the notion expressed by the word: *But outside it was raining.* – *Но на улице шел дождь.* The primary equivalent of the word *outside* is *снаружи*. But it is impossible to say in Russian \**Но снаружи шел дождь.* By means of unsophisticated logical operation the translator finds another equivalent: *на улице*. Thus he takes into consideration a tradition of the word combination and acceptability of collocation. He is aided in this by the metonymical closeness of word meanings based on contiguity of the two notions.

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

Therefore, the translator compensated the word by using the word *мизрица* to characterize the lady.

**3. Metaphoric transformations** are based on transferring the meaning due to the similarity of notions. The target language can re-metaphorize a word or a phrase by using the same image (*Don't dirty your hands with that money!* – *He марай рук этими деньгами!*) or a different one (*Он вернет нам деньги, когда рак свистнет.* – *He will pay us our money back when hell freezes over*). The source language metaphor can be destroyed if there is no similar idiom in the target language: *Весна уже на пороге.* – *Spring is coming very soon.* Or, on the contrary, the target text is metaphORIZED either to compensate a stylistically marked word or phrase whose coloring was lost for some reason, or merely to express a source language lacuna: *Он решил начать жить по-новому.* – *He decided to turn over a new life.*

## § 7. COMPLEX TRANSFORMATIONS

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

**1. Explicatory translation**, that is, rewording the meaning into another structure so that the receptor will have a better understanding of the phrase. Sometimes this transformation is named as **explicitation**, defined as the technique of making explicit in the target text information that is implicit in the source text.<sup>51</sup> This transformation is often accompanied by the **extension** of the structure, the **addition** of new elements: *I have a nine-to-five job.* – *Я работаю с 9 утра до 5 вечера.* *Leslie Mill's play, which was also included in the FORUM, was taken up with children from grades 1-5.* – *Пьеса Лесли Милла, которая также была опубликована в журнале «Форум», была поставлена детьми 1-5 классов.* The reason for which this transformation is made is that the target text receptor has

different background knowledge. Sometimes this transformation is required because of the dissimilarity between the language structures, with the source language structure being incomplete for the target language, like *gun licence* is *удостоверение на право ношения оружия*.<sup>52</sup>

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

**3.Integral transformation** is the replacement of a set phrase with another clichéd structure that has the same speech function: *How do you do!* – *Здравствуйте!*; *Wet paint.* – *Осторожно, окрашено.* *Help yourself.* – *Угощайтесь.*

**4.Antonymic translation** is describing the situation by the target language from the contrary angle.

It can be done through antonyms: *the inferiority of friendly troops* – *превосходство сил противника*. The reason for this transformation is the lack of a one-word translation equivalent to the word *inferiority*.

This transformation can also take place when we change the negation modality of the sentence: *She is not unworthy of your attention.* – *Она вполне достойна вашего внимания.* In the English sentence we deal with double negation, called understatement, which, according to logic rules, means the positive expressed in the Russian sentence. Through understatement, English-speaking people avoid expressing their ideas in too a categoric tone.

Shifting the negation is another manifestation of the antonymous translation: *I don't think I can do it.* – *Думаю, я не смогу сделать это.*, which is a result of linguistic tradition peculiar to this or that language.

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

**6. Complex compensation** is a deliberate change of the word or structure by another one because the exact equivalent of the target language word or phrase is unable to produce the same impact upon the receptor as does the source language word or phrase. For example, we often have to compensate on the lexical level the meaning of the Past Perfect in the Russian text translation, since there is no similar tense category in Russian: *Their food, clothing and wages were less bad than they had been.* – *Теперь их еда, одежда и зарплата были не такими уж плохими, как когда-то.* Puns, riddles, tongue-twisters are often compensated; for example, *Don't trouble trouble until trouble troubles you.* – *Во дворе трава на траве дрова.* Compensation exercises the translator's ingenuity; however, the effort it requires should not be wasted on textually unimportant features.<sup>53</sup>

## **CHAPTER 6. Translation Models**

### **§ 1. TRANSLATION PROCESS**

To start a machine translation, computer designers invited a group of experienced translators to ask them a question, seemingly naive but directly

referring to their profession: how do you translate? Could you tell us in detail everything about the translation process? What goes on in a translator's brain? What operation follows what? Dmitri Zhukov, a professional translator, reminisces<sup>54</sup> that this simple question took everyone by surprise, for it is a terribly difficult thing to explain what the process of translation is.

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

Approximately, four translation models can be singled out:

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

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

## § 2. SITUATIONAL MODEL OF TRANSLATION

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

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

To translate correctly, a translator has to comprehend the situation denoted by the source text - as P. Newmark stressed, one should translate ideas, not words<sup>55</sup>

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

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

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

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

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



we had better use the equivalent *Президент Рузвельт подвергался резким нападкам со стороны правых.*

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

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

### § 3. TRANSFORMATIONAL MODEL OF TRANSLATION

When translating, a person transforms the source text into a new form. **Transformation** is converting one form into another one.

There are two transformation concepts in the theory of translation.

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

In the second concept, transformation is not understood as broadly as replacing the source language structures by the target language structures. Transformation here is part of a translation process, which has three phases<sup>56</sup>:

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

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

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

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

#### **§ 4. SEMANTIC MODEL OF TRANSLATION**

This model places special emphasis on semantic structures of the source and target texts. According to it, translation is conveying the meaning of the source text by the target text. The two texts can be called equivalent in meaning if their semantic components are close or identical. In order to translate, one must single out the meaningful elements of the original and then choose the target language units that most closely express the same content elements. (This model is sometimes called Content-Text Model.<sup>57</sup>) For this procedure, a componential (or seme) analysis is widely employed.

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

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

This model gives a good explanation of the translation equivalence and of the reasons for translation failures when irrelevant (or not all relevant) semes have been taken into consideration. It explains the mechanism of selecting one variable among synonyms: that synonym is chosen which has the greatest number of relevant semes similar to the source language word.

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

## **§ 5. PSYCHOLINGUISTIC MODEL OF TRANSLATION**

Translation is a kind of speech event. And it develops according to the psychological rules of speech event.<sup>58</sup>

The scheme of the speech event consists of the following phases:

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

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

The point of this theory is that it considers translation among speaking, listening, reading and writing as a speech event. But there is evidence to suggest that translators and interpreters listen and read, speak and write in a different way from other language users, basically because they operate under a different set of constraints.<sup>59</sup> While a monolingual receiver is sender-oriented, paying attention to the speaker's/writer's message in order to respond to it, the translator is essentially receiver-oriented, paying attention to the sender's message in order to re-transmit it to the receiver of the target-text, suppressing, at the same time, personal reactions to the message.

There are two essential stages specific to the process of translating and interpreting: analysis and synthesis<sup>60</sup> – and a third stage, revision, available only to the translator working with the written text. During the analysis stage, the translator reads/listens to the source text, drawing on background knowledge, to comprehend features contained in the text. During synthesis, the target text is produced. Then the draft written translation is revised /edited.

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

## NOTES TO PART I

### PART III. GRAMMAR PROBLEMS OF TRANSLATION

#### ***Chapter 1. FORMAL DIFFERENCES BETWEEN SOURCE TEXT AND TARGET TEXT***

Source language and target language texts differ formally due to a number of reasons of both objective and subjective character. Objective reasons are caused by the divergence in the language systems and speech models. Subjective reasons can be attributed to the speaker's choice of a language form.

Thus, **systemic** dissimilarity of forms takes place when one of the languages lacks some grammar category and, therefore, has no corresponding form. For example, English possesses the morphological categories of the article or the gerund lacking in the Russian language; whereas in Russian there is a category of adverbial participle (деепричастие) missing in the English language. To translate these forms, one has to compensate them or restructure the sentence. Unique categories in one of the languages can occur at the syntactic level as well. For example, English absolute constructions, complex object and complex subject (with the infinitive and participle), are alien to the Russian language. Therefore, they require special attention from students of English.

On the other hand, there are linguistic phenomena that exist in both languages but differ in some details, which also causes difficulties in translation. For example, passive voice is found both in English and Russian, but in English it is represented by the indirect and prepositional passive construction (*He is given a book. He is asked for.*) but the Russian language has only the direct passive construction (*Книга дана ему*).

Objective reasons for formal dissimilarities include differences in word combination **norms** and models that make up language traditions. For example, in English it is possible to say *Table I lists...* but in Russian the similar structure is

ridiculous (\*Таблица 1 перечисляет...). It is much more “Russian” to verbalize the source of information as the adverbial modifier of place: *В таблице 1 перечислены...*

Similar structures in both languages can be used with different **frequency** in different types of text. Violation of the frequency rate can lead to awkward language usage. For example, an English scientific text utilizes more simple sentences, whereas in Russian one can find an abundance of complex sentences.

Thus the objective reasons for formal dissimilarities can be classified into those caused by the language system, by norm and by usage.

Subjective reasons for formal alterations in the target text are accounted for by a communicator’s (or translator’s) personal intention, emphasis or preference. These reasons include the **communicative structure** of the utterance, that is, emphasis on the logically stressed word that can lead to the change of syntactic structure: \* *A woman entered the room.* – *В комнату вошла женщина.*

They also include **pragmatic adaptations** of the sentence to the receptor by adding or reducing some information in the utterance (which results in complex rather than grammar transformations): *WSU is located in Pullman, WA.* – *Ваши́нгтонский университет расположен в городе Пулман, штат Вашингтон.*

Translator’s **idiolect**, or his/her individual language system distinguishing him/her from another person, is also responsible for the difference in formal alterations: *He fell a week before Armistice was declared.* – *Он пал за неделю до того, как объявили перемирие.* The translator chose here a complex sentence instead of a simple one (*Он пал за неделю до объявления перемирия*), perhaps because this structure was more typical for his idiolect than the second one.

Thus, difference in formal structures of the source and target texts can also be accounted for by the communicator’s logical accentuation, as well as by the

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\* See Chapter 8 §1

pragmatic adaptation of the utterance to the receptor and translator's idiolect. These reasons are of a subjective character, as compared with the first group.

## **Chapter 2. TRANSLATING FINITE VERB FORMS**

### **§1. TRANSLATING TENSE AND ASPECT FORMS**

Every student of English has been challenged by the difference between English and Russian tense and aspect categories. To begin with, in English there are four major aspect groups (Simple, Progressive, Perfect, Perfect Progressive), showing how the action is performed, multiplied by four time indicators (Present, Past, Future, Future in the Past.) In Russian there are three time indicators, called tenses (Present, Past, Future), and two aspects, perfective and imperfective. Therefore, English and Russian forms are not parallel, though some regularities might be observed between them.

English Simple (Indefinite) tenses denoting regular, permanent actions correspond to the Russian imperfective aspect: *Water boils at 100° Centigrade.* – *Вода кипит при 100°С.* When expressing an action as a single fact, a Simple tense corresponds to the Russian perfective form: *When I heard the news, I walked faster and faster.* – *Когда я услышала эту новость я пошла быстрее.* Very often the contrast between the meanings expressed by a Simple tense is seen in the microcontext: a single action is indicated by a verb-noun predicate: *She gave a cry.* – *Она вскрикнула.* (Cf. *She cried hoarsely.* – *Она хрипло кричала.*); by a phrasal verb: *She cried something out.* – *Она что-то выкрикнула.*; or by parallel (homogeneous) predicates: *He cried something unintelligible and rushed past.* – *Он крикнул что-то невнятно и пронесся мимо.*

Progressive tenses, denoting temporary continuous actions, correspond to the Russian imperfective form: *He first became interested in drama when he was working abroad.* – *Он впервые заинтересовался драматургией, когда работал за границей.* The same holds true in reference to permanent actions expressed in

emotional speech: *You are always coming late!* – *Вечно ты опаздываешь!* But when expressing a future action, especially a ‘matter-of-fact’ future, the English Progressive corresponds to the Russian perfective: *Spring is coming. Birds will be flying back soon.* – *Идет весна. Вскоре прилетят птицы.*

English Perfect forms, when expressing a completed action, correspond to Russian perfective verbs: *I haven't finished yet.* – *Я еще не закончила.* *By the time we got there the rain had stopped.* – *К тому времени, как мы добрались туда, дождь уже прекратился.* To render the meaning of completion expressed by the Perfect verb, a translator has to use the technique of compensation and extension by introducing adverbs implying completion: *уже, еще*, etc. Therefore, there is no need, when translating from Russian into English the sentence *Я уже прочел эту книгу*, to use the adverb *already*. *I have read the book* is enough to express the completed action.

When a Perfect tense expresses a multiple action that took place in the past and can happen in the future, the English verb corresponds to the Russian imperfective form: *I've met Ann's husband.* – *Я встречала мужа Энн.* *I have eaten at that restaurant many times.* – *Я ел в этом ресторане много раз.*

It is not infrequent that Perfect tenses require lexical compensation in translation: *Russian literature has possessed the feeling of the sole.* – *Русская литература всегда характеризовалась чувством одиночества.* *I have lived here for two years.* – *Я прожил здесь два года и до сих пор живу.* *He had been a captain.* – *Когда-то он был капитаном.*

Perfect Progressive tense forms denote an action begun before another action and continued into it; they correspond to the Russian imperfective forms: *He has been studying Japanese for three years.* – *Он изучает японский язык уже три года.*

There is also asymmetry in expressing tense distinctions in English and Russian. Russian **future** tenses correspond to English **present** tense forms in adverbial clauses: *Если он придет, я дам вам знать.* – *If he comes, I'll let you know.* When the English present tense is used to denote the near future, in Russian



the present tense form alternates with the future: *We are going downtown in some minutes.* – *Мы пойдем/идем в город через несколько минут.* *The train arrives in five minutes.* – *Поезд прибудет через пять минут.*

The English **Present Perfect** or Present Perfect Continuous verb is usually translated by the Russian **past** tense verb, since it indicates a ‘prepresent’ action: *Who has eaten my soup?* – *Кто съел мой суп?* *Who has been eating my soup?* – *Кто ел мой суп?*

What are the possible traps for the translator beside this asymmetry? Care should be taken with the connotation of the tense forms: in emotional speech the English Progressive and Simple tenses seem to exchange their aspect characteristics: the Progressive form indicates an exaggerated permanent action and the Simple verb denotes an action taking place at the moment of speech, the speaker’s emphasis being placed on the circumstances rather than the action itself. In this case the corresponding degree of expressiveness in Russian can be reached by lexical compensation: *She is always complaining!* – *Вечно она жалуется!* *Why don’t you write?* – *Ну, почему ты не пишешь?*

Lexical compensation is often a way out in contrasting tense and aspect forms: «*Почему ты не знаешь правила?*» – «*Я учил.*» – «*Учил, да не выучил.*» “*Why don’t you know the rule?*” – “*I learnt it.*” - “*You tried to, but failed.*” *I sobbed a little still, but that was because I had been crying, not because I was crying then.* – *Я еще всхлипывала, но это потому, что я плакала перед этим, а не потому, что я редела в этот момент.*

Inexperienced students of translation, though they have studied the rule of Sequence of Tenses in their grammar class, are sometimes not aware that this rule does not exist in Russian. Therefore, when translating from Russian into English, they are likely to do word-for-word translation (or rather “tense-for-tense” translation), which is not correct in Russian: *I knew he was in the village.* – *Я знал, что он в деревне* (rather than *Я знал, что он был в деревне.*) The latter Russian sentence corresponds to the English *I knew he had been in the village.*

## §2. TRANSLATING PASSIVE VOICE FORMS

English and Russian passive forms are different both in type of form constructions and in frequency.

English passive voice is used more frequently due to the various types of construction it occurs in. Whereas Russian passive voice construction is formed only by transitive verbs requiring a direct object when used as an active voice structure, English passive is classified into four types of construction:

- a) direct passive: *A book was given to him.* It has a corresponding Russian passive voice form: *Книга была дана ему.*
- b) indirect passive: *He was given the book.* This form is translated by the corresponding Russian active voice verb in the impersonal sentence: *Ему дали эту книгу.*
- c) prepositional passive: *The article was not referred to.* – *На эту статью не ссылались.* The corresponding Russian impersonal sentence is also with the active verb.
- d) adverbial passive: *The room hasn't been lived in.* When translated into Russian, the passive construction is substituted by an active one, sometimes a subject of the sentence is introduced: *В комнате никто не жил/не живет.*

Thus, only one type of English passive construction has a direct correspondence in Russian. But not all English direct passive constructions can be transformed into Russian passive, since the verb transitivity in English and Russian does not coincide. Cf. *to enter the room* – *войти в комнату*, *to join the party* – *вступить в партию*, *to follow somebody* – *следовать за кем-то*, *to attend the meeting* – *присутствовать на собрании*, *to influence somebody* – *влиять на кого-то*: *The next morning this event was reported by all the papers.* – *На следующее утро об этом событии сообщили все газеты.*

Care should be taken when translating English parallel passive verbs, since they may correspond in Russian to the verbs of different cases: *He was trusted and respected.* – *Ему доверяли и его уважали.* In this case the Russian sentence

requires repetition of the pronominal object (*ему – ego*); otherwise, the sentence would sound grammatically incorrect (*\*Ему доверяли и уважали*).

As for passive forms, there are two types in English: *be*-passive and *get*-passive. The latter is mostly used to indicate the starting point of the action: *They got married. – Они поженились*. The *get*-passive is also used to express negative connotation, when the object of the action undergoes something unpleasant or dangerous:<sup>124</sup> *He got hurt. – Он ушибся. (Он обиделся.) He got injured in a road accident. – Он получил травму во время дорожной аварии*.

In Russian there are also two passive verb forms. They derive from the parallel synthetic and analytical forms: *строился – был построен*. The difference between the forms is either semantic or stylistic. As for their meanings, the analytical form denotes a state, whereas the synthetic form expresses a process: *Дом был построен этой бригадой. – Дом строился этой бригадой*. In English this difference is rendered by the Simple and the Progressive forms, respectively: *The house was built by this team. – The house was being built by this team*. When no agent of the action is mentioned, the Russian synthetic verb form can be substituted in English by the prepositional noun predicative: *Мост строится с прошлого года. – The bridge has been under construction since last year*. Or the difference between the forms can be stylistic: while the analytical form is used in literary or academic works, the synthetic form in colloquial speech can also denote a fact, not a process, thus corresponding to the English *The house was built by this team*.

As for the synonymy of the indefinite personal active and passive forms in Russian, the difference lies in style: the passive form is more formal: *George was invited to spend the month of August in Crome. – Cf. 1) Джордж был приглашен провести август в Кроуме. 2) Джорджа пригласили провести август в Кроуме*.

One challenge of translating is the English “double passive”. It takes place when the main predicate is used in the passive voice and the following infinitive is also passive: *The treaty is reported to have been signed by both parties*. In

translation, the predicate can be substituted by the active verb: *Сообщают, что договор уже подписан обеими сторонами*. The principal clause can also be substituted by a parenthetical one: *Как сообщают, договор уже подписан обеими сторонами*. Or the passive infinitive can be substituted for the active one, so that the sentence subject turns into the sentence object: *The prisoners were ordered to be shot*. – *Было приказано расстрелять пленников*. Finally, there might be a substitution by the noun: *The music is intended to be played on the piano*. – *Музыка предназначена для игры на фортепьяно*.

### §3. TRANSLATING THE SUBJUNCTIVE MOOD FORMS

In both English and Russian the Subjunctive Mood expresses a hypothetical, unreal action. In Russian, there is only one form: the past form of the verb + the particle *бы*: *Я хотел бы пойти туда*. (In informal speech, though, the verb can be omitted, with only the particle expressing the hypothetical action: *Чайку бы!* Sometimes the Russian subjunctive form can be reduced to the conjunction *чтобы* only.) In English, unlike Russian, there are many verb forms to express the subjunctive mood: synthetic forms *be/do, were/did*; analytical forms *should/would, do/have done, might/could do/have done, may/can do, had done*, which is a challenge for a fledgling translator.

Usage of the English subjunctive forms depends on the clause structure and semantics of the main verb. Thus, adverbial clauses of condition presuppose the usage of the *were/ did* or *had done* forms: *Если бы я только знала...* - *If only I knew (had known)*, nominative (object, subject, attributive, predicative, that is, nominal part of the predicate) clauses predetermine the usage of (*should*) *do* forms: *Предлагаю, чтобы он это сделал*. – *I suggest that he (should) do it*. On the other hand, clauses of the same syntactic function vary depending on the meaning of the main verb. For example, in object clauses that depend on the verb *wish*, the *were/did* form can be used (*I wish it were summer*), as well as *had done* forms (*I*

wish he had not discussed it with you yesterday.) In clauses depending on information verbs and expressing proposition the *(should) do* form is used (*In the year 325 A.D. it was decreed that Easter fall on the first Sunday after the full moon following the first day of spring.*). If a clause depends on the verb denoting anxiety, the *can (could) / may (might)* forms are used: *I am afraid that he could forget it.*

The Russian subjunctive mood form does not indicate time relations, there being only one verb form. In English a speaker shows time distinctions by the verb forms: *If I had known it yesterday and if I knew it now... I wish I could help you (now). I wish I could have helped you in that accident.* To render in Russian the meaning of the English sentence one has to compensate the English verb form by some modifier indicating time: *If she were in New York, she would certainly call you. – Если бы она сейчас была в Нью-Йорке, она бы, конечно, позвонила вам. If you had followed your father's advice and gone into the army, you would probably be a colonel by now. – Если бы ты тогда послушал совета своего отца и пошел бы в армию, сейчас ты, возможно, был бы уже полковником.* If the meaning of time is clear from the context, a zero transformation is employed in Russian: *The demonstration would have passed off quite peacefully, had the organizers taken a few elementary precautions. – Если бы организаторы предусмотрели элементарные меры безопасности, демонстрация прошла бы вполне мирно.*

To render some structures, the “problematic condition” in particular, it is necessary to substitute the subjunctive mood by the future tense form of the indicative mood, compensating lexically the specific construction meaning: *Should I not be promoted, I'm going to have to go out and look for a better-paying job. – Если все же меня не повысят в должности, я буду вынужден уехать в поисках лучшей оплачиваемой работы.*

Constructions with the ‘*wish*’-clauses often require antonymous translation: *I wish she were here. – Жаль, что ее здесь нет. I wish you had not said it to him. – Жаль, что ты ему это сказал.*

It is not infrequent that English and Russian sentences differ in degree of certainty or uncertainty expressed by the mood construction. An English sentence shows more vividly the speaker's attitude to the situation, whether s/he considers the situation real or unreal. Cf. *It looks as if he were sick. (I am not sure).* – *It looks as if he is sick. (He really is but I wouldn't like to sound categorical.)* In Russian this subtle difference in meaning is lost: *Кажется, он болен.*

### **Chapter 3. TRANSLATING NON-FINITE VERB FORMS**

#### **§1. TRANSLATING THE INFINITIVE**

The challenges in translating the English infinitive are due to its specific forms, functions and structures.

Unlike Russian, the English language possesses a number of forms of the same verb: the Simple infinitive, the Continuous infinitive, the Perfect infinitive, the Perfect Continuous infinitive. The first two forms indicate actions simultaneous with that of the main predicate: *Я рада, что вижу вас. – I am glad to see you. Я рада, что читаю эту книгу. – I am glad to be reading the book,* or the future actions: *Я рада, что пойду туда. – I am glad to go there.* The Perfect and Perfect Continuous infinitives denote actions prior to that of the predicate: *Я рада, что увидела вас. - I am glad to have seen you. Я рада, что читала эту книгу. – I am glad to have been reading the book.* On the other hand, the difference between the Simple / Perfect and Continuous / Perfect Continuous forms of the infinitive lies in expressing either a fact (incomplete or completed) or a process, respectively:

*рад, что делаю (каждый день) – glad to do (every day)*

*рад, что делаю сейчас – glad to be doing*

*рад, что буду делать – glad to do*

*рад сделать (что сделаю) – glad to do*

*рад, что сделал – glad to have done*

*рад, что делал – glad to have been doing.*

The actual meaning of the infinitive can be determined by the context only.

English infinitive functions can also be a stumbling block for a fledgling translator. The attributive function of the infinitive can cause difficulties in translation due to its modal meaning: *This is a book to read.* – *Вот книга, которую можно (нужно) почитать.* The type of modal meaning can be seen from the context: *When nature has work to be done, she creates a genius to do it.* (Emerson) – *Когда природе **предстоит** что-то сделать, она создает гения, который **может** сделать это.* However, it is not always necessary to verbalize the modal meaning in Russian: *The latest reports from Europol, the organization **to be established** for the coordination of police work in all the countries of the European Union, indicates that it has not yet been able to agree on a single working language.* – *В последних докладах Европола, организации, **созданной** для координации работы полиции во всех странах Европейского Союза, отмечается, что в вопросе о едином рабочем языке согласия еще не достигнуто.* As is seen from the examples, the attributive infinitive usually has the meaning of a future action/state.

The function of some adverbial infinitives presents difficulties in translation. For example, the English infinitive can be used to denote a subsequent event or a parallel action, which is often confused with the infinitive of purpose: *Iron combines with oxygen **to form** rust.* – *Железо соединяется с кислородом и **образует** ржавчину.* The infinitive in this function is usually rendered by a parallel finite verb: *(In many rooms, one wall or another was overgrown with black-green mold.) ... In some rooms, the mold grew thickly halfway down a wall, only **to stop** in a sharp horizontal line, as if cut by a knife.* – *(Во многих комнатах одна-две стены были покрыты темно-зеленой плесенью)...В некоторых комнатах плесень густо покрывала полстены, и резко **прерывалась**, словно ножом была проведена горизонтальная линия.*

This infinitive should be distinguished from the infinitive of purpose: *Live*

*not to eat, but eat to live. – Живи не для того, чтобы есть, но ешь для того, чтобы жить.*

When translating the infinitive of result, a translator should take care to render properly the connotation of the construction: the infinitive with *too* implies a negative meaning, while the infinitive with *enough* suggests a positive one: *She is too old to go there. – Она слишком стара и не поедет туда. She is old enough to go there. – Она достаточно взрослая и может поехать туда.*

Infinitive constructions are the most challenging problem. They are usually translated by a clause. For instance, the Complex Object construction: *We expect them to pay us by Friday. – Мы ожидаем, что нам дадут зарплату к пятнице.*

When translating the Complex Subject construction, it is recommended that the finite verb be translated first, and then the subject and the infinitive be joined to form a clause: *After a few minutes the men were seen to be running in all directions. – Через несколько минут увидели, что эти люди бегут в разные стороны. The letter seems to have been opened. – Кажется, письмо уже вскрыли.* The main verb of the sentence is translated with the indefinite or impersonal form (*кажется, видели*) or with a parenthetical phrase (*конечно, по-видимому, очевидно*): *The reporters were certain to misunderstand his attendance... – Конечно, журналисты неправильно истолковали его присутствие .., or by an introductory phrase (согласно сообщению, как сообщают): The EPO is expected to make a final decision in the near future. – Как ожидают, Европейское патентное ведомство примет решение в ближайшем будущем.*

When dealing with the *for-to-infinitive* construction, a translator substitutes an English simple sentence with a Russian complex one, i.e. s/he does the partitioning of the sentence: *She arranged for the office to be opened by one of the security people. – Она устроила так, что офис открыл один из охранников.* In some cases this type of construction can be rendered by a compound sentence: *He was a very nice fellow, you had only to say you wanted something for him to give it to you. – Он был очень славный малый: стоило вам только сказать, что*



вам что-то нужно, **и он тут же давал** это вам.

Special difficulties can arise from the Absolute construction with the infinitive. This construction usually has the meaning either of concession or of successive events: *With so much to say, the two said nothing.* – **И хотя этим двоим так много надо было сказать, они не сказали ничего.** *The resolution calls for the withdrawal of Israeli troops from occupied territories, with a peace conference to follow.* – **В резолюции содержится призыв вывести израильские войска с оккупированных территорий, после чего будет созвана мирная конференция.**

To summarize, the ways of translating English infinitives are as follows:

- by the infinitive: *To err is human.* – Человеку свойственно **ошибаться**.
- by the noun: *The best way to make children good is to make them happy.* – Лучший способ **воспитания** хороших детей – это сделать их счастливыми.
- by the participle: *The problem to be considered in Chapter 2 is concerned with the article.* – Вопрос, **рассматриваемый** в главе 2, касается artikля.
- by the clause: *Вопрос, который будет рассмотрен в главе 2, касается artikля.*
- by homogeneous, that is, parallel, verbs: *He went to Australia to fall sick there.* – Он поехал в Австралию и там **заболел**.

## §2. TRANSLATING THE GERUND

The gerund is not a regular equivalent of the Russian adverbial participle (деепричастие). It is closer to the verbal noun than to the adverbial participle.

The gerund can be translated by the following means:

- the noun: *A woman's idea of keeping a secret is **refusing** to tell who told it.* – *Представление женщины о том, как надо хранить секрет, - это **отказ** сообщить, кто ей его рассказал.*
- the infinitive: *There's nothing more tragic in life than the utter impossibility of **changing** what you have done.* – *Нет ничего трагичнее в жизни, чем абсолютная невозможность **изменить** то, что ты сделал.*
- the adverbial participle: *Learn to swim **by swimming**.* – *Учись плавать, **плавая**.*
- the clause: *I am always ready to learn, but I do not always like **being taught**.* (Churchill) – *Я всегда готов учиться, но мне не всегда нравится, **когда меня учат**.* The gerundial construction is always translated by the clause: *He was amused at **my becoming** so impatient with him.* – *Он удивился тому, что **я стал** так нетерпелив с ним.* *He stayed there without our **knowing** it.* – *Он остался там, а мы даже не знали об этом.*

When translating from Russian into English, it is necessary to pay attention to the careful selection of either the single gerund or the gerundial construction. While in the Russian sentence the subject is named twice, the English sentence does not take the same subject before the gerund. Cf.: *Я настаиваю на том, чтобы мне **позвонили**.* – *I insist on **being phoned**.* The gerundial construction in English is used only in case of two different subjects in the sentence: *I remember **his** asking the question.* – *Помню, как он задал этот вопрос.*

Some practical grammars of English do not distinguish the *-ing* participle and the gerund. However, in translation the difference can be essential, since the gerund and the participle have different functions and, therefore, convey different meanings. For instance, *Flying planes can be dangerous* can be translated as *Летать на самолетах опасно*, if *flying* is used here as a gerund. The sentence could also be translated *Летающие самолеты опасны*, the word *flying* being treated as a participle.

### §3. TRANSLATING THE PARTICIPLE

The difference between the English and Russian participle concerns its form and usage.

As for the form, the English participle exists in two special forms – the Present Participle and the Past Participle, the former varying into Simple and Perfect, active and passive forms. The Russian participle is altered according to time and voice distinctions. Furthermore, there is a form, called the adverbial participle (деепричастие) which varies by the tense. Thus, a general correspondence between English and Russian participles can be given as follows:

<b>-ing</b>	<b>-ущ-/-ющ-, -ащ-/-ящ- -вш-/-ш- (Vimperf.)</b>	<b>-а-/-я</b>
dropping falling	<i>роняющий, ронявший падающий, падавший</i>	роняя падая
<b>-ing + -ed</b>	<b>-ом-/-ем-, -им-, -ви-+-ся</b>	
<i>being dropped</i>	<i>роняемый, ронявшийся</i>	
<b>having + -ed</b>	<b>-ви-/-ш-</b>	<b>-в, -вши, -ши</b>
having dropped <i>having fallen</i>	<i>уронивший упавший</i>	<i>уронив упав</i>
<b>having been + ed</b>	<b>-енн-/-нн-, -т-</b>	
having been dropped	<i>уроненный</i>	
<b>-ed</b>	<b>-енн- (V<sub>t</sub>) -ви- (V<sub>i</sub>), -ш-</b>	<b>-в (V<sub>i</sub>)</b>
dropped (V <sub>trans</sub> )	<i>уроненный</i>	
<i>fallen</i> (V <sub>intrans</sub> )	<i>упавший</i>	<i>упав</i>

For example, *The main problem is **rising** prices.* – *Основная проблема – **растущие** цены.*

***Rising** crime has driven many families out of downtown areas.* – ***Возросший** уровень преступности вынудил многие семьи уехать из центра города.*

*The Chairman, **having risen** from his seat, was beginning to speak. – Уже вставший со своего места председатель начал свою речь.*

*The government, **raising** taxes, cuts public spending. – Правительство, увеличивающее налоги, сокращает расходы на общественные нужды.*

***Raising** her voice, she made herself heard over the noise in the classroom. – Повысив голос, она заставила класс услышать себя, несмотря на шум.*

***Raised** taxes is no news for us. – Увеличенные налоги – для нас не новость.*

***Risen** by 10% every year, salaries did not keep up with prices. – Возраставшие ежегодно на 10% зарплаты, тем не менее, не поспевали за ценами.*

Note, however, that not all Russian verbs have the entire set of participial forms; some of them lack adverbial participles (e.g., *ждать, писать, беречь, мерзнуть, бежать*).

The English participle can be translated not only by the Russian participle or adverbial participle, but also by the clause: *The cat shuts its eyes **when stealing** cream. – Когда кошка крадет сливки, она закрывает глаза.* In this case, the English sentence is more laconic, since in Russian the subject is repeated twice, whereas in English only once: *Если человек нужен, его ищут. – When wanted, a man is looked for.*

Sometimes a Russian noun accompanied by a preposition may correspond to the English participle: *Aspirin can be poisonous **when taken** in excessive amounts. – При приеме в больших количествах аспирин может быть ядом.*

A parallel verb may also be used: *She sat **reading**. – Она сидела и читала.*

Sometimes, to translate a participle, it is necessary to transform the entire sentence: *When seen from this angle, the picture looks rather good. – Если смотреть на картину с этой стороны, она кажется достаточно интересной. When shot, Mrs. Doran was apparently taking a walk. – Миссис Доран была убита, очевидно, во время прогулки.<sup>125</sup>*

## §4. TRANSLATING ABSOLUTE CONSTRUCTIONS

The absolute construction, characteristic of the English language, is that part of the sentence which is separated and has predicate-like relations between the construction subject and the participle. The construction subject is different from the subject of the main clause.

A translator can easily recognize the absolute construction if s/he knows its types:

1. The Nominative Participial construction, consisting of a noun/pronoun in the Common/Nominative case and a participle: *The agenda being exhausted, the sitting was closed.* – *Поскольку повестка дня была исчерпана, собрание было закрыто.*
2. The Nominative Non-participial construction: *They walked for long hours in the Gardens, books in their hands.* – *Они долго гуляли по саду с книгами в руках.*
3. The Prepositional Participial construction, introduced by the preposition *with*: *She sat silent, with her eyes fixed on the ground.* – *Она молча сидела, опустив взор.*
4. The Prepositional Non-participial construction, also introduced by *with*: *I found him ready with the stick in his hand.* – *Я застал его готовым в путь, в руках у него была палка.*
5. Subjectless Participial construction is outdated and at present is considered stylistically wrong (dangling constructions). If found in the classical literature, they are translated by introducing the subject guessed from the context: *Bobbing and bounding upon the spring cushions, silent, swaying to each motion of their chariot, Old Jolyon watched them drive away under the sunlight.* (*Galsworthy*) – *Старый Джолион смотрел, как они удалялись в ярком солнечном свете, молча качаясь и подпрыгивая на пружинных сиденьях коляски в такт ее движению.* In rhetoric, this construction is a specific device called **anacoluthon**. Compare Pushkin's lines: *Согласитесь,*

что имея право выбрать оружие, жизнь его была в моих руках, a sentence usable in the 19<sup>th</sup> century's Russian and agrammatical in modern Russian.

