

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
Донецький національний університет економіки і торгівлі
імені Михайла Туган-Барановського

Кафедра іноземної філології, українознавства
та соціально-правових дисциплін

С. А. Остапенко, Л. А. Дмитрук, Г. М. Удовіченко

ТЕОРІЯ ТА ПРАКТИКА ПЕРЕКЛАДУ

Курс лекцій

Ступінь: магістр

Кривий Ріг
2022

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Затверджено на засіданні
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В курсі лекцій висвітлюється широке коло питань теорії та практики відтворення мовних одиниць і явищ лексикологічного та граматичного аспектів англійської та української мов; викладаються короткі відомості про існуючі типи і види перекладу, моделі перекладу, прагматику перекладу, про історію розвитку принципів перекладу в Західній Європі та в Україні впродовж останнього тисячоліття; зосереджується увага на особливостях перекладу текстів різних функціональних стилів та медіа перекладі.

Запропонована методична розробка поєднує кращі відчизняні методики викладання перекладу та зарубіжні комунікативні підходи, характерні для британських та американських підручників.

Посібник відповідає сучасним методичним вимогам до навчальної літератури.

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ВСТУП / INTRODUCTION

Переклад як навчальна дисципліна не може існувати без теорії, оскільки без теоретичних узагальнень викладання зводиться до важкого контрольованого розвитку інтуїції, а в гіршому випадку до муштри. Свідоме ставлення до вибору засобів і прийомів, що ґрунтуються на знанні теоретичних положень, засвоєння досвіду кращих перекладів із певних теоретичних позицій, критична перевірка результатів своєї роботи – все це сприяє формуванню вмінь і навичок майбутнього професійного перекладача. Загальна частина положень лінгвістичної теорії перекладу, що пропонується в цьому курсі, ґрунтуються на узагальненні перекладацької практики. Тільки оволодівши методом критичного аналізу перекладів, професійний перекладач може оптимально використовувати передовий досвід у своїй галузі й успішно розвивати свою майстерність.

Метою дисципліни «Теорія та практика перекладу» є набуття студентами теоретичних знань і практичних умінь та навичок, необхідних для здійснення перекладацької діяльності у двох напрямках: з англійської мови на українську і з української на англійську, ознайомлення студентів із засобами адекватного перекладу різних мовних одиниць, лексико-граматичними, семантичними, а також стильовими аспектами перекладу.

У процесі вивчення дисципліни студент повинен

знати: теоретичні засади перекладу; основні етапи розвитку мистецтва перекладу; нормативні аспекти перекладу та принципи перекладацьких стратегій; методичку перекладацького аналізу тексту-оригіналу; прийоми роботи з англійськими текстами різних функціональних стилів; типові лексико-граматичні особливості перекладу; основні перекладацькі способи, прийоми та трансформації; особливості медіа перекладу; основні шляхи оволодіння фоновою інформацією та подолання культурного бар'єру в перекладі;

уміти: використовувати загально-лінгвістичну та професійно-перекладацьку компетенцію для забезпечення адекватності перекладу; здійснювати перекладацький аналіз тексту; виконувати на професійному рівні усний і письмовий переклад автентичних текстів широкої тематики різного комунікативного спрямування; аналізувати текст оригіналу, виявляти проблемні аспекти у його відтворенні цільовою мовою з урахуванням особливостей зіставлюваних мов та функціональної специфіки тексту; здійснювати переклад текстів розмовного, публіцистичного, офіційно-ділового та текстів науково-технічного стилю з англійської мови на українську та навпаки із застосуванням деяких прийомів перекладацької техніки; здійснювати медіа переклад; здійснювати та редагувати текст перекладу, його прагматичну адаптацію.

В курсі лекцій висвітлюється широке коло питань теорії та практики відтворення мовних одиниць і явищ лексикологічного та граматичного аспектів мови; викладаються короткі відомості про існуючі типи і види перекладу, моделі перекладу, прагматику перекладу, про історію розвитку принципів перекладу в Західній Європі та в Україні; зосереджується увага на особливостях перекладу текстів різних функціональних стилів та медіа перекладі.