6. Infinitive constructions (see §1 of this chapter)

Before translating an absolute construction, it is necessary to state its meaning and function in the sentence. As is known, the absolute construction can function as an adverbial modifier of

- attending circumstances: *The children were still feverish, with Mary the worst of all, and Anna was still sick too.* – У детей все еще была высокая температура, Мария же чувствовала себя хуже всего, и Анна также все еще была больна.
- condition: *The weather permitting, we'll go for a walk.* – Если позволит погода, мы пойдем гулять.
- reason: *There being so much noise, I couldn't hear what was going on.* – Так как было очень шумно, я не слышал, что происходило.
- time: *With Clayton gone, she was even more lonely.* – Когда Клайтон уехал, она почувствовала себя еще более одинокой.

The meanings of time and reason often coincide. The previous sentence might be translated as *Поскольку Клайтон уехал, она чувствовала себя еще более одинокой.* But sometimes the difference between the meanings of reason and that of time may be essential for the context, as it happened in translating *Vanity Fair* by W. Thackeray: *George being dead and cut out of his father's will, Frederic insisted that the half of the old gentleman's property be settled upon his Maria...* A translator B. Stein (1894) suggested the causative version for this absolute construction: *Так как Джордж умер и к тому же был вычеркнут из родительского завещания, то Фредерик вздумал настаивать, чтобы половина всего состояния старика закреплена была за Мари...* In 1935, M. Diakonova translated the same sentence by means of the time clause: *Когда Джордж умер и был исключен из завещания отца, Фредерик настаивал, чтобы половина состояния старого джентльмена была закреплена за*

*Марией...* Which of these translators was correct? On studying the context, we learn that George had been cut out of his father's will long before his death because of his marriage to Emily. Therefore, the correct translation belongs to B. Stein.<sup>126</sup>

The absolute construction is characteristic of formal, scientific and journalistic registers. In informal conversation, however, there occur non-participial constructions.

In the text, absolute constructions carry out several functions:<sup>127</sup>

- rational function: developing emotionless narrative; e.g., *Her husband presently followed her, and **there being** no other company, we went to dinner.* (H. James) – *Затем появился ее муж, и поскольку я был единственным гостем, мы сели за обеденный стол.* The absolute construction helps to diversify the style and structure of the sentence, preventing text monotony.
- humorous effect: contrasting official style with the informal conversation; e.g.,
  - “*Jane suits me; do I suit her?*”
  - “*To the finest fibre of my nature, sir.*”
  - “***The case being so**, we have nothing in the world to wait for: we must be married instantly.*” (Ch. Bronte) –
    - *Я люблю Джейн, но любит ли она меня?*
    - *Всем существом, сэръ.*
    - *Если дело обстоит так, то нам нечего больше ждать; нам нужно немедленно обвенчаться.*
- dynamic function: increasing the action dynamics; e.g., *The dance broke up, **the couples hurrying** to their seats.* – *Музыка умолкла, и танцующие пары устремились по местам.*

- circumstantiating function: describing some details of the surroundings, the background of a subject or situation described; e.g., *He came into the room, his face red of shame.* – *Он вошел в комнату, заливаясь краской стыда.*

There are several ways of translating the absolute construction from English into Russian:

- by a subordinate clause, especially when the absolute construction is in the beginning of the sentence; e.g., *It being Sunday, it was hard to find a garage open.* – *Поскольку это было воскресенье, было трудно найти открытый гараж.* When translating an absolute construction by the subordinate clause, a translator should pay special attention to the meaning and function of the construction.
- by a separate clause: *Charles Dickens was born at Landport, Portsmouth, on the 7<sup>th</sup> February, 1812, Mr. John Dickens, his father, being a clerk, in the Navy Pay Office at that seaport.* – *Чарльз Диккенс родился в Лэндпорте, предместье Портсмута, 7 февраля 1812 г. Его отец, Джон Диккенс, был мелким служащим расчетного отдела Адмиралтейства в этом портовом городе.*
- by a coordinate clause introduced by the conjunctions *причем, при этом, и, а*, etc., especially when the absolute construction is used in its circumstantiating function as an afterthought; e.g., *Almost all the metals are good conductors of electricity, silver being the best conductor of all.* – *Почти все металлы являются хорошими проводниками электричества, причем самым лучшим из всех оказывается серебро.*
- by an adverbial participle (деепричастие) only if the subject of the absolute construction is part of the subject of the main clause: *“It’s a nasty story,” said Granger, his face grim.* – *«Это скверная история», - сказал Грейнджер, помрачнев.*



- by a prepositional phrase: *She walked out, her head held high.* – *Она вышла с высоко поднятой головой.*

## **Chapter 4. TRANSLATING CAUSATIVE CONSTRUCTIONS**

### **§1. TYPES OF CAUSATIVE CONSTRUCTIONS**

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

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

*What **makes you think** so?*

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

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

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

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

### **§2. CONSTRUCTIONS WITH CAUSAL VERBS**

Constructions with causal verbs often require word for word translation:

*What **led you to take up teaching as a career?** – *Что привело тебя к выбору профессии педагога?* *He forced me to give him the information.* – *Он заставил**

меня дать ему эту информацию. *Poverty and hunger drove them to steal.* – Из-за нищеты и голода они вынуждены были красть.

A translator should bear in mind that the semantic scope of English causative verbs is much wider than that of Russian verbs. Therefore the translator must choose an appropriate equivalent from a range of synonyms expressing various degrees of causal relations: *вызывать, побуждать, заставлять, вынуждать*: *A stupid program made me turn off my TV.* – Дурацкая программа вынудила меня выключить телевизор. *He made me wait for two hours.* – Он заставил меня ждать два часа. *Stupid commercials make me want to throw my set out the window.* – Глупая реклама вызывает во мне желание выкинуть телевизор в окно.

In some contexts, the causal meaning is so weakened that in Russian the causation is not expressed at all. In this case the causative construction indicates a desirability of the action or a transition to some state: *I can't make anyone hear.* – Не могу достучаться. *The wind is making my eyes water.* – Из-за ветра у меня слезятся глаза.

Some causal verbs can be used without the infinitive. In this case they resemble a phrasal verb, with the third component expressed by a preposition only: *The bad weather has driven the tourists away.* – Из-за плохой погоды туристы были вынуждены уехать. *Nothing could force him back.* – Ничто не могло заставить его вернуться назад.

### **§3. CONSTRUCTIONS WITH THE VERBS TO HAVE, TO GET**

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

1. *to have somebody do*  
*to get somebody to do*

2. *to have something done*  
*to get something done*

The first subtype is called the **active causative**. Here a noun or a pronoun object is a “performing agent”, whereas the sentence subject is a causer of the action expressed by the infinitive: *We have had the police investigate this matter.* – *Мы поручили полиции расследовать это дело.* *How did you get your dog not to bark?* – *Как вам удалось сделать так, что ваша собака теперь не лает?*

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

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

The constructions with Participle II are called the passive causative. The object here denotes a thing which undergoes the action expressed by the participle. The sentence subject is a receiver of this action. Most often this causative construction implies that a performing agent is other than the one expressed by the sentence subject: *I can't iron very well. I have to have my shirts done at a laundry in town – two dollars a shirt.* – *Я плохо глажу. Приходится сдавать рубашки в городскую прачечную, где их гладят - два доллара за рубашку.* *I got my car washed for five bucks.* – *Мне вымыли машину за пять долларов.*

In corresponding Russian sentences, the causative meaning is usually not expressed: *Я подстригся.* - *I had my hair cut. / I cut my hair.* *Она сшила себе новое платье (в ателье или у портнихи).* - *She got a new dress made. (сама) –*

*She made a new dress.* Thus the translator should rely upon the context when dealing with these construction.

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

The *have/get* constructions can be causative and non-causative. Above, the causative construction is described. In it, the sentence subject usually denotes someone who orders the action expressed by the participle. In a non-causative construction, the sentence subject denotes either a sufferer or a performer of the action expressed by the participle. Thus the construction implies some state: *We had our car stolen.* – *У нас украли машину.* *He has finally gotten the sink fixed.* *He did it himself; he couldn't afford a plumber.* – *Наконец-то раковина у него отремонтирована. Он сам ее отремонтировал, так как денег, чтобы вызвать сантехника, у него не было.*

One and the same form can have different meanings: *He had his horse killed.* – a) *Он приказал убить свою лошадь.* (causal meaning); b) *У него убили лошадь.* (non-causal meaning). So, to translate adequately, it is necessary to be certain of the context to state the meaning of the construction.

#### **§4. CAUSATIVE CONSTRUCTIONS WITH NON-CAUSAL VERBS**

In these constructions, the third element is expressed by a prepositional phrase: *Try to **talk** them into a game of tennis on Friday.* – *Постарайся уговорить их сыграть в пятницу в теннис.* *How did you **talk** the manager out of complaining?* – *Как ты отговорил менеджера от жалобы?* The verbs introducing the constructions of this type are called adverbial verbs (see below).

These constructions depend upon the context even more than the previously described type. To translate them, a contextual substitution (and sometimes

extension) is required: *She sang her baby to sleep every night.* – *Каждый вечер она песней усыпляла ребенка.*

## **Chapter 5. TRANSLATING PRONOUNS**

### **§1. TRANSLATING PERSONAL PRONOUNS**

One of the most difficult problems is translating pronouns of the second person. The modern English *you* corresponds to the Russian *ты* and *вы*, though Russian *ты* also corresponds to the English archaic *thou*, now used only in poetry. To select a proper equivalent to the English *you*, a translator should clearly understand the function of this pronoun in the sentence. The Russian *ты* and *вы* differ in their social status, *ты* indicating a person of lower status. For example, “The American Tragedy” by T. Dreiser has an episode describing Clyde’s transfer from one prison to another. “*And girls and women ...[were] calling to him gaily and loudly as the train moved out from one station to another: ‘Hello, Clyde! Hope to see you again soon. Don’t stay too long there.’*” This episode has been translated the following way: «*И бывало, что какая-нибудь женщина или девушка ,, громко и весело кричала вслед отходящему поезду: “Хэлло, Клайд! Мы еще увидимся. Смотрите, не задерживайтесь там”.*» Evidently, it is unnatural that passersby address a prisoner using the polite *вы*.

Sometimes the meaning of *ты* as an indicator of a person’s low social status can be derogatory. In Russian-to-English translation it can be compensated by expressive means. For instance, *Да вечно ли ты мне дорогу перебежать будешь?* – ***Damn it...*** *you’re not always going to stand in my way, are you?* The English sentence expresses irritation and manifests the addressee’s low social position, as it begins with a very emphatic interjection and ends in a tag-question.

Another function of the Russian *ты* is to demonstrate friendly or intimate relations between the speakers: *Я ведь думала, что ты там... у дяди!* – *You see,*

*darling*, *I thought you were at your uncle's*. As you see, again compensation is of great help here.

In some cases explicatory translation can be used to render the meaning of the Russian *мы*: *Они говорили друг другу мы*. – *They spoke to each other like two old friends*.

A translator should be familiar with ethical norms characteristic of the cultures in question. These norms may affect the usage of the pronouns. For example, English-speaking countries' ethical norms allow people to talk about a person who is nearby in the third person singular (by employing the pronouns *he* or *she*). In the Russian community the usage of *он/она* is considered impolite if the person spoken about is in the same room.

Pronoun usage in a political and economic context can imply certain conclusions. For example, the pronoun *she* is sometimes employed when developed countries are spoken about. In contrast to *she*, the pronoun *it* often refers to developing countries (though it may also be neutral in political sense). For example, *When Italy invaded Ethiopia, she was not yet checked by the League of nations. ... it [Ethiopia] was not sufficiently advanced to enter the League*. – *Когда Италия вторглась в Эфиопию, Лига наций не остановила ее. ... Та (Эфиопия) еще была недостаточно развитым государством, чтобы войти в Лигу наций*.

Furthermore, there is a traditional reference in English to a vehicle (a boat, car, etc.) in the form of *she*: *Look at my new car – isn't she beautiful?* – *Посмотри на мою новую машину – не правда ли красивая?*

There is also some pragmatic difference between using English and Russian personal pronouns. English, being an egocentric language, is speaker-centered; Russian is considered to be an “alter-egocentric” listener-centered language. Therefore, in English speech the pronoun *I* sounds much oftener than in Russian, so in translation it is frequently substituted by *ты/вы*: *How do I know this?* – *А как вы это докажете?* *I wonder what he did?* – *Что он такое сделал, как ты*

думаешь? *I'll take eggs and ham.* – *Давай яичницу с ветчиной.* No doubt, one shouldn't overuse this transformation. This is merely a tendency, not a fixed rule.

It should be kept in mind that pronoun repetition can lead to differences in the sentences. Cf., *Mom came in the room and turned off the lights.* – *Мама вошла в комнату и выключила свет.* *Mom came into the room and she turned off the lights.* – *Мама вошла в комнату, и это она выключила свет.* The first sentence expresses a succession of two actions; the second, a sort of complaint about Mom's turning off the lights, is emphasized in Russian by an expressive construction.

An English co-referential pronoun can precede the noun, which is alien to Russian. Therefore, a translator should not be confused by who is meant in the sentence: *When he arrived, John went straight to the bank.* – *Приехав, Джон сразу отправился в банк.* *A visit to her invalid parents in Indiana... gave New York City actress Gretchen Cryer an idea.* – *Когда нью-йоркская актриса Гретхен Крайер навестила своих больных родителей в Индиане, ей пришла в голову одна идея.* If a pronoun must be verbalized, there should be a change of word order.

When translating from Russian into English, students are sometimes baffled by a form of English pronouns, used in certain positions. Such is a long-standing problem of competitive pronouns in the Nominative case and those in the Objective case in the predicative function: *Это я (он, она и т.д.).* - *It's I (he, she, etc.)* or *It's me (him, her, etc.).* After long arguments, grammarians came to the conclusion that the first version (*It's I*) sounds very formal, whereas the second version (*It's me*) is neutral and informal.

The same holds true in reference to comparative structures: *Он старше меня.* – *He is older than me.* / *He is older than I.* The latter English version is more formal. The same stylistic coloring differentiates sentences with a personal pronoun after *but*: *Никто кроме меня не сделает этого.* – *Nobody but me can do it.* / *Nobody but I can do it.* The latter form, being hypercorrect, is no longer used.<sup>128</sup>

In coordinate phrases with the conjunction *and/or*, the case form depends on the pronoun's syntactic function. As a subject, pronouns take the Nominative case form; as an object, they take an objective case form: *You and I should be friends*. In alter-egocentric Russian, this conjoint meaning is expressed differently, with the pronoun *I* avoided: *Мы с тобой должны быть друзьями. That should be between you and me.* – *Это должно остаться между нами. She didn't hit him or me.* – *Она не ударила ни его, ни меня.*

## §2. TRANSLATING POSSESSIVE PRONOUNS

Unlike Russian, English possessive pronouns are normally used with nouns denoting a body part or some personal thing. They are usually not translated into Russian: *Mary broke her leg when she was skiing in Austria.* – *Мэри сломала ногу, когда каталась на лыжах в Австрии. There stood a man at the door with his hat in his hand.* – *В дверях стоял мужчина со шляпой в руке.*

When making a translation, Russian students are sometimes uncertain of the choice between the English definite article *the* and the possessive pronoun. The definite article is usual in prepositional phrases related to the object (or, in passive constructions, the subject): *Девчушка взяла меня за руку.* – *The girl took me by the hand. Должно быть, что-то ударило меня по голове.* – *Something must have hit me on the head.*<sup>129</sup>

In oral translation from English into Russian, care should be taken about homophones that sound very much alike:

- *his – he's (= he is): His is a good suggestion. He's not here.*
- *its – it's (=it is): Its function is unknown. It's raining.*
- *your – you're (= you are): Your mother's here. I don't think you're ready.*
- *their – they're (=they are) – there (adv.): Have you met their daughter? They're supposed to come. There are our friends.*



Another problem is the alteration between Russian synonymous possessive pronouns: *свой* and *его, её*. When the pronoun is co-referential with the sentence subject, *свой* is used. *Его, её* imply different subjects: *He is speaking about his business. – Он говорит о своем деле. She is speaking about his business. – Она говорит о его деле.*

*Свой – мой, твой, наш, ваш* differ pragmatically: the pronouns of the first and second person are much more expressive than the pronoun *свой*: «...У Лермонтова противопоставление *всей вашей* черной кровью поэта праведную кровь выходит сильнее, чем если бы было сказано: *всей своей* черной кровью,» A. Peshkovsky, an outstanding Russian linguist, remarked.<sup>130</sup>

The Russian pronoun *свой* is convenient for referring to nouns of general gender. In today's English, due to anti-sexist tendencies, double pronouns are used: *A student who wishes to apply for a grant must send in his/her application form before the session begins. – Студенты, желающие обратиться за стипендией, должны представить свои заявления до начала сессии.*

### §3. TRANSLATING RELATIVE PRONOUNS

When using pronouns, it is necessary to avoid ambiguity in sentences. This ambiguity can be caused by the inappropriate position or form of the pronoun: *\*Вследствие интенсивного лова в Охотском море возникла угроза исчезновения минтая, которая является наиболее ценной рыбой в этом море.* The sentence is agrammatical because of the incorrect form of the pronoun *которая* following the masculine and feminine nouns. The relative pronoun here should have been used in the masculine gender, since it refers logically to the word *минтая*. The feminine gender forces the reader to look for a nearby noun in the feminine, which proves to be the word *угроза*, though evidently the author of this translation intended to make agreement between the relative pronoun and the noun that follows, *рыба*.

#### §4. TRANSLATING THE PRONOUN ONE

A sentence with the English impersonal pronoun *one* can be rendered by a Russian impersonal sentence: *One can easily understand peoples' aspirations for world peace.* – *Легко можно понять стремление народов к миру во всем мире.*<sup>131</sup>

Another way of translating English indefinite sentences with *one* is the Russian generalizing personal sentence implying the general *мы*: *One is free to do as one likes so long as one's habits do not irritate one's companions.* – *Делать волен все, что хочешь, пока твои привычки не досаждают окружающим.*

Pay attention to using the pronoun *one's* in the possessive form, if the sentence subject is expressed by *one* (the possessive pronoun is not substituted for any other pronoun, for instance, *your*.): e.g., *One has to do one's best.*

There is another way of rendering a universal meaning of an English sentence: with the help of the pronoun *you*. However, this can be understood as being directed to the receptor and, therefore, it can cause misunderstanding, as was brilliantly shown by J. London in his novel 'Martin Eden': "*By the way, Mr. Eden,*" she called back, as she was leaving the room, "*what is booze? You used it several times, you know.*" "*Oh, booze,*" he laughed. "*It's slang. It means whiskey, and beer – anything that will make **you** drunk.*" "*And another thing,*" she laughed back. "*Don't use 'you' when you are impersonal. 'You' is very personal, and your use of it just now was not precisely what you meant.*" "*I don't just see that.*" "*Why, you said just now to me, 'whiskey and beer – anything that will make **you** drunk' – make **me** drunk, don't you see?"*" "*Well, it would, wouldn't it?"*" "*Yes, of course,*" she smiled. "*But it would be nicer not to bring me into it. Substitute 'one' for 'you', and see how much better it sounds.*"<sup>\*</sup>

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\* L o n d o n J. Martin Eden. – Moscow: Foreign Languages Publishing House, 1960. – P.79.

A translator should also know that *you* and *one* differ stylistically, *you* being informal and colloquial, and *one* sounding very formal and official.

The English *one* can also function as a noun substitute. In translating to Russian, it is desirable not to repeat the word, but to use a synonym if the noun reduction is impossible: *Tokyo – Japan’s most serious **problem** – and **the one** that is least discussed – is overpopulation.* – *Самая серьезная **проблема** Токио и всей Японии – **вопрос**, который обсуждается менее всего – это перенаселение.*

Russian-to-English translation is challenged by the choice between *one* and *it*. Compare, *Надень шлем. Нельзя ездить без него.* – *Put on your helmet. It’s illegal to ride a bike without **one**.* «Мне нравится этот шлем.» «Ну, и купи **его**.» “*I like the helmet.*” “*So buy **it**.*” The pronoun *one* represents a general notion; *it* refers to a specific thing.

## §5. TRANSLATING THE PRONOUNS **КАЖДЫЙ** / **ВСЕ**

These pronouns correspond to English *each* and *every*. But they are not interchangeable in all cases.

The pronoun *every* makes reference to a number of three or more. It correlates with unknown persons or things and has a collective reference. Therefore, *every* is usually translated by the Russian pronoun *все*. *Each* refers to a number of two and more. It stresses the idea of discreteness and refers to individuals already specified.<sup>132</sup>

This can be illustrated by the following sentences:

***Все** дома на той улице были выкрашены в белый цвет. Они входили по очереди в **каждый** дом.* – ***Every** house in the street was painted white. They went to **each** house in turn.*

As compared with *every*, the pronoun *all* refers to the complete amount or number (of), or the whole (of): ***Весь** импортируемый лес должен быть*

*подвергнут химической обработке от всяких болезней. – All imported timber must be chemically treated against disease.*

## §6. TRANSLATING PARTITIVE PRONOUNS **SOME / ANY**

The indefinite (partitive) pronouns *some/any* correspond to the Russian *какой-то/какой-нибудь/какой-либо/немного*. Their usage is determined by a positive or negative meaning implied by the speaker.

*Some* is associated with the positive meaning; *any*, with the negative meaning. Cf., *If you eat some porridge, I'll give you a candy. – Если съешь немного каши, я дам тебе конфетку.* (the implied consequence is positive.) *If you eat any candy, I'll punish you. – Если съешь хоть какую-нибудь конфету, я тебя накажу,* where the consequence is sure to be negative.

The same thing happens in negative sentences where a contrast of form and meaning takes place: *I don't mind some coffee. – Я не против выпить немного кофе.* (the affirmative meaning: I am going to have a cup of coffee). *I do mind any coffee. – Я возражаю против какого-либо кофе* (the negative meaning: I won't have coffee).

In interrogative sentences, by using *some* the speaker anticipates an affirmative answer. When s/he uses *any*, the expected answer is likely to be negative. For example, *Didn't you publish some poems in this volume? – Разве неправда, что вы опубликовали несколько стихотворений в этом томике? Didn't you publish any poetry in this book? – Правда, что вы не опубликовали никаких стихов в этом сборнике?*

In the interrogative sentence, the partitive *any* can presuppose the meaning of even the smallest amount or number of something: *Is there any of that lemon cake left?* In Russian, this partitive meaning can be stressed by the particle *хоть*: *Остался хоть какой-нибудь кусочек лимонного торта?*

Another meaning of *any* – that of ‘not important’ which corresponds to the Russian *любой*: *You can come **any** day you like. – Можешь прийти в **любой** день, когда захочешь.*

The partitive pronoun *some* can be substituted in Russian by the word *одни* if the sentence implies enumeration: ***Some** blame it on television, or the weather, or bad films, or slimmer purses. – **Одни** винят в этом телевидение, другие – плохую погоду, третьи – плохие фильмы, четвертые – отощавшие кошельки.* In this case, a translator must supply a sentence subject to all parallel objects.

## §7. TRANSLATING DEMONSTRATIVE PRONOUNS

The difference between the English *this/these* – *that/those* can be traced in four aspects which should be known to a translator:

- a) distance
- b) direction
- c) time
- d) connotation

*This* indicates something within the speaker’s reach; *that*, out of speaker’s reach, is separated from him by space. This difference is not as evident in Russian: (on the phone) *Hello, **this** is Clair. Who is **that** speaking? Is **that** Mike? – Алло, Клер слушает. Кто это? Это Майк?*

When English-speaking people refer to *this country*, they mean their own country. In translation it should be substituted by the proper name: *almost 53 years later, the King’s abdication has come to be widely seen as an inevitable event. At the time, it was a shock to many in **this** country and the Commonwealth. – Спустя почти 53 года всем стало очевидно, что отречения короля было неизбежно, а в то время многих **в Англии** и в Содружестве это приводило в ужас.*

*This* and *that* also indicate different directions of motion. Despite the space between the speaker and a person, the approaching person will be called *this man*. If a person is going away, he is referred to as *that man*. Compare the usage of the pronouns in the following sport commentator's remark, which became a joke: *Ladies and gentlemen, this is Stirling Moss, that was*. Construed as the juxtaposition of the two pronouns, the joke could be rendered in Russian by means of compensation: *Дамы и господа, к нам приближается Стирлинг Мосс... и вот его уже нет*.

The temporal difference between *this* and *that* is illustrated by the contrast between the present/future, on the one hand, and the past, on the other: ***This is odd. This will be interesting. That was nice.*** (Compare the Russian: *Это странно. Это будет интересно. Это было неплохо.*)

In informal speech, notwithstanding space and time, *this/these* is used with positive connotations, to emphasize a good attitude to somebody/something, whereas *that/those* indicates a negative attitude: *Then I saw away in the distance, this lovely girl*. The speaker's positive attitude to the girl can be compensated by an emphatic adjective or by some emotional affix, typical of Russian: *И тогда я увидел вдалеке прелестн(ейш)ую девушку. Here is that awful Jones and those ugly children of his. – А вот и гадкий Джоунз и его скверные дети.*

A typical mistake made by Russians attempting to translate into English is overuse of the pronoun *such* corresponding to *такой*. *Such* is much more emphatic than the Russian *такой*. It can be used in emotional speech: *Это такой хороший фильм!* - *It's such a good film!* But in neutral speech it is better to substitute *такой* by the pronouns *this/that, that kind of, like that*. For example, *Он опять сделал такую же грубую ошибку.* - *He made that kind of blunder again. He made a blunder like that again.*

## Chapter 6. TRANSLATING THE ARTICLE

One of the grammar challenges in translating from English, and especially into English, is the article, since this category no longer exists in the Russian language.

Article translation depends on the function the article has in the sentence.

### §1. TRANSLATING THE INDEFINITE ARTICLE

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

- classifying
- numeric
- aspect
- individual generalizing

When in **classifying** function, the article signifies an object as a representative of a class. Usually it is not translated into Russian: *He is a taxi-driver.* – *Он водитель такси.* Some translation theorists call this a zero transformation. Another possible version of translation is the article compensation by the pronoun *какой-то/какой-нибудь*: *Tell me a joke.* – *Расскажи **какой-нибудь** анекдот.* The article can also be compensated by the partitive *один из*: *He is a director of the company.* – *Он **один из** директоров этой компании.*

In Russian, we sometimes use the introductory word *один* in the classifying function: *Я знаю **одного** человека, который знает это.* This pronominal adjective has the classifying function and corresponds to the indefinite article *a/an* but not to the numeral *one*: *I know a person who knows it.*

When used with proper nouns, the classifying article is always compensated, either by the pronoun *некий/какой-то*: *A Mr. Jones called you this morning.* – *Сегодня утром тебе звонил **некий** мистер Джоунз.,* or by the adjective

*настоящий: You will never be a Dombey. – Ты никогда не станешь настоящим Домби.*

The classifying article can change the meaning of a proper name and turn it into a common name denoting a work of art: *This museum has a Picasso. – В этом музее есть (картина) Пикассо.* If the context allows, the zero transformation can be employed; if not, the translated sentence requires extension.

Thus, lexical compensators of the classifying article might be as follows: *один из, некий, какой-то, некто, один, настоящий, такой.*

If a noun with the classifying article is in the beginning of the sentence, the word order in the sentence is usually changed, with the subject taking the final position in the Russian sentence: *A passenger looked out of the window. – Из окна выглянул пассажир.*

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

When the numeric article is used with the ordinal numeral, it conveys the meaning of addition and corresponds to the Russian *ещё один, другой: He ordered a second coffee. – Он заказал ещё один кофе.*

On the whole, lexical compensators of the numeric article can be the following: *один, ещё один, очередной, второй, новый, такой же, одинаковый, целый.*

The article in the **aspect** functions helps to single out some aspect or quality of the phenomenon,<sup>133</sup> a particular example of a quality, idea or feeling. Very often it is compensated by a pronoun *какой-то, некоторый*, or a phrase *своего рода, так называемый* to emphasize something unusual, strange or peculiar in the object: *There was an indefinable sadness in his voice. – В его голосе была какая-то непонятная печаль. Failing the final exams was a bitter disappointment for*



те. – Провал на выпускных экзаменах оказался **своего рода** горьким разочарованием для меня. *He proposed a National Intelligence Tasking Center.* – Он предложил создать **так называемый** Национальный центр по проверке интеллекта. Followed by a form similar to that of the superlative degree, a group with the indefinite article denotes an object of fairly high quality and is translated by the particles *довольно, весьма*: *That's a most amusing story.* – Это **весьма** забавная история.

In summary, the compensatory means of the aspect article are as follows: *некоторый, какой-то, своего рода, как бы, свой, крайне, весьма, довольно, известный.*

The article in the **individual generalizing** function signifies a class made up of individual objects. Any object of the class gives the idea of the whole class. This kind of article is usually not translated into Russian: *A drowning man catches at a straw.* – *Утопающий хватается за соломинку.* This article can also be compensated by the pronouns *любой, каждый, всякий, сам*: *A book is a mirror.* – *Любая книга подобна зеркалу.* ...*even a Colbert could not put things right.* – *Даже сам Кольбер не смог бы ничего исправить.*

## §2. TRANSLATING THE DEFINITE ARTICLE

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

- specifying
- generic

The **specifying** article specifies the definite object, either known to the speaker and listener or inferred from the situation. In this case it is often compensated by a Russian pronoun (*вот*) *этот*, (*вон*) *тот*, *тот самый*: *Here is the man we are looking for.* – *Вот тот человек, которого мы ищем.* Sometimes in Russian the specifying function is not expressed; in this case a zero transformation takes place: *This is the house that Jack built.* – *Вот дом, который*

*построил Джек.* (Though not verbalized, the specifying function is implied here and can be easily compensated: *Вот **этот** дом, который построил Джек.*) The definite article can also be compensated by a possessive pronoun: “*How's **the** leg today, Mrs. Steel?*” “*Not too bad, thank you, doctor.*” – «*Как **ваши** нога сегодня?*» «*Спасибо, доктор, неплохо.*» The specifying article can also be compensated by the adjectives *известный, данный, вышеупомянутый, вышеуказанный* or some others according to the context: *P. Tchaikovsky, **the** great Russian composer, is loved all over the world.* – *П. Чайковского, **известного** русского композитора, любят во всем мире.* *You don't mean you met **the** Richard Gere, do you?* – *Ты хочешь сказать, что встретила **того** самого Ричарда Гира, **известного** всему миру актера?*

The **generic** definite article helps to designate a class as a whole. As such it is often translated by substituting the noun in the singular with that in the plural: ***The olive** grows only in warm climates.* – ***Оливки** растут только в теплом климате.*

The article in this function can also be compensated by the noun *семья* or its synonym when used with the name of the family: ***The Schmidts** are coming to lunch on Saturday.* – *В субботу к нам на обед придет **целая** Шмидтов.*

When used with the substantivized adjectives, the definite article denotes the plural (referring to people or things in general): ***The absent** are never without fault. Nor **the present** without excuse.* – *У **отсутствующих** всегда найдется какая-нибудь вина. Как у **присутствующих** – какое-нибудь оправдание.* It may denote the singular when referring to some abstract thing: *I suppose we'll just have to wait for **the inevitable**.* – *Думаю, нам только остается ждать **неизбежного**.*

### §3. TRANSLATING THE ZERO ARTICLE

The main functions of the zero article are as follows:

- generalizing
- totalizing
- qualifying
- individualizing

The **generalizing** zero article indicates an abstract notion expressed by the noun rather than a concrete object. Therefore, it can be compensated by the following words: *вообще, как таковой*, if any: *Woman is physically weaker than man.* – *Женщина вообще физически слабее мужчины.* *Life is short.* – *Жизнь (как таковая) коротка.*

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

The **totalizing** zero article indicates that two or more objects are considered as a single unit, as a whole.<sup>134</sup> As such, the sentence can be translated either word for word or with the help of a resumptive word: *He gave us ink, paper and pen and asked us to put down everything we could remember about the accident.*<sup>135</sup> – *Он дал нам ручку, чернила и бумагу и попросил написать все, что мы могли вспомнить об этом несчастном случае. Он дал нам все, что нужно для письма: ручку, чернила и бумагу - и попросил написать все, что вспомним об этом несчастном случае.*

The **qualifying** zero article is used with the nouns referring to action, state, and /or quality rather than object: *I'm really tired and I'm going to bed.* – *Я действительно устала и собираюсь лечь спать.* *He was soldier enough to fight that battle to its bitter end.* – *У него было достаточно мужества, чтобы выдержать битву до ее горького конца.* *He translated word for word.* – *Он все перевел дословно.* Thus, to translate a sentence with the qualifying article, we often have to resort to substitution of a part of speech.

The **individualizing** zero article should be taken into account, first and foremost, in translating from Russian into English. It is common knowledge that

no article is used with proper nouns. However, this article can also be characteristics of common nouns, referring to members of one's own family (in this case, the nouns are usually capitalized): *I hope **Uncle** will not be late, because **Grandmother** is rather tired and so is **Mother**.* – *Надеюсь, что дядя не опоздает, так как бабушка довольно устала, и мама тоже.* The article, thus, helps to understand whose family is meant, the speaker's or somebody else's: *The puppies looked just like the neighbor's dog, so we assumed it was **the father**.* – *Щенята были очень похожи на соседского пса, поэтому мы предположили, что это был **их отец**.*

The individualizing zero article is also typical of address: *Почему ты плачешь, девочка?* – *Why do you cry, little girl?* This article is also used with nouns modified by postpositional cardinal numerals: *Откройте книги на странице 20.* – *Please open your books to page 20.*

## **Chapter 7. TRANSLATING ATTRIBUTIVE CLUSTERS**

### **§1. FEATURES OF THE ATTRIBUTIVE PHRASE**

The attributive cluster is a group of words with a key noun and a number of attributive components modifying it. The average number of attributes is  $7 \pm 2$ . The attributes can be expressed by an adjective (*a gold ring*), by a noun (*a golden heart*), or by a compound phrase similar to a clause (*the I-don't-know-you expression on her face*).

The order of attributes is not random. In English, closest to the key noun come the “factual” (objective) attributes (according to the general rule: the closer in meaning, the nearer in position), then the evaluative (subjective) attributes. Thus, some grammarians formulate the rule for the order of attributes before the noun: “OPSHACOM”, where OP stands for OPINION adjectives (*beautiful, horrible, nice*), SH for SHAPE adjectives (*long, short, round, narrow*), A for AGE (*old, new, young*), C for COLOR (*red, black, orange*), O for ORIGIN

(*British, Canadian, German*), M for MATERIAL (*plastic, metal, aluminum*). For example, it is correct to say *a nice long new black Chinese wooden pen*, and it would be unnatural to change the word order.

In English the attributive phrase based on subordinate relations between the key word and the attributes consists of components belonging to different semantic groups, whereas in Russian we can come across semantically homogeneous elements: *масло масляное, день деньской* (\**butter butter* is absolutely impossible).

Semantic relations between the components of the attributive phrase can vary. Besides those mentioned, the attribute can denote the following: place (*a beach house*), time (*evening newspaper*), characteristics (*overtime ban*), reason (*sickness pay*), object (*fish export*), source (*membership fees*), purpose (*face cream*), subject (*UNESCO call*) and others.

There may be phrases in which the semantic relations could be interpreted in different ways. For example, *Hong Kong proposals* can be understood as a) proposals made in Hong Kong (place), b) proposals concerning Hong Kong (characteristics), c) proposals made when Hong Kong did not belong to China, before it got a new name of Xianggang (time). In this case only the context gives a clue to the correct understanding of the meaning.

## **§2. TRANSLATING THE ATTRIBUTIVE CLUSTER.**

English and Russian attributive groups differ in their vectors. The English phrase is regressive, that is, it develops to the left, with the headword being the final element on the right. The Russian attributive phrase is progressive, it develops mostly to the right, with the attributes used in postposition: *US car safety expert – американский специалист по безопасности автомобилей*. This is also true of clusters with restrictive apposition: *газета «Владивосток» – the Vladivostok newspaper; гостиница «Версаль» – the Versailles hotel*.

Thus, to translate a multi-structured attributive group, it is necessary to analyze the meaning of its immediate constituents and then to adapt them to a proper Russian structure. For example, to translate the phrase *a life support system control box*,<sup>136</sup> we single out its head noun, which is on the right and then do a kind of semantic immediate constituent analysis:

*a life support system* – **control box** (purpose) – *пульт управления,*

*a life support* – **system control** (object) – *box – пульт управления системой,*

*a life* – **support system** (characteristics) – *control box – пульт управления системой поддержания,*

*a life support* (object) – *system control box – пульт управления системой поддержания жизни – пульт управления системой жизнеобеспечения.*

Not all attributive phrases are as easily rendered as the above example. Some attributes may refer to either a key noun or another noun attribute. In the phrase *a new control system* the word *new* may modify the head noun *system* (*новая система управления*) or the noun attribute *system* (*система нового управления*).

Care should be taken not to confuse a head word with its attribute, as this misunderstanding may result in a distorted translation: *control system* – *система управления*; *system control* – *управление системой*; *ballot strike* – *бойкот выборов*; *strike ballot* – *голосование по вопросам объявления забастовки*..

The same method of immediate constituents is applied to translating attributive phrases from Russian into English: *слуги старого короля* = *слуги короля* + *король старый* → *the king's servants* + *the old king* = *the old king's servants*. Contrast this cluster with the following: *старые слуги короля* = *старые слуги* + *слуги короля* → *old servants* + *the king's servants* = *the king's old servants*. Here again we follow the rule of joining words: the closer semantically, the closer syntactically (positionally).

Attributive clusters can be translated through modulation, or logical development. For example, *council house rents* is rendered as *плата за муниципальное жилье*, since *council* here implies ‘city council’ or ‘city administration’, corresponding to the Russian ‘муниципалитет’.

Taking into account the more laconic and compressive character of English speech, it is sometimes necessary to extend the structure when translating into Russian: *a five-man committee* – комитет, состоящий из пяти человек, *opinion poll* – опрос общественного мнения, *peace committee* – комитет защиты мира.

Attributive strings are laconic and compressive. They help avoid monotonous prepositional phrases in Russian-to-English translations: *регуляция динамики численности популяций* should be rendered into English as *regulation of population quantity dynamics*, rather than *dynamics of the regulation of the quantity of the population*. Combining attributive clusters and prepositional phrases makes a word group sound more lively and more “English”: *новая микропроцессорная система управления двигателями внутреннего сгорания легковых автомобилей* – *a new microprocessor system for automobile internal combustion engine control*.

Since English prefers prepositional attributes, whereas Russian tends to use postpositional modifiers,<sup>137</sup> a translator has to substitute an adjective with a noun, which is especially typical of ethnic names: *Australian prosperity* – процветание Австралии; *Russian president* – президент России.

There are some rare cases when an English attribute follows the noun: *the man next door* – человек, живущий по соседству; *сосед*. Sometimes the position of the attribute changes the meaning of the phrase: *He is a hardworking and responsible employee.* – Он трудолюбивый и ответственный работник versus *You will be the person responsible if anything goes wrong in the project.* – Ты будешь виноватым, если проект не пойдет. *I'd like to thank everyone concerned for making the occasion run so smoothly.* – Я бы хотел поблагодарить всех имеющих к этому отношение за то, что у нас все прошло так гладко versus *Concerned parents have complained about the dangerous playground.* – Обеспокоенные родители жалуются на то, что на детской площадке стало опасно играть.

Sometimes Russian attributive groups may correspond to a single English

word, so calque translation will seem overworded: *официальный орган печати – gazette, папка документов – file*.<sup>138</sup>

Translating attributive quotations (цитатные речения) is another challenging problem. They often have predicative relations between the components and, therefore, resemble separate clauses. For instance, *There is a sort of Oh-what-a-wicked-world-this-is-and-how-I-wish-I-could-do-something-to-make-it-better-and-nobler expression about Montmorency (Jerome K. Jerome)*. Монморенси глядит на вас с таким выражением, словно хочет сказать: «О, как испорчен этот мир и как бы я желал сделать его лучше и благороднее». (Пер. М. Салье) This example demonstrates that attributive clusters like this can be rendered as a comparison, with the extension and direct quotation.

## **Chapter 8. SYNTACTIC CHANGES IN TRANSLATION**

### **§1. COMMUNICATIVE STRUCTURE OF THE ENGLISH AND RUSSIAN SENTENCE**

Each sentence can be spoken of in different aspects. A syntactic aspect implies the sentence analysis in terms of parts of the sentence (sentence subject, predicate, object, attribute, adverbial modifier). Syntax reveals the relation of sentence parts to each other. A semantic aspect implies the relation of sentence components to the elements of the real situation named by the sentence. This can be done in terms of case grammar<sup>139</sup> or reference theory,<sup>140</sup> or by singling out the agent, object and other semantic roles. A third aspect is pragmatic, or communicative. It implies the relation of the sentence to its users. The speaker makes up a sentence so as to stress logically this or that part of the information conveyed by the sentence. Therefore, this type of sentence structure is called information (communicative) structure, and this type of sentence analysis is



referred to as actual division of the sentence,<sup>141</sup> or functional sentence perspective.<sup>142</sup>

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

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

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

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

## §2. WORD ORDER CHANGE DUE TO THE FUNCTIONAL SENTENCE PERSPECTIVE

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

Thus, the rhematic subject in English usually takes the initial position, whereas in Russian it should be placed at the end of the sentence: *A faint perfume of jasmine came through the open window. (O.Wilde) – Сквозь открытое окно доносился легкий аромат жасмина. A waitress came to their table. – К их столику подошла официантка.*

This transformation is evident in comparing the structures with the subjects introduced by the definite and indefinite articles. A sentence that has the definite article with the subject has the same word order: *The woman entered the house. – Женщина вошла в дом.* On the other hand, a word order change takes place in a similar sentence if its subject is determined by the indefinite article: *A woman entered the house. – В дом вошла женщина.*

To emphasize the rhematic subject of the sentence, the construction *it is ... that (who)* can be used in English. For example, *It is not by means of any tricks or devices that the remarkable effect of Milton's verse is produced. – Удивительный эффект стихов Мильтона объясняется вовсе не какими-то особыми ухищрениями.*<sup>143</sup> The rhematic component is positioned at the end of the Russian sentence. Another example: *It was the Russian-born American physicist Vladimir Zworykin who made the first electronic television in the 1920s. – Именно Владимир Зворыкин, американский физик русского происхождения, создал электронный телевизор в 20-х годах XX столетия.* In Russian, the emphasis on the semantic center of the sentence is made either with the help of the intensifier (*именно*), or else the meaning can be rendered through a change of word order: *Электронный телевизор в 20-х годах XX столетия создал Владимир Зворыкин, американский физик русского происхождения.*

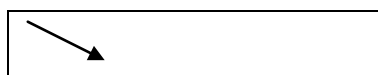
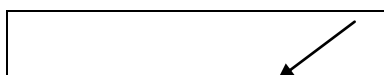
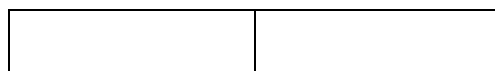
Thematic components in Russian are shifted to the initial position, which often happens with objects and adverbial modifiers: *It was early for that.* – *Для этого еще было рано.* A typical case is the sentence introduced by *there is/are.* Here the subject is rhematic and the adverbial modifier of place is thematic. Therefore, the construction is normally translated into Russian with the adverbial in the initial position: *There is a book on the table.* – *На столе лежит книга.* Compare this sentence with one of a thematic subject: *The book is on the table.* – *Книга лежит на столе.* If there is no adverbial modifier of place in the English sentence (to start the translation), the sentence beginning with *there is* is rendered in Russian by the verb *существует*: *There are three kinds of solid body.* – *Существует три вида твердого тела.*

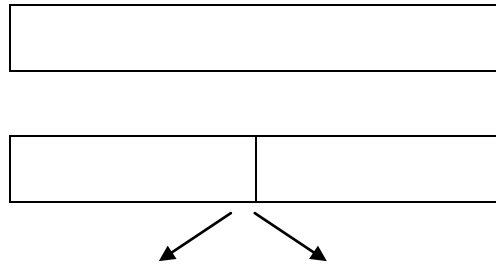
Adverbial modifiers of place and time are usually mirrored in translation. Being thematic, they are positioned in the beginning of the Russian sentence, and in English they take the final position: *Вчера в Москве состоялась встреча президента России с президентом Франции.* – *A meeting of the Russian president and the French president was held in Moscow yesterday.*

A rhematic component expressing the agent of the action in the passive construction cannot be placed as the initial subject of the translated sentence: *The telephone was invented by A. Bell.* corresponds to *Телефон изобрел А. Белл.* (not to *А. Белл изобрел телефон.*)

### §3. SENTENCE PARTITIONING AND INTEGRATION

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





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

These transformations can occur for the following reasons:

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

*I want you to speak English fluently. – Я хочу, чтобы вы бегло говорили по-английски.*

*They sat down to supper, Manson still talking cheerfully. – Они сели ужинать, а Мэнсон все еще оживленно говорил.*

Sentence integration is necessary when the English sentence starts with the conjunctions *or, nor, but, for*, since the beginning of this type is alien to Russian written speech: *Man is the only animal that blushes. Or needs to. (Shaw) – Человек – единственное существо, которое краснеет или которому надо бы краснеть.*

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

*Мы получили очень краткую информацию о Вашем фонде, поэтому не можем точно определиться с порядком направления вам заявок и направляем вам это письмо. – We have received very brief information about your Fund. Therefore, we do not know exactly the requirements for application. That is why we send you this letter.*

Sentence integration can take place because of the close semantic bonds

between the sentences. For instance, *Это хозяйство занимается выращиванием овощей и зерна, имеет молочное стадо. Этой деятельностью хозяйство занимается длительный период времени.* – *This farm has been growing vegetables and grains and breeding dairy herd for a long period of time.*

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

English-speaking journalists are known to conjoin several ideas in one sentence (which is especially typical of the lead sentence). When translated into Russian, these sentences are usually partitioned: *The 23 foreign ministers are due to meet on May 11-12 at the end of the conference when it had been hoped that they would sign an accord allowing surveillance flights over each other's territory.* – *23 министра иностранных дел должны встретиться 11-12 мая, к концу работы конференции. Предполагалось, что они подпишут неофициальное соглашение о взаимных контрольных полетах над территорией своих государств.*

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

*Mist and coastal fog patches over Scotland will also thin to offer a bright start, but with more general clouds, and occasional rain will arrive from the west by late morning.* – *Туман на побережье Шотландии и морось рассеются. Ожидается солнечный день, временами облачно. К полудню на западе возможны кратковременные дожди.*

## **Chapter 9. DIFFERENCE IN ENGLISH AND RUSSIAN PUNCTUATION**

### **§1. PRINCIPLES OF PUNCTUATION IN ENGLISH AND RUSSIAN**

It is difficult to overstate the importance of proper punctuation in written translation. Readers of translation evaluate not only the content but also the form

of the translation. A translator's accuracy, neatness, efficiency and carefulness are assessed by the completed translation. Moreover, a firm's reputation can depend on the accurate and neat documents prepared by the translator.

The semantic role of punctuation is crucial when a comma can decide vital things (remember the Russian joke: *Казнить нельзя помиловать*. Or the analogous English phrase: *Some time after the actual date was set.*)

English and Russian punctuation “provide a fresh challenge”<sup>144</sup> for both Russian and English students because it is based on different principles in both languages. In Russian, punctuation is, first and foremost, structurally dependent, which means that specific structures (such as parallel (homogeneous) parts of the sentence, participial phrases, subordinate clauses etc.) are singled out in the sentence. Russian punctuation is regulated by syntactic rules - for many Russian schoolchildren syntax is associated with punctuation. English punctuation is logically and communicatively bound. It depends much more on semantics and intonation; therefore, it is likely that Russian students consider it to be more subjective. Optional information segments and rhythmic groups are normally separated by a comma: *At the back of good English dictionaries, there is usually a list of current abbreviations. Also, we noticed that the salaries declined after the first year.* In general, the principle of English punctuation can be formulated as follows: **the closer semantic bonds, the closer the word position should be. The more optional information is, the more separated (by punctuation marks) the sentence parts are.**

## §2. DIFFERENCES IN COMMA USAGE

In an English sentence, the comma is generally used to separate an adverbial phrase or clause preceding the main clause: *By then, early estimates of as many as 250 fatalities had begun to look far too high.* – *К тому времени оказалось, что прежние сообщения о 250 жертвах землетрясения были значительно*

преувеличены. *If you feel seasick, take one of these pills.* – Cf. *Take one of these pills if you are seasick* (no comma before a postpositional adverbial clause).

With postpositional adverbial clauses the comma is used only in clauses of reason introduced by the conjunctions *for, as, since*: *She remained silent, **for her heart was heavy and her spirits low.***

In the attributive (relative) clauses, usage of the comma depends upon the completeness of the sentence. If the information conveyed by the relative clause is very important and without it the sentence seems incomplete, the comma is never used: *The bicycle **that won the race** weighed only 12 pounds.* (Semantically, clauses introduced by *that* are always closely connected with the main clause. Therefore, they are never separated by the comma.) Compare: *The winning bicycle, **which weighed only 12 pounds,** was made in France.* Here the information conveyed by the relative clause is optional, so the clause is separated by commas.

No comma is used to separate the subject and predicate clauses: *What he said was not what he thought.* (The exception to the rule is when two similar linking verbs happen to conjoin: *What he is, is not known.*)

The comma may be omitted in short compound sentences in which the connection between the clauses is close: *She understood the situation **and** she was furious.*

In English asyndetic (without a conjunction) coordinate clauses are considered bad style. They are usually partitioned into independent sentences or separated by a semicolon: *Кончился дождь, защебетали птицы.* – *It stopped raining. Birds started chirping.* Or *It stopped raining; birds started chirping.*

In sentences with three or more homogeneous parts, the comma separates the conjunctions *and / or* from the final item: *She asked for **paper, pencils, and a ruler.*** – *Она попросила бумагу, карандаши и линейку.* *Would you rather have **ice cream, cake, or pie** for dessert?* – *На десерт ты будешь мороженое, торт или пирог?*

The comma is essential to the meaning, and this is reflected in translation: *I'm studying **English literature and painting.*** – *Я изучаю английскую*

литературу и английскую живопись. Here the attribute *English* is common to both *literature and painting* written without comma. In translation, the attribute is repeated to avoid ambiguity. *I'm studying **English literature, and painting***. – Я изучаю живопись и английскую литературу. In this sentence, the word *English* refers only to *literature*; therefore, the parallel nouns are separated by the comma. To render this meaning in Russian and avoid ambiguity, we have to change the noun order so that the first noun is used without any modifier.

The comma sets off parallel parts and a governed element of the sentence if this element is common to all the parallel parts having different prepositional government: *The comments on, and criticism of, the article provide considerable food for thought*. – Комментарии и критические замечания к этой статье дают значительную пищу для размышлений. *There were people in all the countries who **thought of, and strove for, that aim***. – Во всех странах мира были люди, думавшие об этой цели и стремившиеся к ней.

Participial and gerundial constructions are separated by the comma in case they are positioned before the modified noun or are optional for the meaning and structural completeness of the sentence: *Working there, he becomes more and more efficient. Two men, working there, talked about the accident. But The men **working there** were not very friendly*. (Compare with Russian *Работавшие там люди были недоброжелательны. Люди, работавшие там, были недоброжелательными*.)

The comma sets off short quotations and is used after the author's words: *Franklin said, "In this world nothing is sure but death and taxes." "In this world," said Franklin, "nothing is sure but death and taxes."* Compare: *Франклин сказал: „В этом мире можно быть уверенным только в смерти и в налогах”. „В этом мире, – сказал Франклин, - можно быть уверенным только в смерти и в налогах”*



### §3. USING THE DASH

In English punctuation system, the dash is perhaps the strongest marker.

It indicates a sudden break or abrupt change in continuity, which in Russian is usually marked by ellipses:

*Well, you see, I – I’ve – I’m just not sure.*

*Видите ли, я ... я был ... я просто не уверен.*

*Well, then, I’ll simply tell her that –*

*Ну, тогда я просто скажу ей, что ...*

The dash sets apart an explanatory or defining phrase: *Foods high in protein – meats, fish, eggs, and cheese – should be a part of one’s daily diet. Продукты, богатые белками: мясо, рыба, яйца и сыр – должны входить в ежедневный рацион человека. We suddenly realized what the glittering gems were – emeralds. Неожиданно мы поняли, что это были за сверкающие камни: изумруды.*

There is no dash introducing dialogue in English. Instead, quotation marks are used. Compare:

- *Вот ваша зарплата. За то, что вы бездельничаете в конторе по 7 час. в день.*  
- *Простите, - восемь часов.*

“Here’s your pay for loafing in the office seven hours a day.”

“Excuse me - eight hours.”

In English there is no dash introducing the author’s words after direct quotations: «*Я скоро вернусь*», – *сказал он. “I’ll be back soon,” he said.*

### §4. USING QUOTATION MARKS

There are two types of quotation marks in English – double and single quotation marks. Double quotation marks enclose direct quotations, single ones are used within quotations: *Mary said, “I heard the thief yell, ‘Quick! Let’s get out of*

*here!’ ” Or “I heard the thief yell, ‘Quick! Let’s get out of here!’ ” said Mary. Or “I heard,” said Mary, “the thief yell, ‘Quick! Let’s get out of here!’ ”*

Care should be taken to put commas and periods within quotation marks. Exclamation points and question marks are also put inside if they are part of the matter quoted.

Beside direct speech, in Russian quotation marks always enclose the titles of books, movies, etc. In English, quotation marks can also be used in this case; otherwise, the title is underlined or italicized: e.g., *For further information, readers may wish to consult the MLA Handbook for Writers of Research Papers. For further information, readers may wish to consult the “*MLA Handbook for Writers of Research Papers*”.*

## **§5. USING THE COLON AND SEMICOLON**

The semicolon separates the clauses of a compound sentence having no coordinating conjunction: *The questions are provided by the analyst; the answers come from the data. Вопросы готовятся аналитиком, ответы выводятся из данных.*

The semicolon can also be used to separate clauses of a compound sentence joined by a conjunctive adverb, such as *nonetheless, however, hence, therefore*: *We demanded the refund; however, the manufacturer refused to give us one.*

Like in Russian, the colon introduces words, phrases, or clauses that explain or summarize the preceding information: *Suddenly I knew where I was: Paris.* The colon can introduce quotations, but only long ones: *In his Gettysburg Address, Lincoln said: “Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal. ...”*

The colon is used in formal letters to separate the name of a person addressed:

*Dear Sir or Madam:*

*Dear Mr. Johnson:*

*Gentlemen:*

## **§6. USING THE ELLIPSES**

Like in Russian, the ellipses indicate the omission of words or sentences within quoted matter. But unlike Russian, if the omission takes place at the end of the sentence, four points are used: *As George Bernard Shaw remarked, “Liberty means responsibility. ... Most men dread it.”*

*NOTES TO PART III*

## PART IV. SEMANTIC PROBLEMS OF TRANSLATION

### Chapter 1. WORD CHOICE IN TRANSLATION

#### §1. TYPES OF TRANSLATION EQUIVALENTS

Source language words and target language words may interact in different ways. They may correspond to each other as **monoequivalents** or as **regular equivalents**. A monoequivalent is a regular equivalent of the source language word that can consist of one word or be a phrase:

*oxygen - кислород*

*to seine – ловить неводом рыбу*

*the House of Commons – палата общин*

Mostly, regular equivalents are terms or proper names.

**Multi-equivalents** are **variable equivalents**, which means that to translate a source language word one has to make choice of the equivalents having the same meaning. Multi-equivalents can be monosemantic:

*curtsey – реверанс, приседание*

*concise – краткий, сжатый*

*уверить – to assure, convince, persuade*

Or they can be polysemantic, each meaning having one or more equivalents:

*essence – 1. сущность, существо; суть;*

*2. эссенция*

*представить – 1. to present, offer;*

*2. to produce, submit;*

*3. to introduce, present (to);*

*4. to recommend, put forward (for);*

*5. to represent, display;*

### 6. *to perform, play.*

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

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

- Semantic structures of words in different languages are not the same.
- Word connotative meanings are not the same in different languages.
- Interlinguistic word meanings are different, which results in the word combinability.
- Words acquire specific meanings in context.

## §2. INTERACTION OF WORD SEMANTIC STRUCTURES

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

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

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

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

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

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

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

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

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

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

### §3. WORD CONNOTATION IN TRANSLATION

Even words having the same referential (denotative) meaning are not full equivalents as far as their connotation is concerned. Thus, an English-Russian dictionary gives two translations for the word *dog*: *собака*, *нёс*. The former translation equivalent is neutral, the latter is colloquial, expressive. Since the English word *dog* is more general, it is only a partial equivalent to *нёс*.

Or the Russian word *дохлый* is not a full equivalent of the English *dead*, as is given by the Oxford Russian dictionary<sup>145</sup>. *Дохлый* is a very informal, expressive word, whereas *dead* is its neutral counterpart.

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

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

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

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

In translation, the connotative meaning is sometimes lost either because of the neutral text that requires no expressiveness or because of the lacking connotative equivalent (*to commence* – *начинать*; *вчера* – *yesterday*). Usually, these connotatively partial equivalents are compensated in the text (within the same sentence or even in the surrounding sentences). We can illustrate it by the following sentence from Mark Twain's *Tom Sawyer*. In the episode of fighting with a Model Boy, Tom teases the boy about his hat: "*Smarty! You think you are some, now, don't you? Oh, what a hat!*" And the boy answers, "*You can **lump** that hat if you don't like it. I dare you to knock it off – and anybody that I'll take a dare **will suck eggs**.*" In the Russian text, the highly colloquial, slangish words and expressions are compensated by slang words and very informal syntactic constructions in both Tom's utterance and the boy's sentence:



- *Ишь, вырядился! Подумаешь, какой важный! Еще и в шляпе!*
- *Возьми да и сбей, если не нравится. Попробуй, сбей – тогда узнаешь.*

#### §4. INTRALINGUISTIC MEANING

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

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

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

## §5. CONTEXUALLY-BOUND WORDS

The context-bound word is a word whose meaning is clear only in a specific context.

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

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

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

- *Сколько?*
- *2:5.*

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

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

Over time, a contextual meaning may become a normative meaning fixed by the dictionary. This occurred, for instance, with the word *dear*. All dictionaries translated it as *дорогой, милый, любимый*. But in the phrase *my dear* this word is used as a term of a very formal address and, therefore, corresponds to the Russian *глубокоуважаемый*, which has recently been fixed by the 3-volume New English-Russian Dictionary, edited by Y. Apresyan.

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

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

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

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

Usually explicatory translation is applied to **neologisms**, or newly coined words not yet fixed by bilingual dictionaries: e.g., *People with can-do attitudes are*

*essential to enterprise culture. – Люди, готовые к новым делам, очень важны для предпринимательства.*

## **Chapter 2. TRANSLATING REALIA**

### **§1. CULTURE-BOUND AND EQUIVALENT-LACKING WORDS**

Equivalent-lacking words signify notions lacking in the target language and culture<sup>146</sup>. They are sometimes called untranslatable words<sup>147</sup> or ‘unfindable’ words<sup>148</sup>.

Sometimes equivalent-lacking words are associated with culture-bound words, the Russian equivalent being *реалии* (derived from Latin *realis*, pl. *realia*), or culturally loaded words. However, the term of *culture-bound word* is of narrower meaning than the term of *equivalent-lacking word*. A culture-bound word names an object peculiar to this or that ethnic culture (*хохлома, гжель, матрешка; babyshower, Christmas yule log; kimono*).

Equivalent-lacking words include, along with culture-bound words, neologisms, i.e. newly coined forms, dialect words, slang, taboo-words, foreign (third language) terms, proper names, misspellings, archaisms, etc.

Reasons for using equivalent-lacking words can be various:

- extralinguistic: lack of a similar thing in the target culture;
- lexical: lack of a corresponding one-word name for a thing in the target language: *exposure – оказание внешнего физического воздействия*.
- stylistic: difference in connotations, like in *buck – доллар* (colloquial vs. neutral), *beauty sleep – ранний сон до полуночи; бабушка, бабулечка, бабулька – Granny, old woman*.

## §2. TYPES OF CULTURE-BOUND WORDS

Culture-bound words are culturally loaded words borrowed from another language due to language contacts.

Comparison of languages and cultures reveals the following types of culture-bound words:

- unique culture-bound words: *вытрезвитель*,
- analogues: *drug-store* – *аптека*, *дедовщина* – *hazing*;
- similar words with different functions: *cuckoo's call* (asked for by an American girl to find out how soon she will get married<sup>149</sup>) – *крик кукушки* (counted by a Russian to find out how long s/he will live)
- language lacunae of similar notions: *clover-leaf* = *автодорожная развязка в виде клеверного листа*.

According to the semantic fields, culture-bound words are classified into:

- toponyms, or geographical terms (*Munich, the Great Lakes, the Sikhote Alin, Beijing*);
- anthroponyms, or people's names (*Aristophanes, Victor Hugo, Alexander Hamilton*);
- zoonyms, or animal names (*kangaroo, grizzly, cougar*);
- social terms (*Государственная Дума, House of Commons*);
- military terms (*есаул, подполковник, lance corporal*);
- education terms (*junior high school, eleven-plus, child/day care; пионерский лагерь*);
- tradition and customs terms (*Halloween, масленица*);
- ergonyms, or names of institutions and organizations (*Heinemann, крайисполком, санэпидстанция*);
- history terms (*civil war, War of Independence, Великая Отечественная война*)

- words for everyday life (cuisine, clothing, housing, etc.) (*sushi, kilt, trailer, валенки, лапти*)
- titles and headlines (*Война и мир, Vanity Fair*).

Culture-bound words are characterized by a location and time. Based on the local coloring, their classification includes:

- exoticisms: *chinook, bonsai, kabuki*
- barbarisms, i.e. words partially incorporated into a borrowing language: *авеню, миссис, хобби*.

Based on the time coloring, culture-bound words classification falls into the following groups:

- neologisms: *junk food, internet*
- historisms, or outdated words denoting realia that no longer exist: *Beat Generation, WASP; уезд, бурлак*. Historisms have no synonyms in a modern language.
- archaisms, or out-of-use words having synonyms in the modern language: *Sire = father, clime = climate and country; злато = золото, град = город*.

### §3. WAYS OF TRANSLATING CULTURE-BOUND WORDS

Culture-bound words are generally rendered in the borrowing language through **transcription**, **transliteration** and **calque** translation: *авеню, sputnik, Статуя Свободы*. As compared with transcription and transliteration, calques are more convenient. But at the same time, calques can be misinterpreted by a receptor. For example an English calque from the Chinese *Red Guard*, meaning ‘a member of an activist pro-Maoist youth movement in China’, is far more convenient than its transcription counterpart *Hongwei Bing*. However, a Russian receptor can easily confuse this calque with another one, referring to the Russian revolution: *красногвардеец*, whereas this word is known in Russian as a

transcription borrowing: *хунвэйбин*. There are cases when a translator resorts to calque translation without thinking thoroughly of the meaning of a culture-bound word or, worse, without understanding it.

An **explicatory** translation reveals a culture-bound word meaning in full: *13 зарплата = annual bonus payment; breadline = очередь безработных за бесплатным питанием*. Explication of culture-bound words can be made in commentaries (both in-text and after-text), and in footnotes. The disadvantage of in-text notes is that they distract a receptor's attention from the main text. However, after-text commentaries are not for a "lazy" reader. So the most convenient, probably, are footnotes which save a reader's time and effort.

**Lexical substitutions** can be used to have proper impact upon the receptor. For example, the main character of Harper Lee's novel "To Kill a Mockingbird" is called *Scout*. This name would call specific associations with a Russian reader. To avoid confusion, the translator substituted the girl's name by *Глазастик*, conveying her main feature to notice everything.

In news texts there can be possible analogue substitutions of official positions: *Under-Secretary – зам. министра, Secretary of State – Министр иностранных дел*.

There are known cases of reduction in translating culture-bound words. For example, Mark Twain's novel *A Connecticut Yankee in King Arthur's Court* is mostly known in Russian translation as *Янки при дворе короля Артура*, since the phrase "Connecticut Yankee", which originally meant "heady Americans who made wooden nutmegs and sold them for real ones", could, possibly, not make sense for today's Russian receptor.

What is most important in translating culture-bound words is the receptor's perception and reaction. A translator should be aware of the receptor's potential problems and, taking into account the receptor's background knowledge, choose the best means of translation.

Before translating, it is necessary to check whether a loan word exists in the target language, whether its meaning corresponds to that of the source language

word, and what its phonetic and graphic form is (care should be taken for the different spellings of a source language word and the loan word, like *lunch* – *ленч*).

#### §4. TRANSLATING PEOPLE'S NAMES

Anthroponyms are usually rendered through transcription or transliteration: *Thomas Heywood* – *Томас Хейвуд*, *George Gordon Byron* – *Джордџ Гордон Байрон*. These days preference is given to transcription. (In the last century it was possible to see and hear *Шакеспиаре* – *Shakespeare*, *Невтон* – *Newton*.) In rendering names of living people, personal preferences should be taken into account. When *Van Cliburn*, the Tchaikovsky Contest first prize winner, came back to Moscow after a long absence, he was offended by the papers calling him *Ван Клайберн*, as he had become accustomed to being called in Russia *Ван Клиберн*.

Names of foreign origin, spelt in the Latin alphabet, are usually written in English in their original form: *Beaumarchais*, *Aeschylus*, *Nietzsche*, *Dvořak*. In Russian they are rendered mostly by their sound form, in transcription: *Бомарше*, *Эсхил*, *Ницше*, *Дворжак*. Some Renaissance and eighteenth-century figures adopted classical names which are then sometimes naturalized: *Copernicus* – *Copernic* – *Коперник*, *Linnaeus* – *Linné* – *Линней*.

Oriental names differ from English names in that the former given the family name first and then the person's first name, whereas the latter normally use a person's first name and only then the last (family) name. Thus the name of *Mao Zedong* (*Мао Цзэдуи*) suggests that *Mao* is the family name and *Zedong* is the first name. Therefore, the courtesy title word 'Mr/Ms' should be added to the family name not to be mistaken with the first name. Most Chinese personal names use the official Chinese spelling system known as Pinyin.\* The traditional spellings, however, are used for well-known deceased people such as *Chou En-lai*, *Mao Tse-*

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\* See Part 1 Chapter 5 §3



*tung, Sun Yat-sen*. Some Chinese have westernized their names, putting their given names or the initials for them first: *P.Y. Chen, Jack Wang*. In general it is recommended following a preferred individual spelling.

As for Russian names, when the first name has a close phonetic equivalent in English, this equivalent is used in translating the name: *Alexander Solzhenitsyn* rather than *Alexandr*, the spelling that would result from a transliteration of the Russian letter into the English alphabet.<sup>150</sup> For the last names, the English spelling that most closely approximates the pronunciation in Russian is used.

Some proper names are adapted to the translated language by adding or dropping female endings: *Lizette – Луизетта; госпожа Иванова – Mrs. Ivanov*. Feminine endings in Russian names are used only if the woman is not married or if she is known under that name (*the ballerina Maya Plissetskaya*). Otherwise, in the formal style the masculine forms are used: *Raisa Gorbachev*, not *Raisa Gorbacheva*.<sup>151</sup> However, if an individual has a preference for a name with a feminine ending, the individual preference should be followed.

There are names, which when translated, sound bad in the target language (like the Russian family names of *Факков, Вагина*), it is desirable that the translator inform the person with such a name about possible negative associations and slightly change the name by adding or deleting a letter: e.g., *Faikov*, or *Mrs. Waggin*.

Russian names never end in *-off*, except for common mistranslations such as *Rachmaninoff*. Instead, the transliterations should end in *-ov*: *Romanov*.

The names of kings are of special interest, as they are traditional in form: *King Charles – король Карл, King James – король Яков, King George – король Георг, King William – король Вильгельм, King Louis – король Людовик, King Henrie/Henry – король Генрих*.

Of great help for a translator is Yermolovich's dictionary of personal names, *The English-Russian Who's Who in Fact and Fiction*.<sup>152</sup>

Transparent names (говорящие имена) pose a special problem. Peter Newmark, a well-known translation theorist, suggests the following procedure:

“first to translate the word that underlies the source language proper name into the target language, and then to naturalize the translated word back into a new source language proper name – but normally only when the character’s name is not yet current amongst an educated target language readership.”<sup>153</sup> For example, Michail Holman (1983) has done this effectively with characters from L. Tolstoy’s *Resurrection*: *Nabatov* → alarm → Alarmov; *Toporov* → axe → Hachitov; *Khororshavka* → pretty → Belle.

The same tactics can be employed in English to Russian translation. The names of E. Waugh’s and A. Huxley’s characters are translated into Russian: *Miles Malpractice* – Злопрактикис, *Mr. Chatterbox* – г-н Таратор, *Mr. Slum* – г-н Хлам.

However, unfortunately, personal name connotations are often lost (remember *Mr. Murdstone* in Dickens’ *David Copperfield* – мистер Мердстоун). *Tony Last* in E. Waugh’s *Vile Bodies* is indeed the last honest and decent person, which is transparent in his surname. In transferring (*Тони Ласт*) this connotation is lost.