CONTENT MODULE 1. BASIC PREMISES OF THE THEORY AND PRACTICE OF TRANSLATION

Lecture 1. Translation as a notion and subject (4 hours)

Plan

- 1.1. The notion of translation
- 1.2. Significance of translating/interpreting
- 1.3. Translation in teaching of foreign languages
- 1.4. Ways of translating
- 1.5. Machine translation
- 1.6. Kinds of translating/interpreting
- 1.7. Descriptive and antonymic translating

Concepts and terms: *translation, source language, target language, interpretation, free interpretation, faithful (or realistic) translation, consecutive interpretation, simultaneous translation, rough translation, equivalent translation, substitutions, enriching the national and international lexicon, means of translation, comprehension, literal translating, verbal translating, denotative meaning, word-for-word translation, interlinear way/method of translating, literary translating, transformations, machine translation, written translation, oral interpreting, descriptive translating, antonymic translation*

References: 2, 3, 6, 7, 8, 13, 21, 22

<https://www.academia.edu/4356240/%D0%9A%D0%BE%D1%80%D1%83%D0%BD%D0%B5%D1%86%D1%8C>

1.1. The notion of translation

Translation as a term and notion is of polysemantic nature, its common and most general meaning being mostly associated with the action or process of rendering / expressing the meaning/content of a source language word, word-group, sentence or passage (larger text) in the target language or with the result of the process/action of rendering. In other words with the work performed by the translator (cf. this is my **translation**). «Translation» is also used to denote the subject taught or studied, the examination in the subject (cf. we have **translation** in the time-table today; I have to pass **translation** tomorrow). «Translation» may refer to the title of the manual/theoretical work on the subject (cf. I bought **Translation** by Ivanenko). Besides, the Romanization of proper nouns, geographical names, different internationalisms, etc., when Latin letters are used to convey the Ukrainian nouns, verbs, adverbs is «translation» too: *Kuiv* Kyiv, *Бровари* Brovary, *Львів* Lviv, *Біла Церква* Bila Tserkva, *Полтава* Poltava, *Згурівка* Zghurivka, *Медвин* Medvyn, *algebra* алгебра, *geographer* географ, *computer* комп'ютер, *opera* опера, *telephone* (v) телефонувати, *ignore* ігнорувати, *historically* історично. «Translated» in this way, i.e., transliterated with the help of Cyrillic letters are many English and other foreign names and different terms. Cf.: *Archibald Cronin* Арчібальд Кронін, *Robert Frost* Роберт Фрост, *Ottawa* Оттава, *Susan* Сюзан, *Helmut Kohl* Гельмут Коль, *shilling* шилінг, *pizza* піцца, *therapeutic* терапевтичний, etc.

No less ambiguous is also the term «**interpretation**» which is synonymous to «**translation**» and is used to denote the way or manner of presenting the idea of the work in translation orally (as well as its aesthetic, religious, political, pragmatic background and other qualitative characteristics of the work under translation). These may be artistic, genre and stylistic peculiarities rendered by the translator in his particular way, which is somewhat different from that of the author's. The thing is that «interpretation», unlike «translation», admits some more freedom of the translator in his treatment (at least in certain places or cases) of the matter under translation. Hence, the existence of free versifications (переспіви) and free adaptation (перелицювання) which are rightly treated as new creations (when they are of high artistic value). To the latter belong the famous free interpretations of Virgil's Aeneid in Ukrainian by I. Kotliarevskyi or I. Franko's free adaptation of the German work Reineke Fuchs under the Ukrainian title «Фарбований лис», and many others both in our national literature and in world literature. Practically «adapted» (thought in a peculiar way and with the highest degree of faithfulness, i.e. interpreted according to our national literary tradition), are also Shakespearean masterpieces, Byronian writings and many other poetic and prose works. Consequently, «interpretation» may denote apart from the oral method of translation also a peculiar, pertained to a master of the pen and characteristic of him, as well as the only way of presenting a prose or poetic work in translation. («Interpretation» may also denote the style of a peculiar translator and his way of presenting a particular literary work).