In case of such a loss, some translators tend to explain the loss in commentaries, but a number of critics consider commentaries to hinder text perception.

Another problem is with Russian second names. Unless particularly required by some documents, it is desirable to abbreviate patronymics to the first letter (*Marina P. Ivanova*), as it is difficult for foreigners to pronounce and is sometimes confused for a family name (especially Belorussian names like *Pavlovich*, *Petrovich*, etc.)

Besides patronymics, a proverbial problem for translators is Russian short first names that can have affectionate, patronizing or friendly overtones (*Александр[а]*, *Саша*, *Сашенька*, *Сашок*, *Сашка*, *Шура*, *Шурик*, *Шурочка*, etc.) It is not recommended to retain the variations of the name referring to same character in the target language text.<sup>154</sup>

## §5. TRANSLATING GEOGRAPHICAL TERMS

Toponyms are normally transcribed or transliterated: *Oxford* – *Оксфорд*, *Находка* – *Nakhodka*. Now the tendency towards transcription prevails over the tendency towards transliteration – some decades ago one should render *Stratford-on-Avon* as *Статфорд-на-Авоне*, now it is *Стратфорд-он-Эйвон*. Likewise: *Комсомольск-на-Амуре* should be rendered *Komsomolsk-na-Amure* rather than *Komsomolsk-on-the-Amur*.

Care should be taken to revert to non-naturalized place-names: *Beijing* is not \**Бейцзин* in Russian, but *Пекин*, *Leghorn* is *Ливорно*, and *Munich* is known to Russians as *Мюнхен*. In rendering, a translator should check all terms in the most recent atlas. Bilingual general and specialized dictionaries may be consulted (especially – *English-Russian and Russian-English Geographical Dictionary* by M.V.Gorskaya<sup>155</sup>). A term found must be carefully checked in monolingual dictionaries.

Transparent local geographical names can be translated by calques: *Rocky Mountains* – *Скалистые горы*, *Saint Helena Island* – *остров Святой Елены*, *залив Золотой Рог* – *Golden Horn Bay*.

Half-calques can be used to translate toponyms with classifiers, such as *river*, *lake*, *bridge*: *Waterloo Bridge* – *мост Ватерлоо*, *Salt Lake City* – *город Солт-Лэйк-Сити*.

If a toponym is a little-known proper name, it is normally transferred (transcribed) with the addition of some generic information (*Dalnegorsk, a small mining town in Primorski Region*). Names of states are usually clarified: *Seattle, Washington* – (*город*) *Сиэтл, штат Вашингтон*.

Some toponyms are substituted in translation: *Strait of Dover* – *Па-де-Кале*, *the English Channel* – *Ла-Манш*. However, it is important to avoid wrong associations in substitution. For example, *Приморский край* is sometimes translated as *Maritime Territory*, which sometimes confuses English-speaking receptors mistake it for the Canadian Maritime Province.

Chinese place names are usually written in the Pinyin spelling. If the new Pinyin spelling is so radically different from the traditional spelling that a reader might be confused, it is necessary to provide the Pinyin spelling followed by the traditional spelling in parentheses. For example, the city of Fuzhou (Foochow). Traditional spelling is used for the following place names: *Canto, China, Inner Mongolia, Shanghai, Tibet*.

## §6. TRANSLATING PUBLISHED EDITIONS

Periodicals are normally transcribed: *Financial News – Файнэншл Ньюз, Economist – Икономист*. The definite article testifying to the name of a newspaper is not transferred: *The Times – «Таймс»*. Also, the names of periodicals are usually extended: *газета «Таймс», журнал «Икономист»*. Note the difference in the position of the generic name: *Asian Business magazine – журнал «Эйжн Бизнес»*. Transplanting foreign names is one of the latest trends: *журнал “Asian Business”*.

Titles of literary works are translated: *The Man of Property – Собственник*. When used in the English text, all notional words in titles are capitalized and either italicized or underlined. More rarely are they written with quotation marks. In Russian, titles are usually quoted in a text.

For pragmatic reasons, a translator can substitute the title. For instance, «*Двенадцать стульев*» by Ilf and Petrov was translated into English under the title *Diamonds to Sit On*, so as to make the book commercially more enticing.

It is also necessary to observe literary traditions of a country. The world famous tales «*Тысяча и одна ночь*» are known in English-speaking countries as *The Arabian Nights*.

Scientific works in references are not translated. When a work of science is translated from English, the source language title of reference to remains in its

original form. When a scientific work is translated from Russian, references to Russian scientists are usually transliterated.

Translated document titles must render the general meaning of the official document, so various translation transformations are admissible: e.g., the British *No Hanging Bill* is translated by generalizing «Закон об отмене смертной казни», since it spoke of abolishing the death penalty in general.

## **§7. TRANSLATING ERGONYMS**

When the name of an institution is identified, it is usually transferred with a word about its function and status: *DalZavod* (*Far Eastern Dock*), *детский спортклуб “Юность”* - *Yunost, Children’s and Youth’s Sports Club*, *магазин “Океан”* - *the Ocean seafood store*, *Востоктрансфлот* - *VostokTransFlot shipping company*.

Ergonyms comprising highly informative names are calque-translated: *Дальневосточный центр поддержки бизнеса* - *The Far Eastern Business Support Center*. Official administrative bodies are normally translated: *Государственный комитет РФ по рыболовству* - *The Russian Federal Committee on Fisheries*, *Краевой комитет по архитектуре и строительству* - *The Krai Committee for Architecture and Construction*.

## **Chapter 3. TRANSLATING TERMS**

### **§1. TRANSLATION FACTORS**

A term is a word or expression denoting a concept in a particular activity, job, or profession. Terms are frequently associated with professionalisms.<sup>156</sup>

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

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

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

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

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

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

*roofing, маскировочное покрытие – camouflage cover, пенное покрытие – foam blanket.*

To do accurate translation, it is necessary not only to know the meaning of the terms but also to link them with other words in speech. Erroneous word combination can cause difficulties in understanding the text. For example, the word combination *прозвонить цепь* cannot be rendered by its calque *\*to ring through the line*. Its equivalent is *to test the line*. Therefore, translators always put high value on dictionaries containing word equivalents along with phrases and illustrating sentences.<sup>157</sup>

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

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

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

- 1) Academic. This includes transferred Latin and Greek words used in academic papers (*phlegmasia alba dolens*);
- 2) Professional. Formal terms used by experts (*epidemic parotitis, scarlatina*);
- 3) Popular. Layman vocabulary, which includes familiar alternative terms (*mumps, scarlet fever*).<sup>158</sup>

In science, terms are neutral, non-expressive. Medical students feel no particular ways, whatever terms they use. But when a term is transferred to another register, it takes on a stylistic and emotional coloring. In common everyday

situations, people feel abhorrence for *pox*, in Russian called *дурная болезнь*, and other things.

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

## §2. TRANSLATION TECHNIQUE

The main ways of translating terms are as follows:

1. **Transcription** (for loan terms): *display* – *дисплей*, *algorhythm* – *алгоритм*, *phenomenon* – *феномен*. Care should be taken not to overuse this technique. Terms may not survive in the borrowed form, as happened with the computer term *hardware* whose loan equivalent *хардвер* is no longer used in computer science, but has given way to its explanatory substitution: *электромеханическое оборудование, техническое обеспечение*.
2. **Transliteration**: *carbide* – *карбид*, *function* – *функция*. Normally, terms are transliterated or transcribed when a target language lacks a certain notion and borrows it a short foreign form.

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

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



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

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

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

4. **Translating a word and using it as the term:** *mouse* – *мышь*, *net* – *сеть*, *memory* – *память*. Gradually, specialists get accustomed to these terms and use them widely in speech.
5. **Explicatory (descriptive) translation and expansion.** This technique is used for verbalizing new objects, not existing in the target language, for example, *open housing* – *жилищная политика равных возможностей*, *tripos* – *экзамен для получения отличия в Кембридже*. It is desirable that a translator avoid translating a descriptive by a transliterated (technical) term for the purpose of “showing off” knowledge. However, the descriptive technique is justified by the lack of an appropriate technical term in the source language. In English-to-Russian translation, a more explicit character of the Russian language can necessitate the descriptive technique: *radarproof* – *защищенный от радиолокационного обнаружения*, *conflict of interest* – *злоупотребление служебным положением*.

- 6. Reduction** takes place when one word or a smaller number of words verbalizes a notion: *computer engineer* – *электроник, счет прибылей и убытков компании* - *earnings report*. To make sure that the term is standard, it is necessary to consult the dictionary as often as possible.
- 7. Analogue substitution:** *cold cereal* – *сухой завтрак, play school* – *детские ясли*. This technique is used for a receptor's convenience when corresponding similar standard terms exist in the target language.

### §3. TERMS IN FICTION AND MAGAZINES

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

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

In fiction, terms and professionalisms can function as the speech record of a character showing his or her vocation, education, breeding, environment and sometimes even psychology. For example, in A. Hailey's *The Final Diagnosis*, medical terms in the speech of the heroes characterize their profession, some of their traits as well as their experience and sometimes sufferings: "*Goleman spoke carefully. 'The nurse student – the one who had her leg amputated. I dissected the limb this morning. You were right. I was wrong. It was malignant. Osteogenic sarcoma without a doubt.'*"<sup>159</sup> Russian literature is famous for A. Chekov's speech portraits, the example being noncom Prishibeyev's self-portrait: "*Я не*

*мужик, я унтер-офицер, отставной каптенармус, в Варшаве служил, в штабе-с, а после того, изволите знать, как в чистую вышел, был в пожарных-с, а после того по слабости болезни ушел из пожарных и два года в мужской классической прогимназии в швейцарах служил...”*

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

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

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

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

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

## Chapter 4. TRANSLATOR'S FALSE FRIENDS

The term 'translator's false friends' (*les faux amis*) was introduced by the French theorists of translation M. Koessler and J. Derocquigny in 1928.<sup>160</sup> This term means a word that has the same or similar form in the source and target languages but another meaning in the target language. Translators' false friends result from transferring the sounds of a source language word literally into the target language. P. Newmark calls them deceptive cognates,<sup>161</sup> as their meanings are different and they can easily confuse the target text receptor.

Misleading words are mostly international, or it is better to say that they are pseudointernational. They are loan words that can be borrowed from the source text but have developed their own meanings in the target texts. For example, *interview* = 'a series of questions in a formal situation in order to obtain information about a person'; *интервью* = a journalist's questioning some public figure in order to be published in mass media'. Or they can have the same origin of the third language (mainly Greek and Latin) and be borrowed both into the source and target languages: *aspirant* = 'a person who has great ambition, desires strongly, strives toward an end, aims at'; *аспирант* = 'a graduate student'. Sometimes the form similarity can be accidental: *herb* = 'an aromatic plant used in medicine or as seasoning'; *зепѳ* = 'an object or representation that functions as a symbol'.

Reference to some 'false friends' can be found in some dictionaries, like a special dictionary of 'false friends'<sup>162</sup> or Cambridge International Dictionary of English.<sup>163</sup>

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

Interlanguage synonyms are words that coincide in one or more meanings. However, beside similar meanings, they have some special meanings. For

example, *concert* – *концерт*. Both words have the meaning of ‘a musical performance’, but the English word has the second meaning: ‘agreement in purpose, feeling, or action’. The Russian one has acquired a generic meaning of ‘any performance (reciting, drama extracts, etc.)’. Thus they can be equivalents in only the first meaning and somewhat erroneous in their second meaning.

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

Interlanguage paronyms are words with similar but not identical sound, and with different meanings. The case can be illustrated by *example* – *экземпляр*. The Russian word denotes ‘a copy’, whereas the English indicates ‘a representative of a group as a whole; a case serving as a model or precedent for another that is the same or similar’.

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

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

- generic vs. specific meaning: *actual* (real, existing in fact) – *актуальный* (topical); *моторист* (air-fitter; machinist) – *motorist* (one who drives or travels in an automobile).
- monosemantic vs. polysemantic: *галантный* (couth) – *gallant* (1. Showy and gay in appearance, dress, or bearing *a gallant feathered hat*; 2. Stately, majestic; 3. high-spirited and courageous *gallant soldiers*; 4. Attentive to women, chivalrous, flirtatious.)
- different connotation (positive vs. negative): *aggressive* (determined to win or succeed) – *агрессивный* (inclined to act in a hostile fashion)

Structural difference leads to

- different word combinations: *comfortable* – *комфортабельный* have the same meaning ‘producing a feeling of physical relaxation’. But in English this word is combined with the noun *income* (*comfortable*

*income*), and in Russian this combination is impossible – the English expression has the equivalent of *хороший доход*. Likewise, *sympathetic* – *симпатичный*, but *sympathetic strike* – *забастовка солидарности*.

- impossibility of calque translation: *ходячая энциклопедия* – *walking library*. In this case idiomatic meanings are expressed by different structures.
- multi-component phrase vs. one-word structure: *аудитория читателей* – *readership, readers*.

Stylistic difference results in stylistic overtone of the words:

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

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

## Chapter 5. PHRASEOLOGICAL AND METAPHORICAL TRANSLATION

### §1. METAPHOR AND THE PHRASEOLOGICAL UNIT

A phraseological unit is a set expression consisting of a group of words in a fixed order having a particular meaning, different from the meanings of each word understood on its own.<sup>166</sup>

Metaphor is a figurative expression, transferring the meaning from one thing to another based on their similarity: *table legs* – ножки стола; *to strain one's memory* – напрягать память.

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

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

Speech metaphors are brighter, for they are mostly situational, individual metaphors: *A stubborn and unconquerable flame creeps in his veins and drinks the streams of life.*<sup>167</sup> *Спит Земля в сиянье голубом.* Speech metaphors conjure up a certain image. They are called genuine metaphors.

Metaphors may be single (one word) and extended (a collocation, sentence, proverb, complete imaginative text).<sup>168</sup>

Language and speech metaphors may be prolonged or sustained. In this case their figurative meaning is livened up and played upon: *It was raining cats and dogs and two little puppies fell on my writing table.*

## §2. INTERLINGUAL METAPHORIC TRANSFORMATIONS

Interlingual transformations can change metaphors. There may be three cases<sup>169</sup>:

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

Sometimes this transformation occurs with the introduction of an idiom.

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

- stylistic (to retain the same style). For example, a colloquial form can be compensated by a colloquially colored idiom: *You ain't no worse the rest of us.* (Dreiser) – *Мы все тут одного поля ягоды.*
  - grammatical (lexical compensation of a specific grammar form in the source language): *When Rawdon and his wife wished to communicate with Captain Dobbin ..., the captain had vanished.* – *Когда Родон с женой поспешили к нему..., нашего приятеля уже и след простыл.*
  - lexical (source language phraseological lacuna): *to give up* – *разводить руками.*
2. Demetaphorization, or dropping of a metaphor: a source language metaphor is translated by a non-metaphoric expression. In written translation this is the last transformation to apply, only in case of a phraseological lacuna in the target language: *The skeleton in our family closet was my brother John. No one mentioned him because he drank too much.* – *Нашей семейной тайной был мой брат Джон. Никто не говорил о нем, потому что он пьянствовал.*

However, interpreters often drop metaphors in order not to be trapped by a sustained metaphor if a speaker were to play upon the idiom.



Here is a statement made in a television program: *Меры, предпринимаемые правительством, - это только пластырь на теле больной экономики.* The interpreter suggested the following translation: *The government measures are only a temporary relief.*

3. Remetaphorization, where a source language metaphor is translated by a metaphor. Y. Retsker considers this technique to be an ideal one.<sup>170</sup> In this case the image may be fully preserved, which is done by full or partial equivalents.

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

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

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

### §3. WAYS OF TRANSLATING IDIOMS

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

- Substitution with the analog: *Don't teach your grandmother to suck eggs.* – *Яйца курицу не учат.* However, in oral translation a translator should sustain the image. Then a new (changed) figurative meaning may frustrate the translator. For example, the Soviet leader N. Khrushchev, when speaking in the USA, used the idiom “*всякий кулик свое болото хвалит*”. And in some minutes continued, “*Долго ли мы с вами будем торчать в этом болоте холодной войны?*” Luckily, the translator did not use the analog in the first case, “*Every cook praises his own broth.*” The continuation of the metaphor would have caused an impossible phrase of the kind “*broth of cold war*”.<sup>171</sup> When working with an analog, one should be sure to use the same style and retain the meaning of the idiom.

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

- Substitution with the simile. *After getting married she is living in clover.* – *Выйдя замуж, она живет как сыр в масле.* The simile also contains an image, so it is as expressive as the metaphor.
- Antonymous translation takes place when the translator uses a negative construction to translate an affirmative sentence: *The situation was serious, but he kept his head.* – *Положение было серьезным, но он не терял присутствия духа.*

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

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

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

- Descriptive or explanatory translation. When an original metaphor appears to be a little obscure and not very important, it may be replaced with a descriptive expression. *У него семь пятниц на неделе. – He is very confused. Это камешки в мой огород? – Was that aimed at me?*

#### §4. CHALLENGES IN TRANSLATING IDIOMS

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

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

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

Another problem is translator's 'false friends'. When calqued, idioms may have another, even opposite, meaning as compared with the original one. For example, *to pour oil on troubled waters* does not correspond to the Russian *подливать масла в огонь*, whose meaning is 'to add fuel to the flame'. On the contrary, the expression means *утихомиривать, успокаивать* (to calm). Similarly, *to see eye to eye with somebody* – *сходиться во взглядах*, *to run somebody to the ground* – *достать из-под земли*, *to wash one's neck* – *закладывать за галстук, пьянствовать.*

It is not only the denotative meaning of idioms that should be taken into consideration but also their connotation. It may be different in the source language idiom and the target language equivalent. For example, in Russian *спассти свою шкуру* has a negative connotation, whereas in English it is neutral: the expression may be used both for negative and positive meaning; e.g., *Clarke aroused loathing and contempt because he had turned informer to save his skin... (K.S.Prichard) Кларк вызывал презрение, гадливость, потому что стал доносчиком ради спасения своей шкуры.*<sup>172</sup> *Betty saved Tim's skin by typing his report for him; without her help he could not have finished on time. – Бетти выручила Тима, напечатав его доклад: без ее помощи он не смог бы закончить вовремя.* In the latter sentence it would be impossible to use the Russian expression *спассти шкуру*.

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

## **Chapter 6. METONYMICAL TRANSLATION**

### **§1. DEFINITIONS**

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

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

Metonymic transference can take place on the language level, and is called lexical metonymy. In this case metonymy is a means of coining new words: e.g. in informal English a new word *to box* meaning ‘to present on TV’<sup>173</sup> is converted from the noun *a box*, as a TV set, an old one in particular, resembles a box. Ultimately, the new word gets fixed by a dictionary and becomes part of the language vocabulary stock.

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

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

These types of metonymy are monolingual. When metonymy is traced between two languages, we deal with metonymic translation that might be defined

as a lexical or complex transformation based on metonymous relations between the source language and the target language structures.

## §2. LEXICAL METONYMIC TRANSFORMATION

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

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

## §3. PREDICATE TRANSLATION

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

These interlingual metonymic relations are typical of translating predicates expressed by

- the link verb *to be* + an adverbial phrase of place: *We were at school together when we were boys.* – *В детстве мы учились в одной школе.* *Are the boys in bed?* – *Мальчики снят?*<sup>174</sup> This metonymic transformation is a kind of modulation, or logical development of the notion.

- *to be* + adjective / participle: *Still she was hesitant.* – Она все еще колебалась. *Don't be rude!* – Не зруби! *Don't be so literal.* – Не понимай все так буквально. *I am serious.* – Я говорю серьезно. *By the time it was dark they were airborne.* – К тому времени, когда стемнело, они уже летели на самолете.
- *to be* + noun: *She is not much of a cook.* – Она плохо готовит. *If your handwriting is illegible, you are a fast thinker.* – Если у вас неразборчивый почерк, значит, вы быстро думаете.

There are structures with abstract nouns: *I am a bad influence on you.* – Я плохо на вас вливаю. *It was some consolation that Harry was to be there.* – Несколько утешало то, что там должен был быть Гарри. These nouns mostly indicate a temporary state, whereas class nouns denote characteristic, typical features of the subject.<sup>175</sup>

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

English is also different from Russian in having close links between a predicative (nominal part of the predicate) and its modifiers that normally are introduced between the linking verb and the predicative, that is, the nominal part of a predicate: *Vladivostok is 7 hours ahead of Moscow time.* – Владивостокское время опережает московское на семь часов. *The wall is six feet high.* – Стена высотой в два метра. *He was mountain born.* – Он родился в горах. *She was house proud.* – Она гордилась своим домом.<sup>176</sup> In English, the modifier refers to the noun predicative and is expressed by an adjective. In Russian it corresponds to



the adverb modifying the verb: *The children are taken good care of.* – *О детях хорошо заботятся.*

The Russian adverb also corresponds to the English adjective after linking verbs (*to be, seem, become, smell, taste, feel, sound*). – *The lunch smells delicious.*  
– *Обед пахнет превосходно.* *She looks good.* – *Она хорошо выглядит.*

#### §4. SYNTACTIC METONYMIC TRANSFORMATIONS

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

- the subject denotes a reason: *The fog stopped the traffic.* – *Из-за тумана остановилось движение транспорта.* The word order change accompanies this metonymic transformation. The sentence may be partitioned: *The broken leg puts him out of cups.* – *Он не участвует в играх на кубок, так как у него сломана нога.*
- the subject denotes time: *The Second World War introduced new experiences to the mission people.* – *В годы второй мировой войны миссионеры приобрели новый опыт.* *The next twenty-three years saw the consolidation of the company.* – *В течение следующих 23 лет компания укрепилась.* There is a limited number of these constructions in Russian:
- the subject denotes a source of information: *The article says ...* - *В статье говорится ...* *The letter runs as follows ...* - *Письмо гласит следующее ...* In Russian, constructions of this type are stylistically marked and also limited:
- the subject denotes a place: *Vladivostok is very humid in summer.* – *Во Владивостоке летом очень влажно.*

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

## Chapter 7. ANTONYMIC TRANSLATION

### §1. DEFINITION

Antonymic translation is a complex transformation when a source language construction is shifted to a target language construction, whose components are of opposite meanings.

There are three major types of antonymic transformations:

- 1) substituting a word with its antonym (*Snowdrifts are three feet deep.* – *Сугробы высотой в один метр.* ) or conversive (*Some of the country's art treasures have been secretly sold to foreign buyers.* – *Покупатели-иностранцы тайно скупили некоторые из художественных шедевров страны.*)
- 2) substituting a negative sentence with an affirmative one and vice versa: *I never heard of it!* – *В первый раз слышу!*
- 3) shifting the position of a negative component: *I don't think I can do it.* – *Думаю, я не смогу этого сделать.*

### §2. CONVERSIVE TRANSFORMATION

A situation may be described from different angles, which calls for conversive, or antonymic proper transformations.<sup>177</sup>. [Do not confuse the term 'conversive' with that of 'conversion', or changing the part of speech status of a word (*water, n – to water, v*)].

Conversives are words naming the situation attributes from different angles: *to take – to give; to sell – to buy*. In this type of translation, the translator and the source text author have the same situation in mind but they look at it from different

directions. For example, *They remain just as clearly divided in my mind as before.*  
– *Мысленно я по-прежнему их четко разграничиваю.*

In this case translation is done on the situational level of equivalence (see Part I: Chapter 4: §3). The situation denoted in the source and target texts is the same but is described differently.

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

### §3. SHIFTING NEGATIVE MODALITY

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

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

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

As compared with Russian, a smaller degree of categorical statement is obtained in special English structures known as understatement. They use two negations logically leading to a positive meaning: *I am not displeased to hear from*

you. – Я весьма рад получить от вас весточку. In Russian the categorical nature of the statement is softened by introducing the particles *весьма*, *довольно*, *вполне*: *I don't at all disbelieve you. – Я вполне вам верю.*

Special attention should be given to the emphatic construction employing double negation: *It was not until ... that ...* The construction is rendered emphatically: *It was not until 1959 that chemists succeeded in obtaining this component.*<sup>178</sup> – *Только в 1959 году химикам удалось получить этот компонент.* Similarly, personal constructions with *not until (till)* are rendered in Russian with the help of *только*: *The reaction did not start until the next morning.*<sup>179</sup> – *Реакция началась только на следующее утро.*

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

#### **§4. REASONS FOR ANTONYMIC TRANSLATION**

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

Besides vocabulary reasons, the antonymic translation may occur for pragmatic reasons. English speaking people tend to be less categorical in speech

than Russians. Therefore, ignoring differences in the negative and positive structures leads to “pragmatic accent” apprehensible in a foreign speech. A foreigner may speak with his grammar absolutely correct; however, his speech will be recognized as foreign.

## **Chapter 8. DIFFERENCES IN RUSSIAN AND ENGLISH WORD COMBINABILITY**

### **§1. REASONS FOR DIFFERENCES IN WORD COMBINABILITY**

For a correct translation, one must know, besides the precise meaning of a word, the way the word is combined with other words in the sentence, also called the collocation. To analyze a word collocation, it is necessary to consult both bilingual dictionaries and special combinatory dictionaries, for example, *The BBI Combinatory Dictionary of English*,<sup>180</sup> which gives the most typical grammatical and lexical collocations in English.

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

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

The difference in word semantic structures is of a linguistic nature. The meanings of the source language and target language words do not coincide. Even one meaning in reference to different objects is verbalized by different words. For example, the word *heavy* implies a great amount or quantity of something and, depending on what the ‘something’ is, it corresponds to different Russian words:

*heavy books* – *тяжелые книги*;

*heavy crop* – *богатый урожай*;

*heavy sky – затянутое небо;*

*heavy traffic – большое движение;*

*heavy rain – сильный дождь;*

*heavy sea – бурное море;*

*heavy penalty – суровое наказание.*

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

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

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

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

Another contrast is manifested by the tendencies towards implicit and explicit expression. English tends to be implicit and laconic, which means it verbalizes less than Russian. On the other hand, the Russian language is more explicit than English, since it tends to express overtly all the elements of the situation named. Therefore, Russian translations are usually of greater volume than

their English source texts. Examples, both of texts and separate sentences and phrases, can be numerous, one instance being the Russian phrase *контроль за ходом проекта* that corresponds to a very compressive English phrase *the Project Control*.

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

## §2. TRANSLATION OF ADVERBIAL VERBS

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

Some verbs become adverbial only in context. For example, the verb *to roar* by itself denotes making a long and loud noise and is equal to *реветь*, *громыхать*. In the sentence *Tanks roared into the city*,<sup>181</sup> the verb indicates not only producing a loud noise, but also moving. So the sentence corresponds to the Russian *Танки с грохотом въехали в город*. The sense of movement is easily recognized by the preposition *into*. The same role is performed by a postpositional element of a phrasal verb: *The old jalopy clanked up the hill*. – *Старый драндулет с лязгом поднимался в гору*.<sup>182</sup>

Semantically, adverbial verbs can be classified into the following groups:<sup>183</sup>

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



2. Verbs expressing a shift from one place into another: *He danced her out into a quiet corridor.* – *Танцуя с ней, он увел ее в пустой коридор.* *The servant bowed the guests out as they left.* – *Слуга с поклонами проводил гостей.* So in this case, either an adverbial participle or a prepositional phrase is used. When it has a metaphoric meaning, the verb can be translated with a simile: *He stormed out of the restaurant.* – *Он, как ураган, вылетел из ресторана.*
3. verbs expressing transition from one state to another: *The train slid to a halt.* – *Поезд плавно остановился.* The adverbial feature is rendered in Russian by an adverb.
4. causative verbs: *The slaves were whipped into work.* – *Рабов заставили работать с помощью кнута.* (translation with a prepositional phrase). *The threat angered him into activity.* – *Эта угроза пробудила его гнев и заставила действовать.* (translated with parallel verbs). *He refused to be blackmailed into silence.* – *Он отказался молчать, несмотря на шантаж.* (translated through substituting parts of speech). *He teased her out of making a scene.* – *Он подтрунивал над ней, чтобы она не устроила ему сцены.* (translated with a subordinate clause).
5. verbs expressing cause and effect: *Quietly she sang herself that night into fame.* – *Она так пела, что незаметно для себя в тот вечер стала знаменитой певицей.* (translated through a sentence partitioning). *Mary Bignall is long-jumping her way to victory.*<sup>184</sup> – *В состязаниях по прыжкам в длину Мэри Бигнал выходит на первое место.* (in translation the sentence is restructured).

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

Many adverbial verbs form a structural pattern and, therefore, are easily recognized in the sentence, though their contextual meanings may not be found in

the dictionary: *The Tatar cavalry burned its way through Eastern Europe.* – *Сжигая все на своем пути, татарская конница пронеслась по Восточной Европе.* The pattern *to elbow one's way, to push one's way, to bribe one's way (to, through)* has been very frequent recently.

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

### §3. TRANSLATING CONDENSED SYNONYMS

There are rare cases when English proves to be more wordy than Russian. One of these cases is synonym condensation,<sup>185</sup> or usage of a number of parallel synonyms which are very close in meaning: *The government resorted to **force and violence**.* In Russian linguistics, this phenomenon is called «парная синонимия».

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

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

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

## **Chapter 9. TRANSLATING NEW COINAGES: DIFFERENCES IN RUSSIAN AND ENGLISH WORD BUILDING**

One of the formal differences between the English and Russian languages causing semantic difficulties in understanding the text is dissimilarity in word building tendencies. To begin with, English words are apt to be mono-morphemic, whereas Russian has a majority of two- and more morpheme words.

There is a disparity between various types of word building processes in English and Russian. Let us discuss the most important of them.

### **§1. COMPOUNDS**

A compound is a unit of vocabulary which consists of more than one lexical stem functioning as a single item, with its own meaning and grammar.<sup>186</sup> For example, *secondhand, waterbike; солнцестояние, водонепроницаемый*.

Compounds exist in both English and Russian, but they are comparatively predominant in English, where compounds are found not only among nouns and adjectives, but also among verbs (*to ill-use*) and adverbs (*crosslegs*).

English compounds are formed mostly in the agglutinative way, that is by joining directly two or more stems: *two-year-old, chewing-gum, doorknob, widespread, earthquake*. Unfortunately, orthography is not a foolproof criterion to signal a compound. The parts of a word may be linked by a hyphen (*fire-light*), written without a space (*moonlight*), or stand separately (*candle light*)<sup>187</sup>. Note that American English uses fewer hyphens than does British English:<sup>188</sup> *cell yell* (loud talking into a cellular telephone), *ego wall* (wall with framed awards, diplomas, and pictures of a person with famous people).

In Russian compounds, stems are mostly joined by a linking vowel, *-e-* or *-o-*: *пароход, дикорастущий, землемер, кораблестроение*. An English compound may also have (though not very often) a linking element, mostly the

consonant –s- (*sportsman, statesman, spokesman*), and occasionally vowels –o-, –a-, –i- (*washomat, sportsarama, pluridimensional*)<sup>189</sup> – though the cases with the linking vowel belong rather to stem reduction than to stem composition.

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

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

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

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

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

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

- analogue: *hangman* – палач; *homesick* – ностальгический; *childcare* – детский сад; *air-headed* – ветер в голове;
- calque: *waterbike* – водный мотоцикл; *breathtaking* – захватывающий дыхание. Compounds with object and adverbial relations between the elements are often translated in the reverted linear order: *tax-free* – свободный от налогов; *far-advanced* – продвинутый вперед; *home-grown vegetables* – овощи, выращенные дома;
- half-calque: *pop-star* – поп-звезда; *surfspeak* – язык серфистов;
- transcription or transliteration: *popcorn* – попкорн; *videobusiness* – видеобизнес; *audioplayer* – аудиоплеер. This technique is normally employed when a word, denoting a piece of realia, is borrowed into the target language;
- explication and extension: *flypaper* – липкая лента от мух; *gravity-challenged* – не способный прыгнуть высоко;
- substitution of one or both of the components: *popcorn* – воздушная кукуруза; *blackboard* – классная доска; *пылесос* – vacuum cleaner. It is important that a translator not invent a new word, but use a standard word, fixed in the dictionary (it is of particular significance in translating terms).

## §2. CONVERSION

Conversion is transferring a word from one part of speech to another without the use of an affix.

This way of building new words is most typical of English as compared with Russian.

There may be various directions of conversion:

- a verb may come from a noun: *to word*, *to bicycle*, *to gangster*;
- a noun may come from a verb: *a try*, *a drive*, *a drive-in*; *that's a must*;
- an adjective may be converted to a noun: *a round*, *a monthly*, *the bitter*;

- an adjective may be changed to a verb: *to empty, to better, to calm down*;
- adverb to noun: *Yesterday was my birthday*;
- a structural word may be converted to a noun: *too many ifs and buts*;
- affix to noun: “ologies” and “isms”;
- grammatical word to verb: *to down tools; to up and do it.*<sup>190</sup>

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

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

It should be kept in mind that not all the meanings of a word are carried through into the derivative form. Therefore, a translator should be careful about the equivalent. For example, the noun *paper* has several equivalents: *бумага, газета, научная работа*. However, the verb *to paper* refers only to the first of these, which is manifested in its collocation. *Lecturers and editors may paper their rooms.* – *Преподаватели и редакторы могут оклеивать свои комнаты обоями.* But they cannot *\*paper their audiences and readers.*<sup>191</sup> The verb *to paper* has no equivalent correlating with the second and third meanings of the noun.

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

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

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

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

### §3. AFFIXATION

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

- prefixes, that is, affixes which occur before the root of a word: *re-team*, *miscommunication*, *hypermarket*; *влёт*, *прилиз*, *пропутинский*;
- suffixes, which occur after the root: *rankler*, *ranklee*, *shopin*, *donkey-philes*, *собачище*, *мамонтёнок*.

A third possible type of affix, infix, occurring within the root, is not used frequently either in English or in Russian. In the Russian language, linguists also single out postfixes, such as affixes after the ending, e.g., *-ся* (*разрастаются*).<sup>192</sup>

English does not have affixes in large numbers – only about 50 common prefixes [including international ones, like *a-* (*amoral*), *pro-* (*prosocialist*), *auto-* (*autobiography*), *non-* (*nonfan*), *etc.*], and somewhat fewer suffixes.<sup>193</sup> In Russian, affixation is a predominant way of making new words.

Russian prefixes are most typical of verbs,<sup>194</sup> as they help to specify an aspect modification of the action: *вмять*, *измять*, *намять*, *помять*, *подмять*, *примять*, *размять*. In English, these verbs mean respectively *to dent*, *rumple*, *beat*, *muss*, *crush*, *trample down*, *mash*.

Russian suffixes, on the other hand, prevail with nouns and adjectives.<sup>195</sup> New words in Russian are most frequently formed with the help of suffixes.<sup>196</sup> The most productive are expressive suffixes of subjective estimate<sup>197</sup>: diminutive (*домик*), pejorative (*домишко*), and exaggerative (*домище*).

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

If a word with a subjective suffix, in fact, has a connotative meaning, which should be rendered in translation, this meaning is compensated by an expressive adjective: *И до фронта ведь не дошла лошаденка-то... - Never got as far as the front, poor thing. Людей тут скоро без разбору, а он над лошаденкой... - They'll soon be slaughtering us, all and sundry, out there and he sits crying over a bloody horse!* (Ю.Бондарев. Transl. by S. Vasilyev) When a Russian suffix bears an expressive connotation, it may also be compensated by other expressive means, such as synonymous condensation (*Добренькими хотите быть? – Do you want to be kind and gentle?*) or any other.



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

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

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

#### §4. ABBREVIATION

Abbreviation, or shortening a word, is one of the most noticeable features of the English language, and it is used both in formal and informal registers.

Based on the level of their usage, abbreviations can be divided into three groups:

- Graphical abbreviations, used only in writing, and, therefore, pronounced and translated in its full form. These abbreviations are widely employed in faxes: e.g., *agst* = against, *f/b* = feedback, *ETA* =

expected date of arrival, *ETD* = expected date of departure, etc. However, though rarely, some of these abbreviations enter the common stock of vocabulary and, pronounced in a shortened way, they become new words of the language: *asap* = *as soon as possible*, *AGAP* = *As Gorgeous As Possible*.

- Phonetic abbreviations, or a non-standard way of writing some common words based on their pronunciation; typical of advertising. For example, *u* = *you*, *thru* = *through*. Of the same type is the word *OK* (*all correct*). Normally, in translation this type of abbreviation is lost.
- Lexical abbreviations, including initialisms, spoken as individual letters (*BBC*, *MP*, *USA*); acronyms, pronounced as single words (*NATO*, *UNESCO*, *AIDS*; *WAP* = *Wireless Application Protocol*); clippings, or parts of words which serve for the whole (*ad*, *phone*, *sci-fi* = *science fiction*; *m-commerce* = *mobile-commerce*, *business conducted over a mobile telephone system*; *e-bucks* = *electronic money*); blends, or words made out of the shortened forms of two other words (*brunch* = *breakfast* + *lunch*, *smog* = *smoke* + *fog*, *Eurovision* = *Europe* + *television*; *anetsitized* = *anesthetized* + *net* + *sit* = *numb from spending many consecutive hours on the Internet*).

Initialisms and acronyms may be rendered through transcription (*BBC* - *Би-Би-Си*, *IBM* – *Ай-Би-Эм*, *IREX* - *АЙРЕКС*), transliteration (*NATO* - *НАТО*, *USIS* – *ЮСИС*, *UNESCO* – *ЮНЕСКО*), or their full form can be translated with a calque and then abbreviated (*USA* – *США*, *AIDS* – *СПИД*, *CIA* – *ЦРУ*). To make the word clearer to the receptor, an abbreviation may be deciphered and/or explained: *USIS* – *Информационная служба США*, *TESOL* – *международная ассоциация преподавателей английского языка как иностранного*. To translate words of this type, it is necessary to consult a special dictionary of abbreviations, both monolingual (e.g., J. Rosenberg, McGraw-Hill Dictionary of Wall Street Acronyms, Initials & Abbreviations. – New York a.o.: McGraw-Hill, 1992;

Дюжикова Е.А. Словарь сокращений современного английского языка. – Владивосток: Изд-во Дальневост. Ун-та, 1991) and bilingual (e.g., Волкова Н.О., Никанорова И.А. Англо-русский словарь наиболее употребительных сокращений. – М.: Русский язык, 1993).

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

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

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

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

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

## NOTES TO PART IV

## PART V. PRAGMATIC PROBLEMS OF TRANSLATION

### *Chapter 1. TRANSLATION PRAGMATICS*

#### §1. CONCEPT OF PRAGMATICS

Semiotics as a sign study posits that each sign, including a language one, be viewed in three perspectives: syntactic, i.e. the relations of signs; semantic, i.e. the relation between a sign and a real situation; and pragmatic, i.e. the relations of the sign and its users.

Each utterance in a speech act is aimed at somebody. Combined together, words make up a syntactic scheme of the sentence. They refer to specific events, persons or objects, acquiring, thus, a **sense**.

There are two types of language sign users: an addresser (author) and an addressee (receptor). When speaking, an addresser has a **communicative intention**, or purpose of the speech act. An utterance has a **communicative effect** on the receptor: it can inform a receptor of something, or cause some feelings, etc. A communicative effect is virtual: e.g., an advertising text may persuade a receptor to buy something but the receptor may remain indifferent to the promotion. The potential effect of the utterance is its **functional force**. The communicative effect may override both literal sense and functional force and add further consequences depending on the situation. For example, *Shut the door* is imperative in a sense. Its communicative intention may be to carry the force of a request, but the communicative effect could be to annoy the receiver.<sup>198</sup>

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

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

(communicative intention and functional force), and **perlocution** (communicative effect).<sup>199</sup>

The adequate translation is the one whose communicative effect is close to that of the source text; at best, its communicative effect coincides with the author's communicative intention. Regarding this principle, P. Newmark introduced two types of translation – **communicative translation**, which attempts to produce on its receptors an effect as close as possible to that produced on the readers of the original, and **semantic translation**, which attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original.<sup>200</sup> Taking these concepts into consideration, the sentence *Beware of the dog!* could be rendered as *Осторожно, злая собака!* (communicative translation) or *Опасайтесь собаки!* (semantic translation).

Close to translation adequacy is the concept of translation **acceptability**, developed by Israeli theorist of translation studies Gideon Toury.<sup>201</sup> A translation is considered acceptable when the end-product is admitted into the target system. In other words, an acceptable translation is the text with language use in the natural situation.

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

## §2. TEXT PRAGMATICS

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

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

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

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

Incorrect **choice of words** may result in comic consequences contrary to the expectations of the text author. A. Chuzhakin in his practicum-book “Мир перевода-2” quotes a number of signs and notices discovered in different countries. They are funny because of the violation of speech and English language norms (incorrect meanings and collocations). A notice in a Bucharest hotel lobby: *The lift is being fixed for the next day. During that time we regret that you will be unbearable.* An ad in a Greek tailor shop: *Order your summer suit. Because is big rush we execute customers in strict rotation.*<sup>202</sup>

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

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

In non-literal texts, it is necessary to distinguish between the functions of the source text and those of the translated texts. The reasons for commissioning or initiating a translation are independent of the reasons for the creation of any particular source text.<sup>203</sup> This idea brought to life the so called **Skopos theory** developed in Germany in the late 1970s.<sup>204</sup> The Greek word *skopos* is used as the technical term for the purpose of a translation. Hans Vermeer, the founder of the theory, postulates that it is the intended purpose of the target text that determines translation methods and strategies. The initiator's, or client's needs determine the skopos of the target text. The skopos of the target text should be specified before the translation process begins.<sup>205</sup>

Depending on the skopos, the translation can be full or partial (restricted). This classification, in terms of the extent of translation, belongs to J. Catford.<sup>206</sup> In **full translation**, every part of the source text is replaced by the target language text material. In **partial translation**, some part or parts of the source language text are left untranslated.

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

### **§3. AUTHOR'S COMMUNICATIVE INTENTION**

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

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

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



A **regional dialect** may be introduced into the text either as a means of the author's narration or as a means of a character's speech characteristics. When used as a means of the author's narration (e.g., V. Astafyev's novels are written in Siberian dialect), the regional dialect is neutralized in translation,<sup>207</sup> since it is inappropriate and misleading to substitute a Russian (say, Siberian) dialect with an English one (for example, Southern American). Of course, this can lead to the loss of local coloring in translation, but the miss can be compensated by using realia belonging to the region.

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

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

A translator is free to manipulate these locally and socially colored elements. S/he can make the compensation in some other part of the text. S/he can compensate phonetic peculiarities of speech with phraseological or syntactical units, etc. For example, in the beginning of the play, Eliza Doolittle speaks the following way: *Nah then, Freddy: look wh' y' gowin', deah. <...> Theres manners f' yer! Te-oo bunches o voylets trod into the mad. <...> Ow, eez ye-ooa son, is e? Wal, fewd dan y' de-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy athaht pyin. Will ye-oo py me f' them?*<sup>208</sup> [which means *Now then, Freddy: look where you are going, dear. There's manners for you. Two bunches of violets trodden into the mud. <...> Oh, he's your son, isn't he? Well, if you'd done your duty by him as a mother should, he'd know better than to spoil a poor girl's flowers and then run away without paying. Will you pay me for them?*]

In her translation Y. Kalashnikova focused on depicting the sociolect through low colloquial words and phrases: *Куда прешь, Фредди? Возьми глаза в руки! <...> А еще образованный! Все фиалочки в грязь затоптал. <...> А, так это ваш сын? Нечего сказать, хорошо вы его воспитали...Разве это дело? Раскидал у бедной девушки все цветы и смылся, как миленький! Теперь вот платите, мамаша!*<sup>209</sup>

When rendering a **foreigner's speech**, it is necessary to take into account contrastive typology of the languages under consideration and traditions of the target language literature.

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

Traditionally, German speech in Russian is marked by voiceless consonants. It is vividly shown in Pushkin's «Капитанская дочка»: *...в его речи сильно отзывался немецкий выговор. <...> «Поже мой! – сказал он. – Тавно ли, кажется, Андрей Петрович был еще твоих лет, а теперь вот уш какой у него молотец! Ах, фремя, фремя!»*<sup>210</sup>

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

A non-traditional way of rendering Russian words in the speech of English teenagers was found by the translator of Anthony Burgess's novel "Заводной апельсин", V. Boshniak. Burgess used Russian words, sometimes distorted, but written in Latin letters, to make the text sound strange for an English-speaking reader, to produce an ironic effect upon the receptor. This is mostly youth slang or neutral words, the meaning of which is incomprehensible for an English reader. To

produce the same strange effect upon the translation reader, the translator borrowed a transliterated form of these Russian words and wrote them in Latin letters: *Тут мы уже выступали этакими раi-malltshikami, улыбались, делали благовоспитанный zdrasting...*<sup>211</sup>

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

This tactic is vital in oral translation of negotiations, interviews and the like. If there happens to be a participant who prefers an obscene word, the professional etiquette will not allow an interpreter to translate it. An experienced interpreter will soften the expressiveness of the word. A good example was provided by R. Minyar-Beloruhev's practice. As a simultaneous interpreter, he happened to be translating Nikita Khrushchev at the Communist Parties leaders' meeting in Moscow (1959). When the leader of Albanian communist party began to criticize Khrushchev for reducing help to Albania, the latter blew his cool, «*И этом человек обос...л нас с ног до головы, туды его мать!*» What should a simultaneous interpreter do in his booth? Minyar-Beloruhev, who was translating into French, used a milder phrase, of the kind "this man has thrown mud at me from head to toe". At first this translation infuriated the General Secretary's assistant, but in some minutes Khrushchev sent his thanks to the interpreter, as he did not want his rude expressions to be heard in all the languages.<sup>212</sup>

Agrammatical phrases purposefully used by the author to create a character can be compensated by other agrammatical forms typical of the speech in the target language or by colloquial structures, also typical of uneducated people. An example from "The Adventures of Tom Sawyer" illustrates the case: Tom and Huck Finn are wading through the graveyard: "*Hucky, do you believe the dead*

people like it for us to be here?” Huckleberry whispered: “I wisht I knowed. It’s awful solemn like, ain’t it?” “I bet it is.”<sup>213</sup> In the Russian translation, Huck’s incorrect forms are compensated by low colloquial syntactic constructions:

- *Как ты думаешь, Гек, мертвецы не обидятся, что мы сюда пришли,*
- *Я почем знаю. А страшно как, правда?*
- *Еще бы не страшно.*<sup>214</sup>

#### §4. COMMUNICATIVE EFFECT UPON THE RECEPTOR

A target text should convey the same information as the source text and produce the same impact on the receptor as does the source text.<sup>215</sup> To get full information from the text, the receptor must have adequate background knowledge. This knowledge may not be enough if the receptor is not well acquainted with the source language culture. New realia, habits and customs are usually commented upon by a translator.\* Sometimes a translator uses commentary notes in the text, but they are inconvenient, as they distract the reader’s attention. It is also possible to place a commentary in the footnote. But most typically, explication is given after the text or, more rarely, before it.

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

Substitutions, the aim of which is to make the text closer and more comprehensible for the receptor, are not infrequent in translation. A good example

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\* See Part IV, Chapter 2

of substitution is provided by V. Nabokov's *Аня в стране чудес*, a translation of *Alice in Wonderland* by L. Carroll. Addressing the tale to a young reader, Nabokov replaced some English realia with their Russian analogues (for example, when Alice grew so tall that her feet seemed to be almost out of sight, she started planning how she would send them presents to the following address: *Alice's Right Foot, Esq.*

*Hearthrug,  
near the Fender;*<sup>216</sup>

Nabokov simulated a Russian address:

*Госпоже Правой Ноге Аниной,  
Город Коврик  
Паркетная губерния*<sup>217</sup>),

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

“ ‘*You are old, father William,*’ *the young man said,*  
*‘And your hair has become very white;*  
*And yet you incessantly stand on your head –*  
*Do you think, at your age, it is right?’*  
  
“ ‘*In my youth,*’ *Father William replied to his son,*  
*I feared it might injure the brain;*  
*But now that I’m perfectly sure I have none,*  
*Why, I do it again and again.*’ ” (a parody on R. Southey)

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

- *Скажи-ка, дядя, ведь недаром*  
*Тебя считают очень старым:*  
*Ведь, право же, ты сед*  
*И располнел ты несказанно.*

*Зачем же ходишь постоянно  
На голове? Ведь, право ж, странно  
Шалить на склоне лет!*

И молвил он: «В былое время

*Держал, как дорогое бремя,  
Я голову свою...  
Теперь же, скажем откровенно,  
Мозгов лишен я совершенно  
И с легким сердцем, вдохновенно*

На голове стою.»

Regarding the receptor's comprehension of the text, another problem arises – rendering the **historical overtone** of a text. A source text can be distanced from the target language receptor not only in culture, but also in time. Books belonging to earlier literature are understood differently by source language readers and target language readers, due to the difference in their knowledge and cultural backgrounds. How can a translator solve the problem of conveying a historical coloring? There are two main ways: 1) using an archaic syntax and vocabulary, typical of the target language works (for example, when translating from English into Russian, using 18<sup>th</sup> century Russian, of the type: *Правда, чтоб видеть сие явственнее еще, потребно самому иметь и очи и чувства ипохондрические; но я, благодаря бога! будучи оными всещедро одарен, надеюсь представить вам самую живейшую картину тех лиц и особ, с коими я на берегу часто общался. – Н. Новиков*); 2) using today's syntax and some archaic words and culture-bound words for the local and historical coloring. This can be exemplified by an abstract from *Gulliver's Travels* by J. Swift: *My father had a small estate in Nottinghamshire; I was the third of five sons. He sent me to Emanuel College in Cambridge, at fourteen years old, where I resided three years, and applied myself close to my studies; but the charge of maintaining me (although I had a very scanty allowance) being too great for a narrow future, I was bound apprentice to Mr. James Bates, an eminent surgeon in London, with whom I continued four years;*

*and my father now and then sending me small sums of money, I laid them out in learning navigation, and other parts of the mathematics, useful to those who intend to travel, as I always believed it would be some time or other my fortune to do.*

The translator did some partitioning and other transformations to make the text better adapted to the contemporary reader, retaining the culture-bound words (unfortunately, some information was necessarily reduced): *Я уроженец Ноттингемшира, где у моего отца было небольшое поместье. Когда мне исполнилось четырнадцать лет, отец послал меня в колледж Иманьюела в Кембридже. Там я пробыл три года, прилежно занимаясь науками. Однако отцу было не по средствам дольше содержать меня в колледже, поэтому он взял меня оттуда и отдал в учение к выдающемуся лондонскому врачу мистеру Джемсу Бетсу, у которого я провел четыре года. Все деньги, какие изредка присылал мне отец, я тратил на изучение навигации и других отраслей математики. Эти науки всегда могли пригодиться в путешествии, а я был убежден, что судьба предназначила мне сделаться путешественником.* (Transl. by B. Engelgardt)

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

## **§5. TRANSLATOR'S IMPACT**

In the attempt to make a good translation, a translator, nevertheless bears the influence of cultural and literary trends typical of the time, which effect his/her outlook and have a certain impact on the translation. It brings us back to the history of translation. It is known that Vasily Zhukovsky, translating Byron, avoided all themes of rebellion from the poet's works, as they were alien to the translator. On the other hand, he emphasized the religious motifs in Byron's poems. He adjusted

Byron's poetry to himself, which allowed V. Belinsky to say that he was a poet rather than a translator.

Another example of ideological incursion in translation was Voltaire's translation of Hamlet's soliloquy, not as a meditation on death, but as a diatribe against religion.<sup>218</sup>

These days it is considered necessary for a translator to follow only the source language author, sometimes at the expense of his/her own artistic work.

Nevertheless, there is no doubt that the quality of translation is dependent on translator's personal knowledge, intuitions and artistic competence.

## ***Chapter 2. SPEECH FUNCTIONS AND TRANSLATION***

### **§1. LANGUAGE AND SPEECH FUNCTIONS**

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

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

Two language functions are most widely recognized – communicative and cognitive (formulating thoughts), though there have been many attempts to establish more detailed classifications of language functions. The Austrian psychologist and linguist Karl Bühler singled out three language functions manifested in any speech event: expressive function (relating with the text producer), appealing function (focusing on the receptor), and referential



(representation) function (representing objects and phenomena, i.e. the subject matter).<sup>219</sup> Yuri Stepanov also based his language functions on the semiotic principle. He designated the nominative, syntactic, and pragmatic functions as universal properties of the language corresponding to the three aspects of semiotics – semantics, syntax, and pragmatics.<sup>220</sup>

The question of differentiating between language functions and speech functions has so far been disputable. Some linguists do not discriminate language functions from speech functions.<sup>221</sup> Others stress the difference between them.<sup>222</sup> While language functions are universal and constant, speech functions are typical of a certain speech event; they are temporary, characterized by definite language elements. Language functions are realized through speech.

The most recognizable classification of speech functions belongs to Roman Jakobson.<sup>223</sup> He distinguished six functions: referential (informative), expressive (emotive), conative (voluntative), phatic (creating and maintaining social contact), metalingual (describing language), and poetic (aesthetic).

Following Halliday, translation theorists added one more function to the list – interpersonal function, which implies the speaker's intervention in the use of language and the expression of attitude.<sup>224</sup>

Obviously, each discourse has more than one speech functions. As a matter of fact, it combines a number of functions but one of them is always predominant.

## **§2. INTERPERSONAL FUNCTION AND MODALITY IN TRANSLATION.**

Interpersonal function as the expression of attitude is actualized through the category of modality,<sup>225</sup> which is an obligatory feature of any utterance. The term 'modality' determines a wide range of the speaker's attitude toward reality and the content of the utterance. Modality includes utterance oppositions on the basis of whether they assert or deny, whether they denote real, hypothetical or unreal

information, whether the speaker is sure or hesitant, whether s/he finds the information necessary, advisable, etc.

There are two types of modality - objective and subjective.

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

Some particles require special attention to their usage in translation, especially such as *hardly*, *scarcely*, positive in form but negative in meaning: *It's hardly my fault.* – *Это не моя вина. I'd scarcely have done it if I didn't think it was absolutely necessary.* – *Я, конечно же, не сделал бы этого, если бы не думал, что это так важно.*

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

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

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

Special difficulties, connected with the translator's knowledge base, arise

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\* See Part III, Chapter 2, §3

\*\* See Part IV, Chapter 7, §3

when sentence negation is used for pragmatic purposes - to contrast the subject matter to common habits and customs.<sup>226</sup> The case may be illustrated by the description of a character's appearance from the play *Orpheus Descending* by T. Williams: ...*Val enters the store. He is a young man, about 30, who has a kind of wild beauty about him ... He does not wear Levis or a T-shirt...* Val's clothes do not match the image of a typical young man of the time. To give this background information, a translator extends the sentence, giving necessary comments: ...*Вэл входит в магазин. Это молодой человек около 30 лет, необычайно симпатичный. ... На нем нет привычных для молодежи джинсов и майки.*

Another problem regarding the positive and negative type of speech is the problem of enantiosemy, or a linguistic paradox, when a word or a sentence develops contradictory meanings, both positive and negative (*лихой наездник* 'dashing rider' – *лихой человек* 'slashing fellow').<sup>227</sup> An enantiosemic utterance can be used ironically in the sentence and the connotation should be rendered in translation: *You are a beauty!* – *Хорош ты, нечего сказать!* *A pretty business!* – *Хорошенькое дельце!* *A fine specimen!* – *Вот так тун!* In Russian modality here is expressed by an inverted word order and intonation.

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

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

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

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

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

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

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

Could he have said it? – Неужели он так и сказал?

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

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

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

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

- near certainty, expressed by *must*:

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

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

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

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

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

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

- ability and possibility denoted by *can, may*. It is necessary here to draw attention to Russian and English asymmetry. While English uses modal verbs to show physical ability or possibility, the Russian utterance is apt to be devoid of

any forms with this meaning: *I can hear footsteps, who's coming?* – *Я слышу шаги, кто там идет?*

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

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

- very formal necessity caused by schedule, plan, or formal agreement is expressed by *be to*: *The prime-minister is to go to Paris on a two-day visit.* – *Премьер-министр должен отправиться в Париж с двухдневным визитом.*
- the expression *be supposed to do* is a neutral and informal way to say that it is the accepted way of behaving, the right thing to do according to the rule: *I didn't know what I was supposed to do so I just waited for Mr. Garcia to come back.* – *Я не знал, что мне делать, поэтому я просто ждал, пока вернется господин Гарсиа.*
- the expression *be expected to do* is used to show that people think you should do a particular thing because of your position, age, etc. “*Can I help myself to something to eat?*” “*Of course, you are expected to, you are our guest.*” – “*Можно я положу что-нибудь себе поесть?*” “*Конечно, нужно. Вы же наш гость.*”

- circumstantial necessity is rendered in English by *have to* and is equal to the Russian *вынужден, приходится*: *My CD player had a design fault so I didn't have to pay to have it repaired. – У моего проигрывателя компакт-дисков был конструкторский дефект, поэтому мне не пришлось платить за его ремонт.*
- a moral or legal duty is shown by the modal verb *should*: *Technically, you should ask permission before you use the computer, but most people don't bother. – С формальной точки зрения, необходимо спрашивать разрешения на пользование компьютером, но большинство людей даже не задумываются об этом.*
- authoritative necessity, admonition (“I think it would be good for you”) is expressed by *must* and *need*: *Carolyn's behavior is getting worse and worse – we must do something about it. – Кэролин ведет себя все хуже и хуже; нам нужно что-то делать. I think you need to defrost your refrigerator. – Мне кажется, тебе нужно разморозить холодильник.*
- the expression *it is better* shows that it is the fairest or most polite thing to do in a particular situation: *The keys were in her dad's car but she thought she'd better ask him before she took it. – Ключи были в отцовской машине, но она подумала, что, прежде чем взять машину, надо спросить разрешения отца.*
- advisability is signaled by the modal verb *ought to*, especially to stress one's personal opinion (more formally it is expressed by *should*). This verb corresponds to the Russian *следует*: *Do you think we ought to call the police? – Ты думаешь, нам следует вызвать полицию?*<sup>228</sup>

Modal verbs, varying from formal to informal style, may indicate interpersonal relations between communicators. Such pragmatic characteristics must be taken into account in translating. Sometimes, according to the functional principle of translation, it is necessary to make a translation substitution of a modal verb, even if it has a direct equivalent in Russian. This can be illustrated by an extract from a modern novel: “*Can I have the stamp?*” *Goober* asked. “*May I,*” *Hellen*

corrected. “Дай мне марку,” – попросил Губер. “Пожалуйста,” – напомнила Элен. The modal verb *may*, being more formal than *can*, sounds more polite in the described situation. In Russian, the translators M. Loriye and E. Kalashnikova expressed politeness with the etiquette word *пожалуйста*.

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

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

### §3. EXPRESSIVE FUNCTION IN TRANSLATION

The expressive, or emotive, function is closely connected with the interpersonal function, as it also shows a person's attitude to what s/he is talking about, the emotions s/he feels when saying something, irrespective of any response.<sup>229</sup> It shows the mental state of a person in relation to what s/he is talking about.

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

Researchers have described some components that make up the expressive function:<sup>230</sup>

- emotive semes (emosemes)
- expressive semes (expressemes)
- appreciative semes (appresemes)

- stylistic semes (stylesemes)
- pragmatic semes (pragmemes)

**Emotive semes**, or emosemes, are bits of meaning, with the help of which a person expresses emotions. “*You old fool,*” said Mrs. Meade *tenderly*... (Mitchell) – “*Ах, ты, дурачок,*” – *нежно* сказала миссис Мид... The word *tenderly* shows positive emotions expressed in the first words, which makes a translator choose a diminutive form of address in Russian and reduce the adjective *old* (compare the opposite meaning of the phrase “*Ах, ты, старый дурак*”). As has been described in Part IV Chapter 9 §3, expressive affixes are a cultural and linguistic peculiarity of Russian. Though they exist in English (-*let*, -*ster*, -*ard*, -*kin*, -*ling*), affixes of this type are used far less frequently.

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

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

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

Intensification can involve the use of adverbs. The position of an adverb can be decisive in meaning and it, therefore, effects the translation: *They attacked him violently.* – *Они напали на него со всей силой* (physical assault is implied.) *They violently attacked him.* – *Они подвергли его яростным нападкам* (verbal assault is implied.)<sup>231</sup>

In informal American English, the phrases *sort of* and *kind of* are used as intensifiers before any part of speech, including the verb: “*He doesn’t have any job,*” Maxwell explained. “*He just sort of hangs around various labs and lends a hand.*” (M. Wilson) – “*У него нет работы,*” – объяснил Максвелл. “*Он вроде*



*как крутится возле разных лабораторий и помогает.*” *He is kind of clever. – Он вроде умный.* In Russian, particles and adverbs are widely used as intensifiers.

Special syntactic constructions are used to intensify the expression: *Don't I know that! – Мне ли не знать этого! Who should come in but the mayor himself! – Кто бы вы думали вошел – сам мэр! Look here, Father, you and I have always been good friends, haven't we? – Слушай, папа, мы с тобой всегда были хорошими друзьями, правда?*

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

**Appreciative semes** (appresemes) are responsible for the speaker's approval or disapproval of a situation. It is interesting to know that in Russian and English semes for disapproval prevail over approbation semes (there are more words for blaming than for praising).<sup>232</sup> “*You are a fine honest rogue, Scarlet!*” *A rogue! Queer that the term should hurt her. She wasn't a rogue, she told herself vehemently. (M. Mitchell) – “Ты прекрасная убежденная плутовка, Скарлет!” Плутовка! Странно, что это слово так ранило ее. Она вовсе не плутовка, яростно повторяла она.* A sudden combination of words with different appreciative connotation does not soften the negative meaning of the word *rogue* and this contrast must be rendered in translation.

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\* See Part IV, Chapter 5 (translating idioms); Part V, Chapter 4 (translating similes and metaphors)

\* See §4 of this chapter.

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

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

**Stylistic semes** (stylesemes) lower or elevat the tone of speech. K. Chukovsky illustrates stylesemes with his well-known denotative synonyms: *Светловолосая дева, чего ты дрожишь? Рыжая девка, чего ты трясешься?*

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

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

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

Different people do not have the same symbolic associations. For Uzbeks, *the moon* is associated with a girl's beautiful face, which is reflected in their

folklore. But A. Pushkin used this image in the opposite sense: *Кругла, бледна лицом она, как эта глупая луна.*

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

How can a translator obtain adequate translation or, to use the term by E. Nida, dynamic equivalence?

Among the most frequently used techniques for obtaining the text expressive function in translation are compensation and substitution. Particularly common is asymmetrical compensation, that is, using a compensated element in some other place of the text. This can be illustrated with an extract from “The Catcher in the Rye” by J. Salinger. Holden is describing his brother: *He just got a jaguar. One of those little English jobs that can do around two hundred miles an hour. It cost him damn near four thousand bucks. He’s got a lot of dough, now.* – *Купил себе недавно «ягуар». Английская штука, может делать двести миль в час. Выложил за нее чуть ли не четыре тысячи. Денег у него теперь куча.* (Пер. Р. Райт-Ковалевой) Some of the expressive words (*damn, dough*) are lacking in this translation. But their expressiveness is compensated by other words, (more emphatic than their English correspondences - *выложил, штука, куча*) and elliptical Russian sentences.

#### **§4. PHATIC FUNCTION IN TRANSLATION**

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

The phatic function is used for calling somebody’s attention, greetings and other etiquette formulas, interruptions, vocatives, small talk, etc. These means are called phaticisms – they are normal for social communication, which gave grounds for Peter Newmark to call them “the usual tramlines of language”.<sup>233</sup>

**Phrases for calling attention and asking to repeat.** A universal means for calling attention is *Excuse me... - Простите*. In Russian this phrase is often accompanied by an address word: *Простите, девушка, вы не скажите...* In English communication address forms are not used as often as in Russian. In America, the phrase *I beg your pardon / Pardon* is no less frequent than *Excuse me*.<sup>234</sup>

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

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

The title *Mrs.* may be used either with the married woman’s forename (*Mrs. Mary Brown*) or, more formally and more rarely, with her husband’s name (*Mrs. John Brown*). In the latter case, her name is translated as *госпожа Браун, супруга Джона Брауна*.

The title *Miss*, placed before the name of an unmarried woman or girl, is becoming rare. It is still used in British English, though, as a respectful form of address by pupils to a woman teacher.

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

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

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

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

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

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

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

This type of small talk allows communicators to establish a bioenergetical contact and in this way to show a friendly attitude to each other. Of course, this type of dialogue is informatively void; a recital of one's physical and mental state as the answer to the "*How-are-you?*"-question is not acceptable. Recall a joke based on substituting the phatic communication with the informative one: Who is the most boring person in the world? One who, when answering a *How are you?* question, actually starts saying how he is.<sup>235</sup>

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

## §5. CONATIVE FUNCTION IN TRANSLATION

Conative function is a voluntative expression denoting effort. As R. Bell put it, “where language is being used to influence others, we have a conative function.”<sup>236</sup> The term is derived from Latin *conatio* “effort, attempt”. P. Newmark gives another name to this function – the vocative function.<sup>237</sup>

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

In comparing English and Russian conative expressions, one marks a basic difference between expressions of request. In English, polite requests normally have the form of the interrogative sentence with a modal verb: *Will you pass me the salt, please? May I introduce my wife to you? Could I speak to Mr. Robbin please?* These utterances correspond to Russian imperative sentences: *Передайте, пожалуйста, соль. Разрешите представить вам мою жену. Пригласите, пожалуйста, к телефону г-на Роббина.* The interrogative form of request is also used in Russian, but with the negative verb in the Subjunctive mood, it is stylistically marked, and ceremoniously polite: *Не могли бы вы передать соль?* A contrary instance is a very informal non-modal request to do a simple thing<sup>238</sup>: *Ты не сделаешь это? Вы не сделали бы это?* (more polite than the former example). The latter request corresponds to the English *Would you mind doing it?*, which is not completely neutral. English negative interrogative imperatives are less tentative and more persuasive: *Won't you come and sit down? Couldn't you possibly come another day?* They expect a positive answer.<sup>239</sup>

Imperative sentences exist in both the languages. However, in English they are practically impossible unless supported by *please*: *Give me a call, please.* In

Russian, the tag can soften a pushy and abrupt tone of the ‘bare’ imperative: *Позвони мне, ладно?* Structures like this are very informal. English imperatives can also have a tag: *Give me a call, will you.* However, these Russian and English tag-requests have a different imperative force, the English sentence sounding more like a command than a request.<sup>240</sup>

The conative word *please* is so inherent to the English imperative that it may be used without a comma (in the beginning of the sentence) and pronounced without a pause. For example, *Please eat up your dinner. Please hurry up.*<sup>241</sup>

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

<ul style="list-style-type: none"> <li>• permission</li> </ul>	<i>might I...?</i> <i>may I...?</i> <i>could I...?</i> <i>can I...?</i> <i>shall I...?</i>	formal, very tactful formal very polite informal and neutral asking for instruction	<i>Не мог бы я (сделать)?</i> <i>Можно мне (сделать)?</i> <i>Можно мне ...?</i> <i>Можно я (сделаю)?</i> <i>Мне (сделать)?</i>
<ul style="list-style-type: none"> <li>• request:</li> </ul>	<i>would you...?</i> <i>could you...?</i> <i>will you...?</i> <i>can you...?</i>	most tactful tentative informal and neutral	<b>Не могли бы вы...?</b> <i>(Сделайте), пожалуйста...</i>
<ul style="list-style-type: none"> <li>• advice:</li> </ul>	<i>you should...</i>  <i>you ought to...</i>	according to moral norms or logic informal	<i>Вам следует...</i>  <i>Вы бы (сделали)</i>
<ul style="list-style-type: none"> <li>• admonition:</li> </ul>	<i>you must...</i>	I think it is better for you	<i>(Сделай)</i> <i>Нужно (сделать)</i>



<ul style="list-style-type: none"> <li>command:</li> </ul>	<i>you are to...</i> <i>you will ...</i> <i>you are supposed to...</i>	Formal pressing neutral	<b>Вы обязаны...</b> <i>Вы (сделаете)</i> <i>Вы должны...</i>
<ul style="list-style-type: none"> <li>prohibition:</li> </ul>	<i>you mustn't</i>  <i>you can't</i> <i>you may not</i> <i>you are not to</i>	pressing advice  strict formal very formal	<b>Не должен, нельзя,</b>  <b>не надо</b> <i>Нельзя, не смей</i> <i>Нельзя, запрещается</i> <i>Категорически запрещается</i>

The conative function is frequently carried by utterances which appear to be innocently signaling something quite different.<sup>242</sup> These utterances, taken out of context, seem to be carrying an absolutely different function, mostly informative. But in some situations they have a transferred function: *У вас есть часы?* meaning *Скажите, пожалуйста, который час.* *Are you still here?* meaning *Go away at once!* *It's so stuffy here* meaning *Open the window, please.* As P. Newmark says, many informative texts have a vocative thread running through them, so it is essential that the translator be aware of this.<sup>243</sup>

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

English speaker as a little harsh sound – it is better to say *Could you please tell me...?*

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

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

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

Many manuals have been published recently with samples of all sorts of business correspondence, including invitations, regrets, gratitudes, etc.<sup>244</sup>

### **Chapter 3. FUNCTIONAL STYLES AND TRANSLATION**

#### **§1. FUNCTIONAL STYLE, REGISTER: DEFINITION**

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

The concept of functional style has been developed in Russian (V. Vinogradov, M. Kozhina, D. Shmelyov et al.) and Czech (B. Gavranek, V. Mathesius and others) linguistics. American and British linguists use the term

‘register’, which is close in meaning to functional style. Register is defined as the style of language, grammar and words used for particular situations.<sup>245</sup>

There have been a number of classifications of functional styles. Most linguists single out everyday colloquial style, journalistic (publicistic) style, scientific and technical style, official, or bureaucratic style. All of them, except for the everyday colloquial style, are represented by informative texts, carrying an informative function.<sup>246</sup> The status of literary style, or the style of imaginative literature, is controversial. Also disputable is the style of advertizing, as well as colloquial style.