Apart from the two mentioned above, there are some other terms in the theory of translation which may seem ambiguous to the inexperienced student. These usually common terms are: accurate or exact (to what degree?) translation *точний переклад*; faithful (or realistic) translation, *адекватний/вірний переклад*; faithfulness of translation/interpretation, *адекватність/вірність перекладу/ тлумачення*; fidelity (or faithfulness) of translation/interpretation *вірність, адекватність перекладу*; equivalent translation/interpretation *еквівалентний переклад*; free interpretation *вільний переклад, перелицювання*; free adaptation *вільний переклад, переробка*; free interpretation *вільний переспів, перелицювання*; free/loose translation *вільний переклад, переказ*; consecutive interpretation *послідовний переклад, усне тлумачення*; off-hand translation/interpretation *переклад/тлумачення без попередньої підготовки (з голосу чи з аркуша)*; rehash *вільна переробка (вдала чи невдала) твору*; sight translation/interpretation (translation at sight) *переклад/ усне тлумачення з аркуша/тексту*; simultaneous translation/ interpretation *синхронний переклад*; rough translation *робочий варіант перекладу, чорновий переклад* and some others.

Each of the above-mentioned terms may be understood and interpreted differently. Thus, «free interpretation» may mean both «free translation», «free adaptation» and sometimes even «loose translation». Similarly with the terms and notions as «faithful translation» and «equivalent translation» which are synonymous if not identical by their general meaning though not without some difference between them. The term «faithful translation» (адекватний, вірний переклад) is used to denote the highest level/degree of rendering the denotative or connotative meanings of words, the sense of word-groups and sentences, the content, the expressiveness, picturesqueness and the pragmatic

subtext/intention of passages or works of the source language with the help of the available means of the target language. The term «equivalent translation» is nowadays practically used in the same meaning as «faithful translation» with one exception only: it also includes the necessity of quantitative and qualitative representation of all constitutive parts or elements of the source language units in the target language. Consequently, a «faithful translation» very often means the same as «equivalent translation» which can be best illustrated on single words, word-groups or sentences as the following: *professors and students* професори й студенти, *to work hard* важко працювати, *take part* брати участь, *throw light* проливати світло, *between Scilla and Charybdis* між Сциллою і Харібдою, *Ukraine celebrated her fifth anniversary in August 1996* Україна святкувала п'яту річницю своєї незалежності в серпні 1996 року.

Equivalent can also be considered the translation of the following English sentence which maintains in Ukrainian its main constituent parts, its content, expressiveness and picturesqueness: *There was Penelope flying after me like mad.* (W.Collins) За мною гналась, мов навіжена, Пенелопа.

In regard to the afore-said, there can be no equivalence but only faithfulness in the translation of such and the like English language units as: *complexion* колір обличчя, *to take measures* вживати заходів, *little bird* донощик («стукач»), *live in the street* рідко бувати вдома, *one's sands are running out* (idiom) тонко пряде/йому недовго ряст топтати, *same here* (colloq.) це ж саме (так само) і в мене (зі мною), те/це ж саме можу сказати і про себе or: це так само стосується і мене. In a large number of cases «translation» is traditionally applied to various substitutions of the source language constituents/images for the explicatory constituents and images of the target language, which helps achieve the necessary faithfulness in conveying their meaning. Cf.: *penny-in-the slot* прилад/пристрій-автомат для розрахунків за товари (торгівля); *the land of golden fleece* Австралія; *red blood* мужність, відвага, хоробрість (когось); *let George do it* Іван киває на Петра (один спихає відповідальність на другого); *agonic* (геометрія) що не утворює кута, etc. Therefore, «faithfull» is not always «equivalent».

The term «translation» is used even to denote purely functional substitutions which have absolutely nothing in common with any expression/rendering of meaning of the source language sense units in the target language. A graphic example of this kind of «translation» can be the following passage: «*There's the tree in the middle... It could bark... It says «Bough-wough»... «That's why its branches are called boughs».* (L.Carrol, Alice in Wonderland). In Ukrainian: Он *Фікус* стоїть!.. Ми тому й прозвали його *Фі-Кус*, що він кусається. It goes without saying that the lexical meaning of «tree» is not «Фікус» and «Bough-wough» or «boughs» do not correlate with «кусатись» which they were substituted for in this Ukrainian translation by H. Bushyna.

Similarly «translated» i.e. functionally substituted are different English and Ukrainian metaphorically used nouns, verbs and set expressions as in the examples *knight of the pencil* журналіст/ кореспондент, *baby-snatcher* стара жінка, що одружилася з молодим чоловіком, *the Square Mile* Лондонське Сіті (фінансовий центр Лондона), *the Square Mile of Vice* (Cora, район нічних розваг міста Лондона), *soft head* недоумкувата людина (дурник), etc.