All styles are subdivided into substyles and genres. They can be of written and oral forms.

A translator has to know not only special features of each style, but also the differential peculiarities of a style in the source and target languages.

## **§2. TRANSLATING SCIENTIFIC AND TECHNICAL STYLE**

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

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

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

**Preciseness** is a basic property of a scientific and technical text, and it should be strictly maintained in translation. A translator must be fully aware of what s/he is translating to render precisely the content of the text. Special attention

must be paid to terms\*. To translate precisely, it is not enough to know an equivalent of the term. It is crucial to know the exact place of the concept, denoted by the term, in relation to other concepts. Therefore, translators in science and technologies have to specialize in a foreign language and a particular subject field. In fact, there are two types of translators: linguist translators and engineering translators. The former usually require penetration into the subject matter, the latter need good language skills.

In specialized translation, search for interlingual equivalents is a time-consuming activity even for an experienced translator. Therefore, the mid-1960s and early 1970s gave rise to term banks, or terminological data banks, that is systems for storing specialized vocabulary in electronic form. Term banks are commercially available (TERMIUM, for example, is available on CD-ROM).<sup>247</sup>

Preciseness and reliability of a scientific text is also established with references and citations. The Russian style researcher N. Razinkina compared references with currency, by which scientists pay their intellectual debt to their predecessors.<sup>248</sup> The bibliography is considered to be a kind of social control over scientific value and reliability of the results of research.

In the target text, references in the source language and foreign languages are retained in the original form, so that the receptor would not search for a non-translated book, thinking that it has been translated. For the same reason a translator keeps untranslated quotations in a third language. (Though, for the receptor's convenience, the translator may do a quote translation in parentheses, footnotes or after-text commentaries.)

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

**Clear logic** is achieved through a system of logical connections and interrelations. A stock of linking phrases will help a translator make a connection

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\* See part IV, Chapter 3

between a point in the past and future, to refer a receptor forward or back. For example, *As we will see...* – *Как будет видно...* *As I said earlier...* – *Как было сказано раньше...* Linking phrases help to develop a point (*Moreover...* – *Кроме того...* *Despite this...* – *Несмотря на это...* *According to our estimates,...* – *Согласно нашим подсчетам...*)\*

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

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

**Economy and compressive character of the text.** A scientific text must provide a reader with maximal information within a minimal time period and with minimal effort. This stylistic feature is achieved with lexical and grammatical means, such as: using compressive structures, like attributive clusters (*a liquid*

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\* A good base of linking “fillers” is provided by the dictionary: Циммерман М., Веденеева К. Русско-английский словарь переводчика. – М.: Наука, (Chichester, New York a.o., : John Wiley & Sons LTD), 1991.

*rocket – ракета на жидком топливе*), Complex Subject (*these devices were proved to be sufficiently reliable*), Complex Object (*assume this to make...*), reduced adverbials (*if found*), article ellipsis (*General view is that...*); abbreviation (*PC = personal computer; CD-ROM = Compact Disk-Read-Only Memory; NC = Norton Commander*).

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

**Impersonality** is a measure of the extent to which the producer of a text avoids reference to him/herself or to the receptor.<sup>249</sup> Such avoidance is far commoner in written than in spoken texts, and in Russian than in English. Using impersonal and indefinite structures, passive constructions, infinitive clauses, etc. provides the impression of the impersonal and objective style. *Several experiments were run. – Было проведено несколько экспериментов.*

As has been mentioned, in English texts a smaller degree of impersonality is acceptable, as compared with Russian. This results in a more frequent usage of personal pronouns (I, we, you) in English. Such sentences are often translated from English into Russian by infinitive clauses or impersonal constructions: *If we introduce an extra member... - Если ввести лишний элемент...*<sup>250</sup>

English instructions and directions normally list instructions in the imperative mood. To observe impersonality as a characteristic feature of a Russian technical style, it is recommended translating the imperative verbs by Russian infinitives:<sup>251</sup>

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

*To Attach the Loopback Plug*

*1. Locate the personal computer that contains the board you are going to test.*

2. *Identify the EtherLink board connector on the rear or side panel of the computer...*
3. *Push the loopback plug onto the round BNC connector and twist the sleeve clockwise one-quarter turn until it stops.*

*Для проведения теста 3 необходимо прикрепить разъем к плате Эзерлинк.*

*Чтобы прикрепить разъем, нужно*

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

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

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

### **§3. TRANSLATING BUREAUCRATIC STYLE**

The basic function of this style is to regulate interrelations between the State and its citizens, among citizens, the community and its members, between governments, parties, enterprises, etc. This style serves in two spheres of activity –

1) administrative and legislative spheres; 2) business, public life, and community service. Respectively, there are two substyles: officialese and commercialese, or business language. The substyles are presented by the following genres: law, treaty, agreement, contract, act, bylaw, decree, constitution, charter, edict, interim, instruction, memorandum, certificate, letter, fax, telex, business plan, etc. These genres have a mostly written form.

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

**Accuracy** is the utmost requirement of the bureaucratic style, for the ambiguity of documents can cause disastrous effects in business and community. A translator is responsible for making an accurate translation as close as possible to the source text. Even small details should not be neglected. For example, country names. If the source language document contains the full name of the State, it should be translated in full; if the name is shortened, the translation must be equal: *the United Kingdom of Great Britain and Northern Ireland – Соединенное Королевство Великобритании и Северной Ирландии; the United Kingdom – Соединенное Королевство (not Великобритания); Great Britain – Великобритания (not Англия)*. The only exception to the rule is *Britain*, translated as *Англия*, as the word *Британия* in Russian is stylistically marked.<sup>252</sup>

In business, there is often need for pre-translation editing. The original author may be quite clear in his mind about what he is trying to say but, nonetheless, the translator may have great difficulty in understanding what the author intended. In many cases, the author will not have read through the text after having written it and will seldom, if ever, write with the translator in mind. In case of any doubt, the translator must ask the client.<sup>253</sup>

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



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

The standard character of the "officialese" is made up of a number of set phrases, which must be kept in the translator's memory: *on behalf and instruction of...* - *от имени и по поручению*; *I have the privilege to introduce...* - *имею честь представить...*; *Mr. X has the floor* – *слово предоставляется г-ну X*; *the motion is open to debate* – *вопрос выносится на обсуждение*; *I second the motion* – *я поддерживаю предложение*.

There are many archaic words typical only of this style: *aforsaid* – *вышеуказанный*, *henceforth* – *впредь*, *hereby* – *настоящим*, *hereinafter* – *в дальнейшем*, *herein* – *при сем*, *therein* – *в нем*, *therewith* – *с ним*, *thereat* – *при этом*. Though Russian equivalents may have no bookish ring, it is necessary to preserve the tone of official discourse, often by employing contextual substitutions, as was done in translating the phrase *the earth and all therein* – *земля и все сущее на ней*.<sup>254</sup>

Standard vocabulary of the English bureaucratic style incorporates a number of foreign (mostly Latin and French) words and phrases. These phrases are less frequent in Russian business and official texts. Therefore, these phrases are normally translated into Russian unless they are well-known expressions. For example, *condition sine qua non* (mind the English reading rather than Latin)– *непременное условие*; *ad hoc* – *специальный*; *per capita* – *на душу населения*; *pro rata* – *пропорционально*; *laissez faire* – *невмешательство*; *en attendant* – *в ожидании*; *fait accompli* – *совершившийся факт*.<sup>\*</sup> Widely known Latin expressions may be transliterated in Russian (*persona non grata* – *персона*

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<sup>\*</sup> See English-Russian translations in: К у н и н А. В. Англо-русский фразеологический словарь. – М.: Русский язык, 1984. – 846-852.

*нонграта, status quo – статус-кво*), sometimes with changed spelling (*a priori – априори*), or transferred to Russian text in Latin letters (*terra incognita, homo sapiens*).

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

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

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

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

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

- *Subject matter of the contract – Предмет контракта*
- *Terms of payment – Условия платежа*

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

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

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

#### **§4. TRANSLATING JOURNALISTIC (PUBLICISTIC) STYLE**

The term ‘publicistic style’ is a coinage of Russian linguists.<sup>255</sup> Foreign researchers speak of different variations, like ‘journalistic language’, ‘news media language’, ‘newspaper language’, ‘broadcasting language’, etc.<sup>256</sup>

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

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

The main distinctive features of the publicistic style are standardization and expressiveness.<sup>257</sup> These features fulfill the two basic functions: to inform the readership as quickly as possible, which demands from a journalist the use of ready-made phrases, or clichés, sometimes called *journalese*. Expressiveness results from the necessity to influence public opinion. The two tendencies are in perpetual conflict<sup>258</sup> - this is the distinctive feature of newspaper and journalistic substyles, first and foremost, which will be discussed here.

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

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

Though expressive, most metaphors in newspapers are trite and commonplace<sup>259</sup>: *We have also suffered the virtual death of such vital industries as machine tools, motor cycles, and shipbuilding. (The Guardian)*. It concerns both languages, English and Russian. For example, Russian *дары тайги, труженники моря* – metaphors turned into hackneyed phrases.

English and American journalists take liberties with well-known public figures, calling them by nicknames (*Old Fox*, the nickname of Adenauer, *Gorby*, Gorbachev, *Rocky*, Rockefeller, *Ike*, Eisenhower), shortened names (*Bill Clinton*, *Jimmy Carter*; *FDR* – *Franklin Delano Roosevelt*, *JFK* – *Jack Kennedy* – *John Fitzgerald Kennedy*). Most of these short forms and all the nicknames are translated into Russian in full form, since Russian readership feel disrespect with these types of names.<sup>260</sup>

Expressiveness of English and Russian headlines is based on different criteria. The English headline includes more colloquial words than a Russian headline.<sup>261</sup> Even if an article may be very serious and informative, the headline, to catch the reader's attention, may contain slang: *Scramble to Unseat the Confident Mrs. Bain (The Guardian)*.

Many headlines are expressive due to alliteration:<sup>262</sup> *Buck Bush, Man Behind. Malta's Seasick Summit. When the War of Stones Becomes the War of Guns*. Alliteration is not inherent in Russian headlines, so there is no need to perform it in translation.

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

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

It is typical of an English newspaper to have more verbs, and of Russian newspaper, more nouns to express actions: *Одна из крупнейших южнокорейских корпораций – Halla Business Group – приняла решение отказаться от*

участия в строительстве Владивостокского индустриального порта. (Владивосток) The article with this sentence was shortened in translation for *Vladivostok News*, with the corresponding sentence reading: *An industrial port ...received a serious blow recently when a major investor decided to pull out.*\*

Nominal sentences are also typical of Russian headlines, whereas English journalists prefer verbal headlines:<sup>263</sup> *U.S. Sales of Vehicles Built in North America Slide 24%. (The Wall Street Journal) – Падение на 24% объема продаж американских автомобилей.*

A distinctive feature of Russian newspaper is the abundance of informatively ‘empty’ words, like *в частности, дело, со стороны*, etc. In translation, these words are reduced. The translated sentence should be made as simple and compressive syntactically as possible. The following example, cited by A. Shveitser, illustrates the idea. Source language sentence: *Согласно таблице, составленной Организацией экономического сотрудничества и развития, Финляндия занимает 8-е место в мире по уровню жизни.* The translator’s version was *According to a table drawn up by the Organization of Economic Cooperation and Development, Finland ranks eighth in the world in its living standards.* The editor, whose native language was English, compressed the sentence to *A table drawn up by the OECD shows Finland as the world’s eighth best-off nation.*<sup>264</sup>

There is a standard for featuring numerals in newspaper articles and headlines. In the English text, whole numbers below 10 are spelled out, figures are used for 10 and above.<sup>265</sup> In the Russian text we may find a figure in any case: *в 5 км от берега – five kilometers off-shore.* In headlines, however, numerals are not spelled-out: *3 Die in Ambulance Crash.*

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

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\* The example is taken from the graduation paper by A. Medetsky, a translator in *Vladivostok News*.

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

Most often verbs in headlines are in the so-called present historical tense: *Salvador Rebels Take Battle Beneath Streets*. If the event described in the headline was completed in the past, the verb is translated in the past form: *Повстанцы Сальвадора начали войну под землей*. In case the event is not yet finished, the verb is translated with the present form: *Mutual Distrust Threatens Yugoslav Peace Accord*. – *Взаимное недоверие угрожает подписанию мирного соглашения в Югославии. (Угроза мирному соглашению в Югославии)*. Researchers mark that Russian newspaper headlines are not as informative as English ones, probably because of their nominal thematic character.<sup>266</sup>

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

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

“Catch words” are used in the English text as if they were small titles of paragraphs. But in fact their usage is purely psychological. They do not summarize the paragraph; out of the context, they are meaningless. They are simply expressive words taken out of context in order to attract the reader's attention and to make the

reader believe that the paragraph is not too large to be read. Because of this, these 'catchy' titles are not translated.

## **Chapter 4. RENDERING STYLISTIC DEVICES IN TRANSLATION**

Tropes are ornamental lexical means of figurative language, or figures of speech. In the Russian linguistic tradition, they are the subject matter of stylistics, whereas English linguists consider them to be the subject of rhetoric. Tropes are mostly used in the literary style (prose, poetry and drama), but also journalistic style (newspaper, journalism, oratory, propaganda), in advertising and everyday conversation.

This chapter will discuss the following tropes: metaphors, similes, epithets, paraphrase, puns and allusions.

The crucial strategy of a translator in rendering all these types of trope is to make a similar impact upon the reader/listener of the target text as did a source text on its receptor.

### **§1. TRANSLATION OF METAPHORS AND SIMILES**

Metaphor is a transference of some quality from one object to another.<sup>267</sup> It is an implicit comparison of two unlike objects. The purpose of metaphor is to liven up the text, make it more colorful, dramatic and witty - that is, metaphor carries out an emotive function.<sup>268</sup>

Simile is a more cautious form of metaphor. It is a comparison of two objects when the linkage is made explicit, like *drumming like a noise in dreams*.

Metaphor is inherent in language. In this case it can go unnoticed in everyday conversation, like *she attacked my views; an ailing economy; to have a load taken off one's mind*. Language metaphors are stock metaphors. They are trite



and typical for many users, and fixed by the dictionary, as mostly idioms.\* They are sometimes called dead metaphors.

Other metaphors are occasionally constructed in individual speech. They are neologistic and ephemeral unless they become language metaphors by being diffused through popular speech and, later, the media.

Metaphor is the main feature of imaginative writing. In his/her work, a translator must be fully aware of its sense and the emotive effect it produces through its image. Both sense and image should be preserved as much as possible.

Peter Newmark, an outstanding British theorist of translation, suggests the following procedures for translating metaphor, in order of preference:<sup>269</sup>

- 1) Reproducing the same image in the target language. This procedure is employed if the image has comparable frequency and similar associations in the appropriate register. For example, *ray of hope* – *луч надежды*. But associations may differ from language to language, becoming tricky for translation. For an English-speaking person, the image of duck is associated with a darling: *Look Jenny! What a little duck of a dog!* (*R. Hitchin*) – *Смотрите, Дженни, какая прелестная собачка!*\* For a Russian receptor, the image of duck raises negative connotations: *Ольга Федоровна чудовищно растолстела, была обжорлива, как утка, и нечистоплотна. (В. Вересаев) Выбежала из светлицы Настя, и лениво переваливаясь с ноги на ногу, как утка, выплывала полусонная Параша. (П.Мельников-Печерский)*
- 2) Replacing the image in the source language with a standard target language image. *What you hear is not genuine. She makes clouds with one hand, rain with the other. She is trying to trick you, so you will do anything for her. (A. Tan) – Ее слова лживы. Левая рука не знает, что творит правая. Ей хочется поймать тебя в ловушку, чтобы ты делала для нее все, что ей угодно.* This procedure is not infrequent in

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\* See Part IV Chapter 5

\* Кунин А.В. Англо-русский фразеологический словарь. – М.: Русский язык, 1984. – С.228

translating similes: *ноги как ватные – legs like jelly. The tongue is a fire. – Язык как бритва.* Sometimes the image substitution helps the translator to play upon the extended metaphor: *She was inclined to think ... that her brother was the apple of Mrs. Ashbury's eyes, and (that she thought) the apple was full of worm-holes. – Она была склонна думать, что миссис Эшбери ... носитя со своим сыном как с писаной торбой, и что торба эта гнилая.*

- 3) Translating metaphor with a simile, retaining the image. *Books are mirrors. – Книги как зеркало.* Translating a metaphor (simile) by simile plus sense (i.e. plus explanation of the sense). This transformation is used if there is risk that a simple transfer of metaphor will not be understood by most readers.
- 4) Converting metaphor to sense, that is explicatory translation: *I guess I keep hoping that if we stay right where we are, she'll come back, and we can turn the clock back. (D. Steel) – Мне кажется, я все еще надеюсь, что если мы останемся здесь, она вернется и все будет как прежде.* This procedure is justified only in case of a dead metaphor. In other cases, the expressiveness of the metaphor should be compensated in a nearby part of the text.
- 5) Deletion, or reduction. This transformation is employed only if the metaphor is redundant. A deletion of metaphor can be justified only on the ground that the metaphor's function is being fulfilled elsewhere in the text.
- 6) Using the same metaphor combined with sense. Calque translation of metaphor supported by explanation is recommended only if the translator lacks confidence in the metaphor's power and clarity.

## §2. TRANSLATION OF EPITHETS

Today's imaginative literature is characterized by the great role of epithet as an ornamental element able to express the author's attitude to the character, idea and overall narration.<sup>270</sup> To convey the author's intent, the translator must be very careful in selecting words with the same denotative and connotative meanings.

There are some specific problems of translating the epithet. One of them is **enantiosemy**, or using a word in its paradoxical meaning when the word is capable of carrying two opposite significations. Usually the enantisemic epithets reveal a negative attitude of the speaker.<sup>271</sup> *He is a fine fellow as ever I saw. He simpers and smirks and makes love to us all. I am prodigiously proud of him. I defy even Sir William Lucas himself to produce a more valuable son-in-law.* (J. Austen) The words *simpers and smirks* show an ironic attitude of the speaker to the character. The epithets *valuable* and *prodigiously proud* are understood in the opposite sense. This irony must not escape from a target text reader.

Enantiosemy is characteristic of both English and Russian literature. For example, *Откуда, умная, бредешь ты голова?* – addressing an ass. In translation the paradoxical meaning can be shown with the help of particles, word order, etc.: *My good fellow! – Любезный ты мой! A nice place to live away from. – Ну и местечко! A pretty story! – Хорошенькая же история!*

Another problem is the **transferred qualifier**, or an epithet syntactically joined to a word to which it does not belong logically.<sup>272</sup> *He ran a tired hand through his hair.* (D. Steel) – *Устал он провел рукой по волосам.* The word *tired* logically is linked with *he*, syntactically with *hand*. In translation the logic disagreement is normally corrected, since the structures of this type are not typical of modern Russian, though it is interesting to note that in the 19<sup>th</sup> century they were used in Russian fiction: *Здесь кажут франты записные*

*Свое нахальство, свой жилет*

*И невнимательный лорнет.*

*(А.Пушкин. Евгений Онегин)*

In English transferred epithets are used not only in poetry and prose, but also in journalism and in everyday conversation.

Translation of the transferred epithet often requires word order change: *a British breakfast of depressing kidney and fish* – *наводящий тоску завтрак из почек и рыбы*; or extension: *He raised a supercilious eyebrow.* – *Он поднял бровь, и лицо его приняло высокомерное выражение.*<sup>273</sup> Stock epithets are calqued: *her sapphire glance* – *ее сапфирный взгляд*; *dumb love* – *немая любовь*

**Inverted epithet** is a word syntactically functioning as a headword, but semantically serving as a modifier to a dependent noun: *a darling of a girl, a bear of a man*. This epithet is very expressive and should be rendered in Russian by an appropriate expressive means: *прелестнейшая девчушка; не человек, а медведь*.

**Gradation of epithets**, that is a sequence of synonymous epithets, is constructed on a different basis in English and in Russian. In English, gradation is based on rhythmical sequence; in Russian, this device is logic-centered: the word, most important logically, is positioned in the end of the sequence. This inevitably causes word order change in translation: *Privacy is viewed as a requirement which all humans would find equally necessary, desirable, and satisfying.* – *Частная жизнь – это требование, которое абсолютно все люди считают положительным, необходимым и желательным.*

### §3. TRANSLATION OF PERIPHRASE

Periphrase, or periphrasis, is circumlocution, or extended rewording of an object through one of its aspects: *Green continent = Australia, pub-crawler = drunkard; канцелярская крыса = чиновник, цветы жизни = дети*. The term is derived from the Greek *periphrasis*, ‘roundabout expression’. It should not be confused with ‘paraphrase’, or a restatement of a text or passage in another form or other words in order to clarify the meaning. The Russian equivalent to periphrase

is перифраз(а), and ‘paraphrase’ is equivalent to ‘парафраз’ or ‘перифразировка’.

The periphrase carries out two main functions in the text – cognitive and expressive. The cognitive function implies that the periphrase deepens our knowledge of the phenomenon described: *three R’s* = reading, writing and arithmetic, forming the base of children’s education; *Madison Avenue* = advertising, as this New York street is famous as the center of the advertising industry. The expressive function of periphrase allows authors to use it as a stylistic device: *Меж тем как сельские циклопы (= кузнецы) перед медлительным огнем российским лечат молотком изделие легкое Европы (= кареты), благословляя колеи и рвы отеческой земли ... (А.Пушкин)* By using periphrase, Pushkin shows us his humorous attitude towards Russian country life.

To translate a periphrase, it is important to understand both denotative and connotative meanings. The translator must realize the degree to which the receptor is aware of the meaning and associations connected with the periphrase. Dictionaries and reference-books can be helpful, especially dictionaries of language and culture.<sup>1</sup>

Some periphrases have analogue equivalents in the second language: *канцелярская крыса* – *desk drudge, pencil pusher, red-tapist*; *черный ящик* – *'black box', human mind*. Others are transliterated: *John Bull* – *Джон Буль*; or most commonly, calqued and explained: *the Last Frontier* – *последняя граница, прозвище штата Аляска*; *the Aloha State* – *гостеприимный штат, прозвище штата Гавайи*; *the Evergreen State* – *вечнозеленый штат, прозвище штата Вашингтон*.

However, calque translation may cause false associations with the receptor if a similar designation exists in his/her culture: *the three sisters* for a Russian receptor is associated with A. Chekhov’s play, whereas in English the phrase

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<sup>1</sup> Of special use might be dictionaries that give cultural notes, such as: Longman Dictionary of English Language and Culture – Longman, 1993; Американа: Англо-русский лингвострановедческий словарь / Под ред. Г.В.Чернова – Полиграмма, 1996.

means ‘the fatal sisters, the Fates’ (from Greek mythology), which corresponds to Russian ‘мойры, богини судьбы’.<sup>2</sup>

## §4. TRANSLATION OF PUNS

A pun is a play on words to produce a humorous effect.

There are several ways to create a pun:

- 1) Play on a word polysemy: the direct meaning is contrasted to a transferred meaning of the word:

*“Owl,” said Pooh solemnly, “you made a mistake. Somebody did want it [the tail].”*

*“Who?”*

*“Eeyore. My dear friend Eeyore. He was fond of it.”*

*“Fond of it?”*

*“Attached to it,” said Winnie sadly. (A. Milne)*

The following two meanings of the word form ‘to be attached’ are played upon: a) to be connected; b) to be fond of. The same principle of word playing is possible in Russian, as the participle ‘привязан’ has the same two meanings:

- *Сова, - сказал Пух торжественно, - он [хвост] кому-то очень нужен.*
- *Кому?*
- *Иа, моему дорогому другу Иа-Иа. Он ... он очень любил его.*
- *Любил его?*
- *Был привязан к нему, - грустно сказал Винни-Пух. (Пер. Т.Ворогушин, Л.Луцицкая)*

- 2) Play on direct and figurative meaning of a phraseological unit:

*Once upon a time, a very long time ago now, Winnie-the-Pooh lived in a forest all by himself under the name of Sanders.*

*“What does ‘under the name’ mean?” asked Christopher Robin.*

*“It means he had the name over the door in gold letters, and lived under it.”*

The figurative meaning of the phrase ‘to live under the name’ is ‘to live with a false name’. This meaning is contrasted with the direct one explained in the extract, which is derived from the meanings of its components. The Russian correspondence of the phrase admits the similar play:

*Винни-Пух жил в лесу один одишеченек, под именем Сандерс.*

- *Что значит «жил под именем»? – немедленно спросил Кристофер Робин.*

- *Это значит, что на дощечке над дверью было золотыми буквами написано «Мистер Сандерс», а он под ней жил.*

- 3) Play on homonymy is most difficult for translation. Generally, contextual substitution is employed like this:

*“If she [governess] couldn’t remember my name, she’d call me ‘Miss’ as the servants do.”*

*“Well, if she said ‘Miss’ and didn’t say anything more,” the Gnat remarked, “of course you’d miss your lessons. That’s a joke.” (L.Carroll)*

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<sup>2</sup> Новый большой англо-русский словарь / Под ред. Ю.Д.Апресьяна – Т.3 – М.: Русский язык, 1994. – С.258

The form 'Miss' is homonymous. As a verb, it has the meaning 'to fail to attend or perform, to leave out or omit' (to miss a class, a day of work). As a noun, it denotes a title of courtesy. The clash of the two meanings gives a humorous ring to the extract. The translator into Russian had to use a contextual substitution to preserve a pun:

- *Это мне не поможет, - возразила Алиса, - даже если она забудет мое имя, она всегда может сказать: «Послушайте, милочка.»*  
- *Но ведь ты же не Милочка, - перебил ее комар. – Ты и не будешь слушать. Хорошенькая вышла шутка, правда?*  
(Пер. Демуровой)

As we see, in the translation, a common and a proper name are opposed. The common name performs a phatic function that is also observed in the English sentence.

4) Play on paronymy. Paronyms are assonant words with differing meanings. Another example from *Through the Looking-Glass* by L. Carroll:

*"I beg your pardon," said Alice very humbly, "you had got to the fifth bend, I think?"*  
*"I had not!" cried the Mouse sharply.*  
*"A knot?" said Alice, always ready to make herself useful, and looking anxiously about her. "Oh, do let me help to undo it!"*

Alice's misinterpretation of the negative particle *not*, pronounced by the Mouse, is manifested by the collocation *to undo a knot*. It is almost next to impossible to find a Russian correspondence in the paronymous form for this couple of words *not-knot*. Translator Demurova based the pun on homonymy:

- *Нет, почему же, - ответила Алиса с недоумением. Вы дошли до пятого завитка, не так ли?*  
- *Глупости! – рассердилась мышь. – Как я от них устала! Этого просто не вынести!*  
- *А что нужно вынести? – спросила Алиса. – Разрешите, я помогу!*

Contextual substitution is accompanied by the change of image.

5) Play on the word sound similarity: contamination. If two words have similar sounds or sound clusters, the common sounds are joined and a new word comes into life. This occurs according to the formula:  $(a-b) + (b-c) = a-b-c$ . For example, *bread-and-butter + butterfly = bread-and-butterfly*; *баоба́б + бабо́чка = баоба́бочка*. A translator uses the same procedure of contaminating assonant words and coins a new "nonsense" (at first glance) word. Similarly, we see a hybrid word in the extract from *Winnie-the Pooh* by A. Milne:

**"Bother! Said Pooh... "What's that bit of paper doing?"**  
*He took it out and looked at it. "It's a missage," he said to himself, "that's what it is."*

The contaminated word *missage* is coined by Winnie-the-Pooh from the noun *message* and the verb *to miss*. Boris Zakhoder, when translating the story, substituted the verb by the one that is assonant to the noun *послание* —*спасти*.

What has come of it is this:

Он вытащил бумажку и посмотрел на нее.

- Это Спасание, - сказал он, - вот что это такое.

This pun principle may involve not only words, but also phrases. Mock Turtle, a character from *Alice in Wonderland* by L. Carroll, reminisces about his school teacher: *We called him Tortoise because he taught us*. Demurova makes a play with the noun, on the one hand, and noun and preposition, on the other: *Учителем у нас был старик Черепаха. Мы звали его Спрутом, ... потому что он всегда ходил с прутиком*.

6) Play on associative meanings. By “corrupting” a word, the author aims at the receptor’s background associations. This metalingual function of the text must be retained in translation. That is why the translator looks for an assonant word, bringing about similar associations on the part of the translation receptor: *Reeling and Writhing* studied at sea school in *Alice in Wonderland* is definitely associated with Reading and Writing, difficult subjects of an elementary school. The translators substituted the nouns with verbs according to the context: *сначала мы, как полагается, чихали и пищали* (associated with *читали и писали*) (пер. Демуровой); *учились чесать и питать* (пер. В.Набокова).

In search for a proper means of compensation or substitution, translators are apt to be rather free: Carroll says that at school children studied *Mystery, Ancient and Modern* (associated with History, Ancient and Modern), *Seaography* (Geography), *Drawling* (Drawing). Here the translators seem to be competing with each other as for the number of school subjects and their expressiveness: Demurova’s version of translation: *У нас было много всяких предметов: грязнописание, триконометрия, анатомия и физиология*. The list of subjects in Orel’s translation is increased: *Еще была Болтаника и Уродоведение; ...Палкебра и Драконометрия; Водная Речь; Хроматика, Морквология, Свинтаксис; Физия и Хихика*. And V. Nabokov compensated the nouns by saying that they studied the following subjects: *Лукомория, древняя и новая; арфография* (это мы учились на арфе играть)... *Затем делали мы гимнастику. Самое трудное было – язвительное наклонение*.



So the crucial principle of a pun translator is receptor-centered translation, taking into account the equivalent effect upon the receptor.

## §5. TRANSLATION OF ALLUSIONS AND QUOTATIONS

Allusions and quotations play a special role in the English culture. No other language in the world has such a great number of quotation dictionaries as English. Allusions and quotations are widely used not in fiction only, but in everyday speech of common people.<sup>274</sup> To illustrate their own thoughts, people use allusions and quotations and they often play upon them. This makes a translator's work more difficult – the quotations are generally altered, turned into allusions, and often hardly recognized by a representative of another culture. Many quotations and allusions are derived from Shakespeare, the Bible, classical literature, poetry. For a translated text to be of good quality, the translator and a source text receptor must share background knowledge. No less important is to convey the allusion or quotation to the receptor of the target text.

To translate a quotation or allusion, it is possible to use commentaries, to do explicatory translation: *Oh, Momma, you're too kind to me! I don't deserve it/ It's like heaping coals of fire on my head after the way I've gone on.* (A. Cronin) – *О мама, ты слишком добра ко мне! Я этого не заслужил. Ведь я так себя плохо вел. Твоя доброта жжет мне совесть, как раскаленные уголья.* (Пер. А. Кунина) The source of this allusion is the Bible. The dictionary of idioms suggests the following translation, close to the Russian Bible: 'отплатить добром за зло'. However, the context provided another translated version.

If necessary, the translator mentions the allusion or quotation source: *Как говорится в Библии....*

It should be kept in mind that biblical allusions and quotations are far less known in Russian culture than in English. Therefore, it is recommended that the translator use a Russian analogue to a biblical quotation rather than a direct quotation, which might be absolutely unfamiliar to a Russian reader, as it occurred with the following extract from Galsworthy: *From Condaford the hot airs of election time had cleared away and the succeeding atmosphere was crystallized in the General's saying:*

*"Well, those fellows got their deserts."*

*"Doesn't it make you tremble, Dad, to think what these fellows desert will be if they don't succeed in putting it over now?"*

*The General smiled.*

*"Sufficient into the day, Dinny."*

To render the final quotation, a translator used the direct quotation from the Russian Bible, "*Довлеет дневи злоба его, Динни*", which is not comprehensible to a common reader. It would be better to substitute the quotation with its proverbial analogue: *Всему свое время.*

There is one more translation trap. When a source text contains a quotation from the target language, it is essential to be very careful and accurate in translation, consulting dictionaries of quotations, catch phrases, and idioms. For example, in the Russian text, which is to be translated into English, a translator comes across the phrase "*быть или не быть*". It is unacceptable to use one's own translation, like "*Shall I be or shall I not be?*", since it is the world famous question of Hamlet "*To be or not to be...*"

## Chapter 5. TRANSLATION NORMS AND QUALITY CONTROL OF A TRANSLATION

## §1. NORMS OF TRANSLATION

The notion of ‘norms’ in reference to translation is considered to have been first introduced by the Israeli scholar Gideon Toury in the late 1970s.<sup>275</sup> This term refers to regularities of translation behavior within a specific sociocultural situation.<sup>276</sup>

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

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

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

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

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

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

Further, Chesterman grouped the norms into **professional** and **expectancy** norms.<sup>277</sup> Professional norms emerge from competent professional behavior and govern the accepted methods and strategies of the translation process. They are sub-divided into three major types:

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

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

V. Komissarov described translation norms from a linguistic point of view.<sup>278</sup> He classified the norms into translation **equivalence** norms, **genre and style** norms, **language** norms, **pragmatic** norms, and **conventional** norms.

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

Genre and style norms presuppose the correct selection of a text's predominant function and the preservation of stylistic peculiarities in translation. For example, when translating a scientific or technical text, a translator keeps in

mind that the informative, but not expressive function, must prevail, which makes him reduce the expressiveness of the Russian science text as compared with its English original.

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

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

*Nicely Nicely Clive*

*Очень очень Клайв*

*To Clive Barrow it was just an ordinary day nothing unusual or strange about it, everything quite navel, nothing outstanley, just*

*Для Клайва Бэрроу это был всего лишь день как день ничего странного или неричного так ничего себе средненький денек*

*another day but to Roger it was something special, a day amongst days ... a red lettuce day ... because Roger was getting married and as he dressed that morning he thought about the gay bachelor soups he'd had with all his pals. And Clive said nothing. To Roger everything was different, wasn't this the day his Mother had told him about, in his best suit and all that, grimming and shakeing hands, people tying boots and ricebudda on his car.*

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

*ничего из наряда вон выходящево просто еще один день но для Роджера это было что-то особенное день из дней ... крысный день календаря... потому что это был день его свадьбы и одеваясь утром он думал о веселых холостяцких ужинах съеденных со своими друзьями... А Клайв не сказал ничего. Для Роджера все было по-другому; ни об этом ли дне твердила ему Матушка – в лучшем костюме и все такое, скаля зубы и пожимая руки, люди зашныривают ботинки и засыпают на ходу рисом.*

*Губить и обижать... пока смерть не размочит нас... он знал все это на зубок. А Клайву Бэрроу, казалось, и дела не было. Роджер воображал, как Анна расточая блаженные улыбки катится к нему по проходу в своем праздно разуквашенном свадебном кресле. Когда он завязал галстук бабушкой и рсчесал свои волосинки у него засосало под вилочкой. «Надеюсь, я поступаю правильно», помыслил он, зря в зеркало. «Достоин ли я ее?» зря беспокоился Роджер, ибо он был «стоит ли мне украшать спицы*

*I keep it syble?” she continued looking down on her grain haired Mother.*

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

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

*цветами» сказала Анна, полировавшая подставочку для ног «или обставить все как съестъ.» продолжала она, глядя сверху вниз на свою сеновласую Матушку.*

*«А какая в сущности разница?» отплатила ей Матушка, устало выпирая нос. «Все равно он и смотреть не станет на твои спицы» Анна улыбнулась улыбочкой человека, не мало порывавшего на своем веку.*

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

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

## **§2. QUALITY CONTROL OF THE TRANSLATION.**

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

Giving advice to translators, a experienced British professional translator Geoffrey Samuelsson-Brown suggests the following steps for quality control:<sup>279</sup>

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

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

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

Inaccuracy occurs when a translator mistranslates some detail of the text. Inaccuracies result from misunderstanding a word or a structure. For example, the time of the situation is incorrectly conveyed in the translation of the sentence:

*Говорят, эта церковь была построена в 14 веке. – \*This church is said to be built in the 14<sup>th</sup> century.* The wrong form of the infinitive is the cause of the inaccuracy. Or another example, cited by Nora Gal: the source text tell of an old woman who wants to buy a dog and explains her desire this way: *I want something human. – Хочу, чтоб рядом было что-то человеческое.* This translation sounds somewhat unnatural in Russian; it would be much better *Хочу, чтобы рядом была живая душа.*<sup>280</sup>

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

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

If a translated text is meant to be published, the translator is sure to deal with an editor, the central figure in the publishing industry. Some experienced translators become eventually editors of publishing companies (Nora Gal, Ivan Kashkin<sup>281</sup> and others).

Generally, the editor's tasks are as follows:

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



The editor is a conductor of the publishing house strategies. S/he oversees that the translated text meet all the proper norms and requirements. One of the exemplary editors of the time was Alexandre Blok who required that translators show the author's individual style in the natural flow of the target discourse.<sup>282</sup>

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

An intelligent, patient and benevolent editor is a real help and mentor to a translator. The editor has the right to insist on emending the text, but it is the translator who is responsible for the target text, not the editor. The translator, after all, comes to a consensus with the editor, or rejects his comment. It is as illegal for a translator to emendate by him/herself the text, already checked by the editor, as for an editor to alter the target text without the translator's consent.

It is essential that a translator understand proofreading (editing) marks, which follow national standards and are marked both in text and in margin. The most important of them are as follows:

- leave unchanged (both in English and Russian): \_ \_ \_ \_ \_ under characters to remain unchanged;
- refer to translator if anything is of doubtful accuracy: encircled question mark or word;
- insertion: ^ in English, and √ in Russian; etc.\*

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\* See American standard proofreaders' marks in: *The Associated Stylebook and Libel Manual*. – New York, 1993 (and other editions); Russian proofreaders' marks can be found in : *Словарь-справочник автора*. – М.: Книга, 1979.

## Chapter 6. TRANSLATION ETIQUETTE

### §1. PROFESSIONAL ETHICS, ETIQUETTE, AND PROTOCOL

The concepts of ‘ethics’ and ‘etiquette’ are close but different. The word ‘**ethics**’ has two meanings: 1) *philosophical*: the study of the general nature of morals and of specific moral choices to be made by the individual in his relationship with others; 2) the rules or standards governing the conduct of the members of a profession.\*\* The term ‘**etiquette**’ implies the practices and forms prescribed by social convention or by authority.\*\*\* Thus, the former term is descriptive, while the latter is prescriptive. Partly assonant, the words are of different origins: *ethics* is derived from the Greek *ēthikē* ‘habit, character’; *etiquette* is of French origin, meaning ‘label’ (it was used for a card bearing formal instructions on how to behave at court).

The word ‘etiquette’ is very close to the term **protocol**, meaning the forms of ceremony observed by diplomats, heads of state and other high-ranking officials.

While ethics is a translator’s strategy, etiquette is his/her tactics, and protocol is the way the tactics are employed.

No need to say that a translator should be fully aware of the basics of international protocol. On the one hand, it will help him to behave correctly in any situation. On the other, a translator is often vested with the protocol function because his/her boss supposes that s/he should know not only of a foreign language, but also customs and traditions of the target culture. So a translator’s task is not only to provide communication but also to arrange negotiations and other ceremonies.<sup>283</sup>

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\*\* The American Heritage Dictionary. – Boston: Houghton Mifflin Co., 1982. – P.467

\*\*\* Ibid.

## §2. CODE OF PROFESSIONAL CONDUCT

Many professional bodies have a code of professional conduct, like the Institute of Linguistics in the United Kingdom.<sup>284</sup> The German Federation of Translators developed a similar code of professional honor.

One of the first principles of translators' behavior is **objectivity** and impartiality. A translator, or rather an interpreter, is a mediator of communication but not its active participant. He cannot take part in the discussion he translates. A translator is generally expected not to side with either party. If a speaker's arguments seem weak to him, he must translate them as convincingly (or not) as does the speaker. The interpreter cannot correct the speaker even if he knows that the latter is evidently mistaken. In order to "wash his hands" of the wrong statement, the interpreter can stress that it is the speaker's point of view: *Как говорюм опамоп...* Neither vocal, nor facial expression should betray the interpreter's thoughts and feelings. Generally speaking, interpreting involves a high level of neutrality and detachment.

The interpreter's speech must be clear and distinct. He must not mumble and stumble. No matter what and how a speaker might be talking, the interpreter must be logical and grammatically correct. A sentence begun must be completed. There is a stereotype that well-respected participants speak according to the standard norms. Thus mistakes in translating will inevitably be attributed to the interpreter and not to the speaker.

It is recommended that the interpreter learn beforehand the names and positions of the communicators to avoid further troubles.

The interpreter is not responsible for the content of what he is translating. He cannot translate what was not said (though in informal situations, the interpreter may deviate slightly from this rule and, taking into account the difference in cultures, makes necessary comments.) Awareness of non-verbal communication will be of great help to the interpreter in any situation,<sup>285</sup> though he is not obliged to translate gestures.

An interpreter must keep information from the talks confidential. When working at several negotiations concerning the same problem, the translator cannot make the participants understand that he is aware of some information on the problem.

An interpreter normally speaks in the first person singular; the third person deixis is employed when it is necessary to introduce the speaker, when the communicator speaks about the interpreter, or in informal situations with several participants. It is not recommended using in Russian the pronoun *он / она* - it is better to name a person (either in full name or with the courtesy title 'господин / госпожа').

The place of an interpreter depends on the type of ceremony. It is crucial that the interpreter hear and be heard well. In translating informal talks, the interpreter usually stands between the communicants, to the left of his chief. When translating officials, the interpreter is to the left and behind the official. At the conference, the interpreter can be at the podium, in the presidium, at a microphone. An interpreter can check with the speaker if he did not hear or understand something properly. But, of course, echoing questions should not be frequent, especially in translating official talks.

It is admissible, though not desirable, to interrupt very long utterances of a speaker. It is better to make an agreement with the speaker beforehand about the length of utterances s/he is going to speak. An interpreter should always have paper and pencil with him, ready to take notes.

An interpreter must be very punctual. He must be observant of the time and arrive on time. Negotiations cannot start without him. It is even desirable that the interpreter come a little earlier than appointed, because the participants may decide at the last moment to start the discussion earlier, or the interpreter's help may be needed for discussing some problems before the talks.

An interpreter must work with modesty and dignity. He must avoid both overfamiliarity (even if he is on friendly terms with the negotiation participants) and servility towards the communicators. He must be self-assured: he knows that

the worst translation is better than absence of one<sup>286</sup> (the theory is disputable, however). He must not let the talks participants correct him and he should do everything to make them believe in his professional competence.

His manners must be reserved and official, the clothes neat and not garish.

### §3. PROTOCOL CEREMONIES

Diplomatic protocol ceremonies are complicated and sophisticated.<sup>287</sup> Protocol ceremonies in business are simple, but they are worth knowing.<sup>288</sup>

**Negotiations and signing a contract.** When preparing for the event on this occasion, it is necessary to:

- write a scenario of signing a contract, with a full list of the invitees (VIPs, colleagues, city administration, mass media, etc.);
- inform the invitees about the date and time in advance, and the day before signing to phone the most important people again;
- prepare a room for signing and all the accessories (table, chairs, folders, pens; podium for short speeches, etc.). Think of the number of invitees the room is able to accommodate;
- design a menu with light refreshments;
- prepare a press-release in English and Russian beforehand;
- invite a photographer.

It is desirable to get the business cards of all participants of the negotiations: they help the interpreter to translate correctly their names, positions, and companies.

**Reception and presentation.** All the receptions are either sit-down or stand-up. The most honorable gala receptions are luncheons (lunch) and dinners, that is, sit-downs. Stand-ups - coup de champagne, vin d'honneur, cocktail party, dinner-buffet (including hot meat and hot fish), cold dishes table – have also become very popular of late.

The preparation of the reception includes:

- choosing the type and place of the reception;
- listing invitees, with their addresses and means of communication (mail, fax, phone);
- writing a scenario of the reception;
- sending timely invitations;
- drawing up a seating plan;
- ordering a menu;
- controlling the guest service;
- preparing preliminary translations of toasts and speeches. In a foreign party, unlike in a Russian one, the only toast is proposed at the end of the ceremony. The following clichés can be handy: *Let me propose a toast to the health of...* - *Позвольте мне произнести тост за здоровье...* *I'd like to raise a toast to...* - *Я бы хотел поднять бокал за ... Allow me to drink to...* - *Позвольте мне выпить за... Cheers! – На здоровье! Bottoms up! – До дна! На посошок! – One for the road!*

For stand-up receptions, hosts and guests are usually dressed in business attire; for sit-downs, women can be dressed up and men can wear a classical business suit, unless invited to a *black tie* event, which means very formal dress, i.e. tuxedo.

During the reception the interpreter's job is to translate – he will have his meals only during pauses, if any, between speeches.

The next day after the reception the invitees thank the hosts in writing or by phone.

*NOTES TO PART V*

*Russian-English Transliteration Chart*

Russian letter	BSI*	ISO**	LC***	PCGN****
А	a	a	a	a
Б	b	b	b	b
В	v	v	v	v
Г	g	g	g	g
Д	d	d	d	d
Е	e	e	e	e, ye <i>(initially and after vowels Ъ and Ь)</i>
Ё	ë	ë	ë	ë, yë <i>(initially and after vowels Ъ and Ь)</i>
Ж	zh	ž	zh	Zh
З	z	z	z	z
И	i	i	i	i
Й	ï	j	ï	y
К	k	k	k	k
Л	l	l	l	l
М	m	m	m	m
Н	n	n	n	n
О	o	o	o	o
П	p	p	p	p
Р	r	r	r	r
С	s	s	s	s
Т	t	t	t	t
У	u	u	u	u
Ф	f	f	f	f
Х	kh	h, (ch <i>optionally</i> )	kh	kh
Ц	ts	c	t <sup>h</sup> s, ts	ts
Ч	ch	č	ch	ch
Ш	sh	š	sh	sh
Щ	shch	šč	shch	shch

\* British Standards Institution

\*\* International Organization for Standardization

\*\*\* Library of Congress

\*\*\*\* Permanent Committee on Geographical Names



Ъ	” or omitted when final	“	“ or omitted when final	“ or omitted when final
Ы	y	y	y	y
Ь	’ or omitted when final	‘	‘	‘
Э	é	è	è	e
Ю	yu	ju	i^u, iu	yu
Я	ya	ja	i^a, ia	ya

## APPENDIX 2.

### *Russian-English-Chinese Transliteration Chart*

Russian	Pinyin	Wade-Giles	Russian	Pinyin	Wade-Giles
А	A	A	БИ	BI	PI
АЙ	AI	AI	БИН	BING	PING
АН	ANG	ANG	БИНЬ	BIN	PIN
АНЬ	AN	AN	БО	BO	PO
АО	AO	AO	БУ	BU	PU
БА	BA	PA	БЭЙ	BEI	PEI
БАЙ	BAI	PAI	БЭН	BENG	PENG
БАН	BANG	PANG	БЭНЬ	BEN	PEN
БАНЬ	BAN	PAN	БЯНЬ	BIAN	PIAN
БАО	BAO	PAO	БЯО	BIAO	PIAO
ВА	WA	WA	ДО	DUO	TO
ВАЙ	WAI	WAI	ДОУ	DOU	TOU
ВАН	WANG	WANG	ДУ	DU	TU
ВАНЬ	WAN	WAN	ДУАНЬ	DUAN	TUAN
ВАО	WAO	WAO	ДУЙ	DUI	TUI
ВО	WO	WO	ДУН	DONG	TUNG
ВЭЙ	WEI	WEI	ДУНЬ	DUN	TUN
ВЭНЬ	WEN	WEN	ДЭ	DE	TE
ГА	GA	KA	ДЭЙ	DEI	TEI
ГАЙ	GAI	KAI	ДЭН	DENG	TENG

ГАН	GANG	KANG	ДЭНЬ	DEN	TEN
ГАНЬ	GAN	KAN	ДЮ	DIU	TIU
ГАО	GAO	КАО	ДЯ	DIA	TIA
ГО	GUO	KUO, KWO	ДЯНЬ	DIAN	TIAN
ГОУ	GOU	KOU	ДЯО	DIAO	TIAO
ГУ	GU	KU	Е	YE	YE
ГУА	GUA	KUA	ЖАН	RANG	JANG
ГУАЙ	GUAI	KUAI	ЖАНЬ	RAN	JAN
ГУАН	GUANG	KUANG	ЖАО	RAO	JAO
ГУАНЬ	GUAN	KUAN	ЖИ	RI	JIH
ГУЙ	GUI	KUEI	ЖО	RUO	JO
ГУН	GONG	KUNG	ЖОУ	ROU	JOU
ГУНЬ	GUN	KUN	ЖУ	RU	JU
ГЭ	GE	KE	ЖУА	RUA	JUA
ГЭЙ	GEI	KEI	ЖУАНЬ	RUAN	JUAN
ГЭНЬ	GEN	KEN	ЖУЙ	RUI	JUI
ГЭН	GENG	KENG	ЖУН	RON	JUNG
ДА	DA	TA	ЖУНЬ	RUR	JUN
ДАЙ	DAI	TAI	ЖЭ	RE	JE
ДАН	DANG	TANG	ЖЭН	RENG	JENG
ДАНЬ	DAN	TAN	ЖЭНЬ	REN	JEN
ДАО	DAO	TAO	И	YI	I, YI
ДЕ	DEI	TIEN	ИН	YING	YING
ДИ	DI	TI	ИНЬ	YIN	YIN
ДИН	DING	TING	КА	KA	KA
КАЙ	KAI	K'AI	ЛЭН	LENG	LENG
КАН	KANG	KANG	ЛЮ	LIU	LIU
КАНЬ	KAN	KAN	ЛЮАНЬ	LUAN	LUAN
КАО	КАО	КАО	ЛЮЙ	LU	LU
КО	KUO	KUO	ЛЮЭ	LUE	LUEH
КОУ	KOU	KOU	ЛЯ	LIA	LIA
КУ	KU	KU	ЛЯН	LIANG	LIANG

КУА	KUA	KUA
КУАЙ	KUAI	KUAI
КУАН	KUANG	KUANG
КУАНЬ	KUAN	KUAN
КУЙ	KUI	KUEI
КУН	KONG	KUNG
КУНЬ	KONG	KUN
КЭ	KE	KE
КЭЙ	KEI	KEI
КЭН	KENG	KENG
КЭНЬ	KEN	KEN
ЛА	LA	LA
ЛАЙ	LAI	LAI
ЛАН	LANG	LANG
ЛАНЬ	LAN	LAN
ЛАО	LAO	LAO
ЛЕ	LIE	LIEH
ЛИ	LI	LI
ЛИН	LING	LING
ЛИНЬ	LIN	LIN
ЛО	LUO	LO
ЛОУ	LOU	LOU
ЛУ	LU	LU
ЛУАНЬ	LUAN	LUAN
ЛУН	LONG	LUNG
ЛУНЬ	LUN	LUN
ЛЭ	LE	LE
ЛЭЙ	LEI	LEI
НИН	NING	NING
НИНЬ	NIN	NIN
НО	NUO	NO
НОУ	NOU	NOU

ЛЯНЬ	LIAN	LIAN
ЛЯО	LIAO	LIAO
МА	MA	MA
МАЙ	MAI	MAI
МАН	MANG	MANG
МАНЬ	MAN	MAN
МАО	MAO	MAO
МЕ	MIE	MIEH
МИ	MI	MI
МИН	MING	MING
МИНЬ	MIN	MIN
МО	MO	MO
МОУ	MOU	MOU
МУ	MU	MU
МЫН	MENG	MENG
МЫНЬ	MEN	MEN
МЭ	ME	ME
МЭЙ	MEI	MEI
МЭН	MENG	MENG
МЭНЬ	MEN	MEN
МЮ	MIU	MIU
НА	NA	NA
НАЙ	NAI	NAI
НАН	NANG	NANG
НАНЬ	NAN	NAN
НАО	NAO	NAO
НЕ	NIE	NIE
НИ	NI	NI
ПЭНЬ	PEN	PEN
ПЯН	PIANG	PIANG
ПЯНЬ	PIAN	PIAN
ПЯО	PIAO	PIAO

НУ	NU	NU	СЕ	XIE	HSIEH, SI'EH
НУАН	NUAN	NUAN	СИ	XI	HSI, SI
Ь					
НУН	NUNG	NUNG	СИН	XING	HSING, SIN
НУНЬ	NUN	NUN	СИНЬ	XIN	HSIN
НЭ	NE	NE	СО	SUO	SO
НЭЙ	NEI	NEI	СОУ	SOU	SOU
НЭН	NENG	NENG	СУ	SU	SU
НЭНЬ	NEN	NEN	СУАНЬ	SUAN	SUAN
НЮ	NIU	NIU	СУЙ	SUI	SUI
НЮЙ	NU	NIU	СУН	SONG	SUNG
НЮЭ	NUE	NUEH	СУНЬ	SUN	SUN
НЯ	NIA	NIA	СЫ	SI	SSU
НЯН	NIANG	NIANG	СЮ	XIU	HSIU
НЯНЬ	NIAN	NIAN	СЮАНЬ	XUAN	HSUAN
НЯО	NIAO	NIAO	СЮЙ	XU	HSU
О	О	О	СЮН	XIONG	HSIUNG
ОУ	OU	OU	СЮНЬ	XUN	HSIUN
ПА	PA	PA	СЮЭ	XUE	HSUEH
ПАЙ	PAI	PAI	СЯ	XIA	HSIA
ПАН	PANG	PANG	СЯН	XIANG	HSIANG
ПАНЬ	PAN	PAN	СЯНЬ	XIAN	HSIAN
ПАО	PAO	PAO	СЯО	XIAO	HSIAO
ПЕ	PIE	PIE	ТА	TA	TA
ПИ	PI	PI	ТАЙ	TAI	TAI
ПИН	PING	PING	ТАН	TANG	TANG
ПИНЬ	PIN	PIN	ТАНЬ	TAN	TAN
ПО	PO	PO	ТАО	TAO	TAO
ПОУ	POU	POU	ТЕ	TIE	TIEH
ПУ	PU	PU	ТИ	TI	TI
ПЭЙ	PEI	PEI	ТИН	TING	TING
ПЭН	PENG	PENG	ТО	TUO	TO
ТОУ	TOU	TOU	ХУЭЙ	HUI	HUI

ТУ	TU	TU	ХЭ	HE	HE
ТУАНЬ	TUAN	TUAN	ХЭЙ	HEI	HEI
ТУЙ	TUI	TUI	ХЭН	HENG	HENG
ТЭ	TE	TE	ХЭНЬ	HEN	HEN
ТЭЙ	TEI	TEI	ЦА	CA	TSA
ТЭН	TENG	TENG	ЦАЙ	CAI	TSAI
ТЯН	TIANG	TIANG	ЦАН	CANG	TSANG
ТЯНЬ	TIAN	TIAN	ЦАНЬ	CAN	TSAN
ТЯО	TIAO	TIAO	ЦАО	CAO	TSAO
У	WU	WU	ЦЕ	QIE	CHIEH
ФА	FA	FA	ЦЗА	ZA	TSA
ФАН	FANG	FANG	ЦЗАЙ	ZAI	TSAI
ФАНЬ	FAN	FAN	ЦЗАН	ZANG	TSAN
ФО	FO	FO	ЦЗАНЬ	ZAN	TSAN
ФΟΥ	FEI	FOU	ЦЗАО	ZAO	TSAO
ФЭЙ	FEI	FEI	ЦЗЕ	JIE	CHIEH
ФЭН	FENG	FENG	ЦЗИ	JI	CHI, TSI
ФЭНЬ	FEN	FEN	ЦЗИН	JING	CHING
ФЯО	FIAO	FIAO	ЦЗИНЬ	JIN	CHIN
ХА	HA	HA	ЦЗО	ZUO	TSO
ХАЙ	HAI	HAI	ЦЗОУ	ZOU	TSOU
ХАН	HANG	HANG	ЦЗУ	ZU	TSU
ХАНЬ	HAN	HAN	ЦЗУАНЬ	ZUAN	TSUAN
ХАО	HAO	HAO	ЦЗУЙ	ZUI	TSUI
ХО	HUO	HUO	ЦЗУН	ZONG	TSUNG
ХОУ	HOU	HOU	ЦЗУНЬ	ZUN	TSUN
ХУ	HU	HU	ЦЗЫ	ZI	TZU
ХУА	HUA	HUA	ЦЗЭ	ZE	TSE
ХУАЙ	HUAI	HUAI	ЦЗЭЙ	ZEI	TSEI
ХУАН	HUANG	HUANG, HWANG	ЦЗЭН	ZENG	TZENG
ХУАНЬ	HUAN	HUAN, HWAN	ЦЗЭНЬ	ZEN	TSEN

ХУН	HONG	HUNG	ЦЗЮ	JIU	CHIU
ХУНЬ	HONG	HUN	ЦЗЮАН	JIUAN	CHUAN
			Ь		
ЦЗЮЙ	JU	CHU	ЦЗЮН	JIONG	CHIUNG
ЦЗЮН	JUN	CHUN	ЧАНЬ	CHAN	CH'AN
Ь					
ЦЗЮЭ	JUE	CHUEH	ЧАО	CHAO	CH'AO
ЦЗЯ	JIA	CHIA	ЧЖА	ZHA	CHA
ЦЗЯН	JIANG	CHIANG	ЧЖАЙ	ZHAI	CHAI
ЦЗЯНЬ	JIAN	CHIAN	ЧЖАН	ZHANG	CHANG
ЦЗЯО	JIAO	CHIAO	ЧЖАНЬ	ZHAN	CHAN
ЦИ	QI	CHI	ЧЖАО	ZHAO	CHAO
ЦИН	QING	CHING	ЧЖИ	ZHI	CHIH
ЦИНЬ	QIN	CHIN	ЧЖО	ZHUO	CHO
ЦО	CUO	TSO	ЧЖОУ	ZHOU	CH'OU, CHOU
ЦОУ	COU	TSOU	ЧЖУ	ZHU	CHU
ЦУ	CU	TSU	ЧЖУА	ZHUA	CHUA
ЦУАН	CUAN	TSUAN	ЧЖУАЙ	ZHUAI	CHUAI
Ь					
ЦУЙ	CUI	TSUI	ЧЖУАН	ZHUAN	CHWANG
			G		
ЦУН	CONG	TSUNG	ЧЖУАН	ZHUAN	CHWAN
			Ь		
ЦУНЬ	CUN	TSUN	ЧЖУЙ	ZHUI	CHUI
ЦЫ	CI	TS'U	ЧЖУН	ZHONG	CHUNG
ЦЭ	CE	TSEI	ЧЖУНЬ	ZHUN	CHUN
ЦЭЙ	CEI	TSEI	ЧЖЭ	ZHE	CHE
ЦЭН	CENG	TSENG	ЧЖЭЙ	ZHEI	CHEI
ЦЭНЬ	CEN	TSEN	ЧЖЭН	ZHENG	CHENG
ЦЮ	QIU	CHIU	ЧЖЭНЬ	ZHEN	CHEN
ЦЮАН	QUAN	CHUAN	ЧИ	CHI	CH'IH
Ь					
ЦЮЙ	QU	CHU	ЧО	CHUO	CH'O
ЦЮН	QIONG	CHIUNG	ЧОУ	CHOU	CH'OU

ЦЮНЬ	QUN	CHIUN	ЧИ	CHI	CH'IH
ЦЮЭ	QUE	CHUEH	ЧУ	CHU	CH'U
ЦЯ	QIA	CHIA	ЧУА	CHUA	CH'UA
ЦЯН	QIANG	CHIANG	ЧУАЙ	CHUAI	CH'UAI, CH'WAI
ЦЯНЬ	QIUN	CHIAN	ЧУАН	CHUAN G	CH'UANG, CH'WANG
ЦЯО	QIAO	CH'IAO	ЧУАНЬ	CHUAN	CH'UAN, CH'WAN
ЧА	CHA	CH'A	ЧУЙ	CHUI	CH'UI
ЧАЙ	CHAI	CH'AI	ЧУН	CHONG	CH'UNG
ЧАН	CHANG	CH'ANG	ЧУНЬ	CHUN	CH'UN
ЧЭ	CHE	CH'E	ШЭ	SHE	SHE
ЧЭН	CHENG	CH'ENG	ШЭЙ	SHEI	SHEI
ЧЭНЬ	CHEN	CH'EN	ШЭН	SHENG	SHENG
ША	SHA	SHA	ШЭНЬ	SHEN	SHEN
ШАЙ	SHAI	SHAI	Э	E	E
ШАН	SHANG	SHANG	ЭЙ	EI	EI
ШАНЬ	SHAN	SHAN	ЭН	ENG	ENG
ШАО	SHAO	SHAO	ЭНЬ	EN	EN
ШЕН	SHENG	SHENG	ЭР	ER	ERH
ШЕНЬ	SHEN	SHEN	Ю	YOU	YU
ШИ	SHI	SHI	ЮАНЬ	YUAN	YUAN
ШО	SHUO	SHUO	ЮЙ	YU	YU
ШОУ	SHOU	SHOU	ЮН	YONG	YUNG
ШУ	SHU	SHU	ЮНЬ	YUN	YUN
ШУА	SHUA	SHUA	ЮЭ	YUE	YUEH
ШУАЙ	SHUAI	SHUAI	Я	YA	YA
ШУАН	SHUAN G	SHUANG	ЯЙ	YAI	YAI
ШУАН Ь	SHUAN	SHUAN	ЯН	YANG	YANG
ШУЙ	SHUI	SHUI	ЯНЬ	YAN	YEN
ШУНЬ	SHUN	SHUN	ЯО	YAO	YAO





## Учебное издание

**Зоя Григорьевна Прошина**

### ТЕОРИЯ ПЕРЕВОДА

(с английского языка на русский и с русского на английский)  
Учебник

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- <sup>47</sup> Там же. – С.95-100

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## **PART II. HISTORY OF TRANSLATION**

### ***Chapter 1. WESTERN TRADITIONS OF TRANSLATION***

#### **§ 1. TRANSLATION DURING ANTIQUITY**

The first translation is traced to ancient Egypt (about 3000 B.C.) But European tradition is supposed to have started in ancient Rome.<sup>61</sup> I. Tronsky claims that ancient Greek literature had nothing to do with translating fiction.<sup>62</sup> Of course, this statement concerns only literary translation, since ancient Greeks had well-

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developed trade and cultural relations with other countries and, therefore, needed translators and interpreters.

The beginning of Roman literature is related to **Livius Andronicus'** translating *Odyssey* from Greek into Latin. Livius was a Greek prisoner who had been captured by Romans and who did much for their culture. The father of Latin literature, **Quintus Ennius**, most famous for his *Annales*, also translated from Greek for the Latin theater.

The ancient world came to formulate the first conceptions of translation, developed as a result of the accumulation of translation experience. The primary challenge for the ancient translators and philosophers was the relationship between the source text and the target text. Two opposing schools appeared:

- 1) the *rhetoric school* of translation (**Cicero**, important for his translations of Greek philosophy into Latin, and **Horace**, who introduced the theme of translator as rival to the author) admitted a comparatively free translation of the source text and required strictly observing the rules of the target language;
- 2) the *grammar school* (beginning with the Bible translation from the second century) required word-for-word translation of Greek works into Latin.

Thus the Romans established the distinction between *sense for sense* and *word for word* translation.

As long as the Roman Empire existed, translation remained imperially important, with Emperor Augustus (63 BC – AD 14) setting up a translation office to assist in administering the Empire.

## § 2. TRANSLATION IN THE MIDDLE AGES

The Middle Ages was the period when the Christian religion became firmly established. Naturally, the main object of translation was the Bible. At first, it was

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translated from Hebrew and Greek to Latin mostly. Latin had status as the target language, since it was the international language in science and church.

In the Middle Ages, the Holy Writ was believed to be a sacred book “where even the word order holds a mystery”,<sup>63</sup> not to be touched or changed. Therefore, transforming the form and content was considered to be a serious heresy, which resulted in the predominance of the literal translation of the Bible.

The greatest event in the early Middle Ages was the Bible as translated by **St. Jerome** (342-419/20). His Bible, known as the *Vulgate*, or standard Latin Bible, had great influence on succeeding generations of translators. During the Renaissance, he was regarded as the archetype of the humanist scholar, devoted to the beauty of correct form and language. Despite the fact that he had been neither a miracle worker nor a martyr to his faith, he was regarded as one of the Christian saints until the 17<sup>th</sup> century, and recently the International Federation of Translators (FIT) has proclaimed Jerome’s feast day (September 30) International Translators Day.<sup>64</sup>

Two years later, in the 4<sup>th</sup> century A.D., the Bible was translated into Gothic, a Teutonic language by Bishop **Wulfila (Ulfilas)**.

Of great significance in the history of translation was a translation school established in the 9<sup>th</sup> century by the Anglo-Saxon king **Alfred the Great**. He inspired translators, who were mostly monks, to translate five Latin works into Old English. That was the first attempt at translating, as Alfred put it, “books that all men should know into the language that we can all understand,”<sup>65</sup> or the vernacular, mother tongue. The choice of source texts testifies to the wisdom of the king who would educate his people: books in history, geography, philosophy, theology, and ethics. The translation was mostly literal. One of the translators of those days was **Aelfric** (9-10<sup>th</sup> c.), who made the first Latin to English glossary, an appendix to Latin Grammar; he claimed that translated words should preserve special features of the source language.

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While the scientific text translation in those times was overly faithful to the source text, translations of fiction were, on the other hand, reworkings, conscious borrowings, and free adaptations of the ancient texts to the tastes and requirements of the translator's community. To create a new work, a translator could combine several texts, extract and shift episodes, extend description of some abstracts, omit outdated phenomena and attitudes and so on. Therefore, these works might be called expositions rather than translations.

### § 3. RENAISSANCE TRANSLATION

In culture this period marks a greater role of translated secular literature. Special emphasis was placed on translating the classics (ancient Greek and Roman literature), which was the model for Renaissance ideas and culture. Thus the object of translation changed, though the Gospel translation from Greek into Latin was also carried out (**Erasmus Desiderius**, 15-16<sup>th</sup> c.). In the late Renaissance, close to the Enlightenment period, attempts were made to translate the Scriptures into national languages.

Still being the international means of communication among educated people, Latin was a primary target language until the 17-18<sup>th</sup> centuries. A new phenomenon at this time was that vernaculars, or mother tongues, served as source languages: **F. Petrarch's** sonnets and *Gargantua and Pantagruel* by **F. Rabelais** were translated into Latin. F. Petrarch translated into Latin one of the novels by G. Boccaccio. German entertainment literature was translated into Latin. In the 17<sup>th</sup> century, the English philosopher **Francis Bacon** translated his philosophical works from English into Latin in order to immortalize them.

Latin, a much-used language of great prestige, was incomprehensible for ordinary people, few people could read it, and, being beyond the commoners, translations were accessible only to the intellectual elite. From the 16<sup>th</sup> century, humanists began to promote translation into the vernacular for an expanding

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readership who did not have direct access to classical sources, the tendency widely maintained throughout the Enlightenment period.

The 10<sup>th</sup> century gave the world the first manuscript Latin- English glossary by **Abbot Aelfric**.<sup>66</sup> The first bilingual glossary to find its way into print was a French-English vocabulary for the use of travelers, printed in England by **William Caxton** in 1480. The words and expressions appeared in parallel columns on twenty-six leaves. But far more substantial in character was an English-Latin vocabulary called the *Promptorius puerorum* ("Storehouse [of words] for Children") completed by **Pynson** in 1499. It is better known under its later title of *Promptorium parvulorum sive clericorum* ("Storehouse for Children or Clerics") commonly attributed to **Geoffrey the Grammarian** (Galfridus Grammaticus), a Dominican friar of Norfolk, who is thought to have composed it about 1440.<sup>67</sup>

In the Renaissance period, translators made an effort to summarize their rules and recommendations for a good translation. Such was the work by an Italian humanist, translator of Plato and Aristotle, **Leonardo Bruni**, *De interpretatione recta* ("The Right Way to Translate"). One of the first writers to formulate a theory of translation was the French humanist **Etienne Dolet** (1509-46), who was tried and executed for heresy after "mistranslating" one of Plato's dialogues. In 1540 Dolet published five translation principles, "*How to Translate Well from One Language into Another*":

- (1) The translator must fully understand the sense and meaning of the original author, although he is at liberty to clarify obscurities.
- (2) The translator should have a perfect knowledge of both source language and target language.
- (3) The translator should avoid word-for-word renderings.
- (4) The translator should use forms of speech in common use.
- (5) The translator should choose and order words appropriately to produce the correct tone.

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It is evident that Dolet's principles stress the importance of understanding the source text as a primary requisite.<sup>68</sup> Dolet is also known to have introduced the terms 'traduction' (translation) and 'traducteur' (translator), though the verb 'traduire' (to translate) was coined a little earlier by **Robert Esperre** (1503-59) on the basis of the Italian 'traducere'.

While Renaissance secular literature was translated primarily from the vernacular into Latin, the Bible translation was of another direction. The cardinal principle of that time, the ideology of the Reformation, was that each person should be granted access to the text of the Bible in his or her own tongue, that is, in the vernacular. The result was the development of education and literacy. The first translation of the Bible into English was carried out in the 14<sup>th</sup> century by **John Wycliffe** (1330-84), the noted Oxford theologian, and his collaborators, but this work was attacked as heretical and condemned for many years to come.

**One of the pivotal figures of Western civilization, as well as of Christianity, was Martin Luther, the leader of the 16th-century Reformation movement and of Protestantism. He devoted more than a quarter of a century to creating his version of the New Testament. The main principle of Luther's translation was to grasp thoroughly the message and to render it in a "living" German language. He even advised the future translators to use a vernacular proverb or expression if it fitted in with the New Testament - in other words, to add to the wealth of imagery in the source language text by drawing on the vernacular tradition, too.**<sup>69</sup>

**No less important for developing the national language was the English translation of the Bible known as the *King James Bible: The Authorized Version*. It was published in 1611 under the auspices of James I of England. Of the 54 scholars approved by James and supervised by William Tyndale (1494-1536), 47 labored in six groups at three locations for seven years, utilizing previous English translations and texts in the original languages. Tyndale intended to offer as clear a version as possible to laymen, and by the**



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**time he was burned at the stake in 1536 he had translated the New Testament from the Greek, and parts of the Old Testament from the Hebrew. The translation had a marked influence on English style and was generally accepted as the standard English Bible for more than three centuries.<sup>70</sup>**

The Renaissance period witnessed the beginning of translators' skepticism. **Dante Aleghieri** is believed to be the first to doubt the absolute possibility of the accurate translation of texts. His reasoning was that it is impossible to convey all the harmony of poetry through another language. His ideas were supported by **Miguel de Cervantes Saavedra**, who believed that no matter how artful a translator could be, he would never be as skillful as the original author.

Though the concept of "untranslatability" is not shared by the majority of today's translators, it was a progressive theory for the time. It implied a rejection of the naive idea of interlanguage identity and of identical ways to express the same thoughts in different languages.

#### **§ 4. ENLIGHTENMENT TRANSLATION (17-18<sup>th</sup> c.)**

The Enlightenment period brought new aesthetic principles to literature, the principles of **classicism, which** required the subordination of a work of art to particular canons - emphasis on form, simplicity, proportion, and restrained emotions – in order to meet the requirements of an "ideal" work of art. The basic goal of classical translation was to bring the target text as close as possible to the needs and ideals of culture in that period. To attain this ideal, it was justifiable to alter, correct, reduce, ornament, and make insertions into the text, often resulting in a rather loose translation.<sup>71</sup>

Thus, one of the fathers of English classicism, **John Dryden** (1631-1700), severely criticized the followers of literal translation, comparing the latter with rope-walkers in chains. He claimed that it is the content that should be considered

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sacred and inviolable, but not the form, since words and lines cannot be constrained by the source text meter.

Dryden formulated three basic types of translations:

- (1) *metaphrase*, or translating an author word by word, and line by line, from one language into another;
- (2) *paraphrase*, or translation with latitude, the Ciceronian ‘sense-for-sense’ view of translation;
- (3) *imitation*, where the translator can abandon the text of the original as he sees fit.

Of these types, Dryden chose the second as the more balanced path: “I have endeavoured to make Virgil speak such English as he would himself have spoken, if he had been born in England, and in this present age.”<sup>72</sup>

Another English classicist, **Alexander Pope** (1688-1744), who translated Homer into English, was blamed for embellishing the classical Greek epic literature to fit the tastes of aristocratic salons of the time. A. Pope rhymed the source text lines that were lacking rhyme, changed the rhythm, transformed a Greek long hexameter into a short English meter. The changes were so enormous that some critics said, ‘Pope’s poem is superb but what does it have to do with Homer?’

Thus, the basic feature of classical translation was in favor of the sense or meaning, close to free translation. Translated works were adaptations - as the British scholar of translation Myriam Salama Carr put it, they “were the distorted looking-glass through which many viewed the classics in the age of Enlightenment.”<sup>73</sup> Nevertheless, in those days adaptation was seen as a means of adjusting the foreign work to suit contemporary tastes.

Intensive development of translation could be observed in the 17-18<sup>th</sup> century in Germany, which gave the world one of the best translation schools. One of the premier translators of the time was **Johann Heinrich Voss**. In particular, his translations of the *Odyssey* (1781) and the *Iliad* (1793) achieved permanent

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importance. The Russian man of letters N. Karamzin, comparing Voss's translations with others, said that neither the British nor the French enriched their literature with such perfect translations from Greek as the Germans who could read real Homer. In 1775-1782 the first translation of Shakespeare's complete works was undertaken by **Johann Joahim Eshenburg**, owing to whom started a process of Shakespeare's "acquiring the status of a national German poet".<sup>74</sup> In the 17-18<sup>th</sup> century continental Europe, France played a leading role in politics, the sciences and the arts. French cultural predominance was reflected in the large number of translations from French. German translators frequently used intermediate French translations as source texts, even if a copy in the original language was available.<sup>75</sup>

During the 17-18<sup>th</sup> centuries, translation increased the cultural autonomy of the American colonies from England. It is interesting that the first English-language book printed in North America was a translation, *The Whole Booke of Psalmes Faithfully Translated into English Metre* (1640), commonly known as *The Bay Psalm Book*. It was translated from Hebrew by a group of Puritan ministers in a very literal fashion.<sup>76</sup>

The 18<sup>th</sup> century gave the British nation *A Dictionary of the English Language*, a prescriptive work by **Samuel Johnson**. The first dictionary compiled in America was *A School Dictionary* by **Samuel Johnson, Jr.** (not a pen name), printed in Connecticut in 1798.<sup>77</sup>

## § 5. TRANSLATION IN THE 19<sup>TH</sup> CENTURY

The 19<sup>th</sup> century was the period of **Romanticism**, an attitude or intellectual orientation that was typical of many works of art and that can be seen as a rejection of the precepts of order, calm, harmony, balance, idealization, and rationality that typified Classicism. With this rejection of rationalism came a stress on the individual poet's world vision. With the affirmation of individualism came the notion of the freedom of the creative force.<sup>78</sup> Romanticism was characterized by an

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obsessive interest in folk culture, national and ethnic cultural origins, and the medieval era; as well as a predilection for the exotic, the remote and the mysterious.<sup>79</sup> The basic feature of romantic translation was preserving the national coloring and style of the source text.

That was not an easy job, but, as **August Wilhelm Schlegel**, a German critic, translator and historian of literature, put it, the aim of translation was very noble: “to combine the merits of all different nations, to think with them and feel with them, and so to create a cosmopolitan center for mankind.”<sup>80</sup> Schlegel is believed to be one of the most eminent Shakespeare translators into German.

The great German poets of the time were interested in questions of translation. Thus, **Johann Wolfgang von Goethe** (1749-1832) left us his ideas of the relation between national culture and translation:

“There are three kinds of translation. The first acquaints us with foreign countries on our own terms.” It surprises us “with foreign excellence in the midst of our national homeliness, our everyday existence.” “A second epoch follows in which the translator really only tries to appropriate foreign content and reproduce it in his own sense, even though he tries to transport himself into foreign situations.” (“Just as the French adapt foreign words to their own pronunciation, so do they treat feelings, thoughts, and even objects. For every foreign fruit they demand a counterfeit in their own soil.”) “We have lived through the third epoch, which could be called the highest and final one in which the aim is to make the original identical with the translation, so that one should be valued not instead of the other, but in the other’s stead.”<sup>81</sup>

The first tendency, mentioned by Goethe, is known today as the **foreignizing strategy** of translation. It often means a close adherence to the foreign text, a literalism that results in the importation of foreign culture and

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language, and, because of deviating from native literary canons, this translation seems obscure and unreadable to the contemporaries.

The second tendency is now called the **domesticating strategy**. It can be exemplified by Latin translators, who not only deleted culturally specific markers but also replaced the name of the Greek poet with their own, passing the translation off as a text originally written in Latin.<sup>82</sup> Translators of later periods modernized texts in domesticating them.

The similar idea of the naturalizing and alienated methods of translation was also advocated by **Friedrich Schleiermacher** who had a great effect on further translators.

In the 19<sup>th</sup> century two conflicting tendencies can be distinguished. The first considers the translator as a creative genius in his own right, enriching the literature and language into which he is translating. The second describes translation in terms of the more mechanical function of making known a text or author.<sup>83</sup>

Toward the end of the 19<sup>th</sup> century translations began to be pragmatically valued. It was required that the translation have the same effect on the receptor as the source text had in its time and on its nation. **Ulrich von Willamowitz-Moellendorff**, a German philologist and translator, expressed the idea most vividly:

“It is important to spurn the letter and follow the spirit, to translate not words or sentences, but to take in thoughts and feelings and to express them. The dress must become new; what is in it must be kept. All good translation is travesty. To put it in more cutting terms: the soul remains but it changes bodies – true translation is metempsychosis.”<sup>84</sup>

The British translation tradition, however, based on the idea of adhering to the style of the original, attempted to keep all specific features of the source text (the foreignizing trend). The more peculiar the source text was, the more necessary

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it was to preserve this peculiarity. This resulted in the tendency towards literal, overfaithful translation. Thus, **Robert Browning**, a famous English poet, required the translation to be absolutely literal, with the exact translation of words and their order.<sup>85</sup>

The same attitude was expressed by **Henry Wadsworth Longfellow** (1807-81), who tried to make Dante's poem "as literal as a prose translation", for "the business of a translator is to report what the author says, not to explain what he means; that is the work of a commentator. What the author says and how he says it, that is the problem of the translator."<sup>86</sup>

**Percy Bisshe Shelley** developed the idea of the untranslatability of poetry, and the vanity of translation:

"it were as wise to cast a violet into a crucible that you might discover the formal principles of its colour and odour, as seek to transfuse from one language into another the creations of a poet. The plant must spring again from its seed or it will bear no flower – and this is the burthen and the curse of Babel."<sup>87</sup>

## § 6. TRANSLATION IN THE 20<sup>TH</sup> CENTURY

The 20<sup>th</sup> century is called the age of translation, since it has touched all spheres of life - social, economic and cultural.

In the 19<sup>th</sup> century translation was mostly concerned with fiction, a unilateral means of communication among educated people. In the 20<sup>th</sup> century, foreign classics continue to be translated in popular series, like English Penguin Classics (1946 - ) and others.

The 19<sup>th</sup> century's trade, on the other hand, was carried on in the language of dominating nations, and diplomatic practice was carried on at first in Latin, then in French. The 20<sup>th</sup> century has seen the translation into all, even minor, languages. In

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the early 1990s, the United Nations membership was at more than 175 countries, which required simultaneous translation into their respective languages.

Multinational companies have appeared all around the world, increasing the need for translation. Special translation agencies have appeared to translate contracts, instruction manuals, and technical information. This created a translation industry.

The scientific and technological revolution has emphasized the role of translation for promoting discoveries and new technologies.

In the twentieth century, English has come to occupy the place of Latin as an international language worldwide. English is used in trade, business, science, and the mass media. Therefore, the number of translations into English far outweigh those into any other language.

Due to translation, some authors are better known abroad than in their own countries. For example, T. Dreiser is much better known in Russia than at home, in the U.S. On the other hand, a foreign audience is often more familiar with the translated works of Russian dissidents than are some Russian people.

The twentieth century has witnessed an upsurge of interest in translation studies. International and national professional associations have been founded; translation periodicals (British *Translation and Literature*, *The Translator*; American *Translation Review*; French *Traduire*, *Palimpseste*; German *Lebende Sprachen*, *Mitteilungsblatt für Dolmetscher und Übersetzer*, *Der Übersetzer*, *Translation Theorie*) have been published.

## **Chapter 2. HISTORY OF RUSSIAN TRANSLATION**

### **§ 1. OLD RUSSIAN CULTURE AND TRANSLATION**

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Translation in Russia is traced back to the period of adoption of Christianity in Kievan Rus (988 A.D.), known as the period of the early written documents. Of course, translation was known much earlier: the Greek and the Slavs had to trade and could not do so without interpreting.

**Cyril** and **Methodius**, the outstanding scholars, theologians and linguists who were called “the apostles of the Slavs” for their cultural and religious development of the Slavic people, translated the Holy Scriptures into the language later known as Old Church Slavonic (or Old Bulgarian) and invented a Slavic alphabet based on Greek characters. Early Christian translations were philosophical and ethical doctrines of the new religion. These included *Lives of Saints*, *Homilies*, *Chronicles* and the like.

What was typical of Old Russian translations? These were translations, mostly from Greek, according to meaning, which avoided word for word precision. As a matter of fact, they were adapted borrowed works with no name of the translator mentioned. Secular literature was translated rather freely: translators could change a source text to their liking, or simulate someone else’s stories by taking either a plot, an idea, or some poetic image from them to create their own works. As previously discussed, the same trend was characteristic of secular translations in Medieval Western Europe.

The late 13<sup>th</sup> and early 14<sup>th</sup> centuries - the Tatar period - was far from being favorable to Kievan culture, and to translation in particular. Despite the Mongol invasion and the Tatar yoke, there was no major influence on Russian culture. There is also no evidence that any single Turkic or Islamic text of religious, philosophical, literary or scholarly content was translated directly into Slavonic or any East Slavic vernacular during this period.<sup>88</sup> Greek translations were not in circulation in Rus (Old Russia) in that time.

The second half of the 14<sup>th</sup> and the beginning of the 15<sup>th</sup> centuries is characterized as the Second South Slavic Influence on Moscow Rus culture<sup>89</sup> (the first southern Slavic wave is related to Cyril and Methodius). A great number of



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new translations into Old Church Slavonic, carried out in Bulgarian, Serbian, Greek, and Jerusalem monasteries, were brought to Rus. The new Southern Slavic influence on culture resulted in the literal translation of clerical literature. The requirement to translate word for word gained force until the 17<sup>th</sup> century.<sup>90</sup>

Translations were no longer anonymous. One of the most eminent figures of the 16<sup>th</sup> century was **Maxim the Greek** who came from Greece to Russia to edit clerical books. (Since Maxim the Greek could not write Old Church Slavonic, the written form of the Russian language of the time, he translated from Greek into Latin and his assistants translated the Latin text into Old Slavonic.) Maxim the Greek is believed to have established “the grammar school of translation”<sup>91</sup> in Russia, since he paid particular attention to translating grammar structures.

The second half of the 15<sup>th</sup> century saw a marked turn toward translated secular literature, especially tales of chivalry. These translations grew extensively, especially in the 17<sup>th</sup> century, as a result of increased cultural contacts with Europe. Works were translated not from Greek only, but also from Latin (as a scientific international language), Polish, and German. The interpreters who served for the *Posolsky prikaz* (foreign office) were called *tolmach*. Most of them were half-educated; some of them did not even know literary Russian (Old Church Slavonic), there being a wide gulf between oral and literary Russian. Some of them could hardly speak “living” Russian. Thus their interpretation was of such poor quality that since then the term ‘tolmach’ has carried a strong negative connotation.

Clerics, on the other hand, were much better qualified as translators. Beside translating theological literature, they were ordered to translate various educational and encyclopedic literature.

The 17<sup>th</sup> century is considered the period of “the synthetic theory of translation”. Translation concepts of the time seemed to synthesize extreme principles: translation by meaning and word-for-word, free and literal translation, a preponderance of grammar and aesthetic aspects.<sup>92</sup>

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## §2. TRANSLATION IN THE 18<sup>TH</sup> CENTURY

This period in Russian translation is called the experimental period,<sup>93</sup> since during this time skills were refined. Throughout the 18th century Russian writers imitated, adapted, and experimented with a wide variety of European genres, and translators encountered new problems for the first time.

The 18<sup>th</sup> century was the period of Peter the Great's reign and of Petrine reforms. His radical and rapid Westernization of Russia altered all high culture and promoted translation. Himself an erudite, Peter was the first ruler to sponsor education and to actively promote translation of books from western European languages. It was in 1710 that the Old Church Slavonic alphabet was modernized into a secular script. According to the Russian historian Soloviov,<sup>94</sup> Peter the Great not only chose what books were to be translated; he also edited translations and instructed translators on how to translate. His main idea was that a translator should learn a craft or science, whereas a scientist or craftsman should master a foreign language to be able to translate well. Peter I focused mainly on technical subjects: engineering, astronomy, geophysics, and jurisprudence, civil and military. He never included theological literature in the list of books to be translated.

With Russia adopting Western technology and culture, the major challenge for the translators of the time was rendering terms. Historians tell us the tragic story of a Volkov who, in despair at being unable to translate French technical terms, cut his veins, committing suicide.<sup>95</sup>

There existed at this time several trends for rendering terms: 1) borrowing a foreign term form (which led to term obscurity); 2) translating or substituting by Russian words - which often coined clumsy and cumbersome terms and expressions, such as Trediakov's equivalents: *безместие* for French *absurdite*, *жар иступления* for *enthousiasme*, *сила капелек* for *essence*; 3) combining a loan form and explication (this third way was used by **A. Kantemir** and **M. Lomonosov**.)

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Beginning in the 1760s, the technical translation boom gave turn to a fiction translation surge. It was at this time that Russia came to know foreign literature. The demand for western European artistic and cultural works grew increasingly in the salons of St. Petersburg. By the 1780s the major classics of European literature had become easily available in translation to any educated person.

Rapid growth of fiction translation marked the reign of Catherine II the Great. That period was called “the golden age of translation”, since it brought the major European masterpieces to Russia. Much classical and western European literature was translated, read, and assimilated, thus producing a kind of telescopic effect, as works and movements that were centuries apart were absorbed at the same time.<sup>96</sup>

Catherine's reign saw real accomplishment in translation. In 1768, the empress decreed to grant annually five thousand rubles to translators of foreign books. To control the fund, she established the Society for the Translation of Foreign Books (*Sobranije perevodčikov*) headed by Counts V.Orlov and A. Shuvalov and Collegiate Councillor G. Kozitsky. The Translator's Council functioned until 1783. It employed over 110 translators; among them were **Trediakovsky, Sumarokov and Radishchev**. More than 173 volumes were translated and published, among them works by Voltaire, Charles de Montesquieu, Denis Diderot, Jonathan Swift, Pierre Corneille, Carlo Goldoni, Homer and others.<sup>97</sup> Sometimes literary works were not translated from the source text but from other translations; for example, novels by H. Fielding were translated first from English into French, then from French into German, and only then from German into Russian.

The last decade of the 18<sup>th</sup> century saw the establishment of the Translation Department with the Academy of Sciences, the initiative of its foundation belonging to Princess (*Knyaginya*) Y. Dashkova. Such undertakings testify to the government's attention to translation policy.

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The century's major contribution was the development of a literary language. Under the pressure of new subject matter and the influx of foreign expressions, Church Slavonic proved inadequate, and the resulting linguistic chaos required the standardization of literary Russian by combining Russian and Church Slavonic. Translation difficulties of the period were caused by the contradiction between message and style. Old Russian literature was famous for its theological, clerical, rhetorical, chronicle, and folk poetry genres. But literature for pleasure reading was unknown to the Russian reader. Hence, the conflict between word and content.

The theoretical views and practice of Russian translators of that day were influenced by the dominant aesthetics of **classicism**.

One of the most prominent figures of 18<sup>th</sup> century literature and translation was **Vasily Trediakovsky**, a Russian literary theoretician and poet whose writings contributed to the classical foundations of Russian literature. Trediakovsky was a prolific translator of classical authors, medieval philosophers, and French literature. His translations frequently aroused the ire of the censors, and he fell into disfavour with his Academy superiors and conservative court circles.

Trediakovsky's classicist attitude toward translation - to reflect an ideal rather than the source text - was confirmed by his assertion that a translator differs from an author only by name. As a classicist Trediakovsky adapted his translation to the rigorous norms of contemporary aesthetics. Thus he updated translated works, leaving out their historic coloring. His last major work was a translation of Fénelon's *Les aventures de Télémaque* (1766; *Tilemakhida*), which he rendered in Russian hexameters.

Another Russian poet and translator, **Alexandr Sumarokov**, viewed translation in a contradictory way. On the one hand, he attacked translators who, in his opinion, interfered with the development of national literature. On the other hand, as any Russian writer of the 18<sup>th</sup> century, he made an attempt at translating. Translating Racine, Sumarokov manifested a very delicate approach to the foreign text. Influenced by French drama, he transplanted the conventions of French

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theater to dramas dealing with Russian history. This earned him the flattering epithet "Racine of the North."<sup>98</sup>

As the 18<sup>th</sup> century creator he often followed the classicist track and composed free translation, the example being his adaptation of *Hamlet* (1748). That work could hardly be regarded as translation (Sumarokov was even offended by Trediakovsky's words about his having translated Shakespeare's tragedy). As a classicist, Sumarokov did not tend to convey in Russian an individual style of a foreign literary work but he was apt to create a new work, close to the "ideal".

The 18<sup>th</sup> century translators' ideal was to adapt a foreign text to the Russian reality and culture by substituting a foreign local coloring with the Russian one (for example, substituting foreign names with their Russian counterparts).

The second third of the century knew another literary trend which also had an influence on translation – **sentimentalism**. The dominant figure of Russian sentimentalism was **Nikolay Karamzin**, Russian historian, author of the very popular story *Bednaya Liza* (1792, *Poor Liza*). Karamzin's importance also lies in his contribution to the Russian literary language.

Karamzin was an advocate of foreign literature. He himself translated a lot and was a translation critic. It was he who familiarized the Russian reader with a number of European authors, especially sentimentalists. The main idea of sentimentalists in translation was the possibility of changing the source text according to the subjective comprehension and taste of the translator, rather than the community aesthetic ethos.

### § 3. RUSSIAN TRANSLATION IN THE FIRST HALF OF THE 19<sup>TH</sup> CENTURY

The 19th century began with the "Golden Age" of Russian poetry. For translation, it was a period of "creation",<sup>99</sup> famous for translated masterpieces.

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The beginning of the century emphasized the difference between prose and poetry translation. Prince B. Golitsyn was the first to raise the question and to speak about the stylistic accuracy of prose and poetry translation (in the 18<sup>th</sup> century most poets, V. Trediakovsky for example, did very free translations of poetic forms, sometimes substituting them with prose).

One of the most prominent figures of 19<sup>th</sup> century Russian culture was **Vasily Zhukovsky**, celebrated for several translations or adaptations that are major poems in their own right, including versions of the English poet Thomas Gray's *An Elegy Written in a Country Church Yard* (1802 and 1839), Homer's *Odyssey* (completed 1847), and Lord Byron's *The Prisoner of Chillon* (1822), fairy tales by Charles Perrault and the Grimm brothers.. His *Svetlana* (1813) was a reworking of the German poet Gottfried August Burger's *Lenore*. Pushkin referred to Zhukovsky as 'the genius of translation'.

Zhukovsky's literary development is a transition from one aesthetic system to another, from classicism, through sentimentalism, to romanticism.<sup>100</sup> V. Zhukovsky began as a classicist. The motif of his first creative period was expressed by his words: "The most pleasant translation is, of course, the best." To achieve harmony (and ethos), the poet might sacrifice accuracy of translation. Zhukovsky saw a clear difference between translating poetry and prose: according to him, a prose translator is the author's slave, a poetry translator is the author's rival.<sup>101</sup> A poetry translator only imitates the author and transforms the text into a creation of his own imagination. Hence, he considered it possible to use the following methods of translation: adapting the content to the Russian receptor, making him/her feel as if the characters were Russian and lived in Russia (*Lyudmila*); translating prose by verse (for better melody and harmony) (*Undina*); ignoring the meter and stanza of the source text (*An Elegy Written in a Country Church Yard* by T. Gray was translated in hexameters); free rendering or retelling (*Sud v podzemelye*, "An underground trial")<sup>102</sup>.

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The next part of Zhukovsky's creative work is connected with sentimentalism. As a sentimentalist, he transformed the source text as far as he understood and felt it, according to his personal taste and experience. He emphasized his belief that poetry should be an expression of feeling. An author's ideas and themes were filtered through the translator's soul and reflected in a new way, making quite a new work of art. V. Belinsky, assessing Zhukovsky's translations, remarked that some parts of his translations seemed to have been copied directly from the poet's life; therefore, his translations were far from being perfect but they were excellent as his own literary works.<sup>103</sup> In his translations, Zhukovsky revealed his mood, which was the defining characteristics of sentimentalism.

Later, as a Romantic poet, he paid more attention to reflecting the individual form and content of the source text in translation, emphasizing Romantic conceptions of landscape, and folk ballads. He retranslated some ballads and poems (*Lenore* by G. Burger, *A Country Church Yard* by T. Gray) because the former style did not suit him. It was also at that time that V. Zhukovsky translated Homer's *Odyssey* (1849).

Striving for translation accuracy was characteristic of another Russian poet and translator, **N. Gneditch**, the creator of the Russian *Iliad*. When translating, Gneditch aimed at "not identifying Homer's idea with a Russian one", and especially at "not ornamenting the original"; that is, he stood for subordinating a translator to the author, for accomplishing the most accurate translation, close to the source text.

While Gneditch dealt with epic literature and drama, **P. Vyazemsky** extended these principles to lyrical poetry. But his translations proved to be too close to the source text. Trying to reproduce the individual peculiarities of the original, the translator followed not only the sense but also the syntax of the source text, thus making his translation literal.

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Until now theorists in literature and translation have disputed **A. Pushkin's** role in translation theory and practice. Three opinions may be outlined.

1. Pushkin was both a great poet and a great translator. He used to be very critical about both adaptation (or free translation) and interlinear (or word for word) translation.<sup>104</sup>
2. Pushkin cannot be called a translator.<sup>105</sup> B. Tomashevsky wrote that Pushkin despised translation and considered it to be the work of minor journalists. Y. Levin supported this view by claiming that Pushkin had no consistent translation system. He regarded translation as a kind of school to study creative writing.<sup>106</sup> Translation was never an objective in his work.
3. A compromise point of view was expressed by P. Kopanev.<sup>107</sup> Pushkin did not work out a theoretical system of translation, but his casual statements, assessments, and translations are of great value. They demonstrate his attention to literary translation as a linguistic means of developing Russian culture. He was always well informed about Russian and translated literature, although he held translation in low esteem.

Notwithstanding this wide scope of theoretical views on Pushkin's role in translation, the following should be taken into account:

- Pushkin's translations are inseparable from his original creative writings (his translations are rather his own poems, as they are usually very far from the source texts);
- His translations are based on various theoretical principles: there are accurate, free, shortened translations and adaptations;
- Pushkin translated only great works of literature, never paying attention to minor, secondary works. Thus he contributed to the enrichment of Russian culture.

**M. Lermontov** is often mentioned, along with Pushkin, among the representatives of the "realistic tradition of translation". Like Pushkin, Lermontov



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treated translated works as if they were his own creations.<sup>108</sup> He emphasized some elements of a work at the expense of other elements. He also increased the stylistic pathos of his translated work, adding tragic or pathetic notes to it. He would insert his own extracts in translations. His translations (from T. More, H. Heine, A. Mickiewicz and others) did not mention the source author (that was typical of the day). From time to time, the poet simultaneously used several sources, sometimes by different authors. In a word, for Lermontov there existed no borderline between his own poetic work and translation.

A great role in Russian translation theory was played by **Vissarion Belinsky**. In the 1830s, Belinsky tried his hand in translating but he was great not as a translator but as a translation critic who emphasized the translator's noble mission in bringing together cultures, and developing the nation's aesthetic feelings, developing the language.<sup>109</sup> It was Belinsky who contrasted prose translation with poetry translation in theory. In prose translation, he said, one cannot either add or reduce anything, or change the text. The purpose of translation is to substitute the source text, including all its drawbacks. The poetry translation, he thought, can be adapted to the tastes and requirements of the reading public. Some years later, though, he changed his attitude to poetry translation, believing that a translated poem should render the source text as closely as possible.

On the whole, this period of Russian translation is characterized by the special role of the translator who appeared as a creator, a poetic activist, rather than the servant of an original author or text.

#### **§4. TRANSLATION IN THE SECOND HALF OF THE 19<sup>TH</sup> CENTURY**

The second half of the 19<sup>th</sup> century saw a great increase in the volume of translated literature. During this period there was a gradual decline in poetry and a rise of prose. Beginning about 1860, Russian culture was dominated by a group known as the "intelligentsia," a word that the English borrowed from the Russian

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but which means something rather different in its original Russian usage ('raznochintsy').<sup>110</sup> They did not speak or read foreign languages, which required a greater number of translations. The quantitative increase led to a qualitative decrease. Most translations of that period were very far from the original texts, as they rendered only the outline of the source text rather than its style.

This period witnessed a change of status for translated literature. In the early 19<sup>th</sup> century, translation was regarded as part and parcel of the author's original creative work (it is not by chance that Gnedich, famous for his translations, was portrayed among great Russian authors in Novgorod's monument to the thousandth anniversary of Russia.) While in the early 19<sup>th</sup> century foreign literary works were adopted by Russian literature, the situation changed drastically in the late 19<sup>th</sup> century: translated literature was shunned from the original fiction. Translated works began to be regarded as foreign literature related to Russian literature only by the new language expression they acquired. The second half of the 19<sup>th</sup> century separated the translator and the author, by subordinating the former to the latter.

One of the most outstanding poets and translators of the time was **Afanasy Fet**, who wrote delicate love lyrics and translated classics (Horace, Virgil, Ovid, Catullus) and German poets. According to K. Chukovsky, Fet the translator and Fet the poet are absolutely incomparable.<sup>111</sup> Fet the poet is superb. He is superior to Fet the translator. As a translator, Fet took great care of the poetic form, nearly neglecting the sense, so that some of his poems could be understood only with reference to the source text. Fet himself did only word-for-word translations, justifying his position by comparing the translation with a picture: even the worst picture will better familiarize a person with Venus de Milo than can any verbal description. Such is the translation. It might sound clumsy in another language but it should cause the reader to feel the force and magnitude of the original.<sup>112</sup>

Why is it possible that Fet, such a splendid lyrical poet, could be so clumsy and tongue-tied in translation? Scholars explain this by Fet's agnosticism, that is, his philosophical belief that nothing can be known in depth, that only perceptible

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phenomena are objects of exact knowledge.<sup>113</sup> This attitude of the poet is reflected both in his impressionist poetry where he represented only his own impressions of the intangible world, and in his translations where he reproduced the unattainable content of the source text. Thus Fet, who literally showed in translation somebody else's feelings, was opposed to Zhukovsky, who gave voice to his own, subjective feelings in translation.

In contrast to Fet's were the translation principles of **Irinarkh Vvedensky**, known for his free translation of C. Dickens and W. Thackeray. Vvedensky called translators, first and foremost, to read the source text carefully, to associate themselves with the author and, then, to move the author to our community and answer the question: in what form would the author express his ideas if he lived with us, in this country?<sup>114</sup> When translating, he would typically add pages which had nothing to do with the source text. While criticizing Vvedensky's work, K. Chukovsky said that his translation was in fact a sneer at Dickens, uncontested by the Russian educated public.<sup>115</sup>

Another translation method was characteristic of **Alexei K. Tolstoy**, who introduced pragmatic requirements into translation. "We should not translate words, and sometimes not even sense; what is important is to convey the impression."<sup>116</sup> Translation should have the same impact upon the reader as has the original text.

Tolstoy's principle was developed by a revolutionary democrat **M. Mikhailov**, who denied literal translation and even thought it possible to make form substitutions to produce the same effect upon the reader as does the source text. Similar ideas were shared by **V. Kurochkin**.

## **§5. TRANSLATION AT THE TURN OF THE CENTURY**

The 1880-90's is considered to be "hard times" for translation.<sup>117</sup> In this period, the culture of translation was in decline. Translators downplayed the

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specific features of source texts, lost their stylistic peculiarities and were often too wordy. For instance, according to translation practices of the time, even the great Russian author Leo Tolstoy did not strive for accurate translation. When translating a short novel by Maupassant, *Le Port*, he gave the story another title (*Франсуаза*) and noted that it was not his translation but rather a story after Maupassant. Many people considered translation to be an easy job, requiring only good knowledge of a foreign language. Therefore, translations were often mediocre and uncreative. Theoretical work suffered a decline. Critics gave very superficial reviews.

The best translator of the time was **P. Veinberg**, who translated Shakespeare and Heine. Later translation theorists and critics reproached him for his lack of artistic form, for simplifying works.<sup>118</sup>

In that period it was claimed that great authors cannot make good translations, as they cannot give up their own creative work and be subordinate to a translated author.

Nevertheless, the end of the century marked the development of the school of philological translation,<sup>119</sup> carried out **A. Veselovsky**, **F. Zelinsky**, **F. Batyushkov**. They introduced into Russian translated literature editions in which a translated text was accompanied by substantial philological commentaries.

The end of the century also witnessed a rebirth of untranslatability theory, which was propounded by the Ukrainian linguist **Alexandre Potebnya**.<sup>120</sup>

The period from the 1890s to 1917 was one of intellectual ferment, in which mysticism, aestheticism, Neo-Kantianism, eroticism, Marxism, apocalypticism, Nietzscheanism, and other movements combined with each other in improbable ways.<sup>121</sup> The Symbolists saw art as a way to approach a higher reality. The first wave of Symbolists included **Konstantin Balmont** (1867-1942), who translated a number of English poets and wrote verse that he left unrevised on principle (he believed in first inspiration), and **Valery Bryusov** (1873-1924), a poet and

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translator of French Symbolist verse and of Virgil's *Aeneid*, who for years was the leader of the movement.

## §6. TRANSLATION IN THE 20<sup>TH</sup> CENTURY

This century is remarkable for both its translation practice and its considerable theoretical development. It gave rise to the theory of translation as a special subject, devised by V. Komissarov, A. Fedorov, A. Shveitser, R. Minyar-Beloruchev, L. Barkhudarov and others. Their ideas were widely acknowledged, both in Russia and abroad.

As for fiction translation, there grew up two schools: the first analyzes translation in the aspect of literature studies (K. Chukovsky, I. Kashkin, V. Rossels, et al.); the other is the linguistic approach (A. Fedorov, L. Barkhudarov, V. Komissarov, V. Krupnov, Y. Retsker and others.)

The scope and amount of literary translations has been increasing. In the 1930s, Maxim Gorky started the World Literature series. Since 1955, the monthly *Inostrannaya Literatura* has been publishing the latest prose and poems in translation. Many talented translators became known and respected during this period; among them M. Lozinsky, S. Marshak, E. Kalashnikova, N. Shchepkina-Kupernik and many others.

Special attention was paid to translating literature from and into languages of former Soviet republics and minor languages of indigenous people of Siberia and the North. To work with these languages, a method of interlinear translation (подстрочный перевод) has often been used.

This century gave rise to scientific and technical translation. In the world, over 100,000 journals are published in different languages, which include 4 million articles; about 200,000 inventions are patented annually; over 250,000 scientific works are written.<sup>122</sup> Due to the enormous amount of information necessary for

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translation, MAT (machine-aided translation) systems have progressed; the All-Union Center for Scientific and Technical Translation (Moscow) was one of the largest institutions involved in developing machine translation. Structural linguistics and communication theory have been introduced into the study of translation.

This century also witnessed the rise of a new type of interpretation, simultaneous interpretation, theoretically based on the works of G. Chernov, A. Shiryayev<sup>123</sup>.

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