1.2. Significance of translating/interpreting

The importance of translating and interpreting in modern society has long been recognized. Practically not a single contact at the international level or even between any two foreign persons speaking different languages can be established or maintained without the help of translators or interpreters.

Equally important is translating and interpreting for uninterrupted functioning of different international bodies (conferences, symposia, congresses, etc.) to say nothing about the bodies like the E.E.C.(European Economic Council), the I.M.F. (International Monetary Fund) or the United Nations Organization with its numerous councils, assemblies, commissions, committees and sub-committees. These can function smoothly only thanks to an army of translators and interpreters representing different states and working in many different national languages.

Numerous branches of national economies too can keep up with the up-to-date development and progress in the modern world thanks to the everyday translating/interpreting of scientific and technical matter covering various fields of human knowledge and activities. The latter comprise nuclear science, exploration of outer space, ecological environment, plastics, mining, chemistry, biology, medicine, machine building, electronics, linguistics, etc. In the present days translation of scientific and technical matter has become a most significant and reliable source of obtaining all-round and up-to-date information on the progress in various fields of science and technology in all countries of the world.

The social and political role of translation/interpretation has probably been most strongly felt in the 20th century when it provided the dissemination of political (doctrinal) ideas, of social and political knowledge in various fields of sciences.

Translating is also a perfect means of sharing achievements and enriching national languages, literatures and cultures (operas, artistic films). The many translations of the prose, poetry and drama works of the world's famous authors into different national languages provide a vivid illustration of this permanent process. Due to masterly translations of the works by W. Shakespeare, W. Scott, G. G. Byron, P. B. Shelley, C. Dickens, W. Thackeray, O. Wilde, W. S. Maugham, A. Christie, H. W. Longfellow, Mark Twain, J. London, T. Dreiser, R. Frost, E. Hemingway, F. C. Fitzgerald and many other authors their works have become part and parcel of many national literatures. The works by Ukrainian authors have also been translated into English and some other languages, the process being increasingly intensified after Ukraine's gaining independence in 1991. Hitherto only the works of Ukrainian classics had mainly been published in some foreign languages. Among them are first of all T. Shevchenko, I. Franko, Lesia Ukrainka, M. Kotsiubynskyi, V. Stephanyk, V. Vynnychenko, I. Bahrianyi, O. Honchar, O. Dovzhenko. Now the works of V. Symonenko, L. Kostenko, I. Drach, Hryhir Tiutiunnyk, V. Stus and others are also translated into various foreign languages and have become available for many readers abroad.

Whatever the type of matter is translated (belles-lettres, scientific or didactic, social or political, etc.) and irrespective of the form in which it is performed (written or oral) the linguistic and social or cultural significance of translation/interpretation remains always unchanged. It promotes the enrichment of lexicon and of the means of expression

in the target language. Due to the unceasing everyday political, economic, cultural and other contacts between different nations the lexicon of all languages constantly increases. Thousands of words and phrases, which were unknown in national languages before, become an integral part of their lexicon. Among them are units like *steppe*, *Cossack/Kozak*, *Verkhovna Rada*, *hryvnia*, various scientific/technical and other terms (кібернетика, комп'ютер, дискета, аудит, бартер, менеджмент, спонсор, моніторинг, екологія, etc.). Consequently, translation/interpretation is a very effective means of enriching the national and international lexicon of all languages. But, as has been said, it is not only the word-stock (or rather the vocabulary) of languages that is constantly enriched. And it is not only separate words that are borrowed by national languages as a result of translating/ interpreting; a lot of expressions and regular sentence idioms have come to national languages in this way as well. For example: *the first/second, third reading (Parliament)* перше/друге/третє читання, *Olympic calmness* олімпійський спокій, *the Ten Commandments* десять заповідей, *fo see a mot in one's eye* бачити порожню в чужому оці, *to take part* брати участь, *time is money* час - гроші, *black ingratitude* чорна невдячність, *the Trojan horse* троянський кінь, *Judah's kiss* поцілунок Іуди, and many others.

Among the adopted sentence structures are, for instance, the idioms *God defend me from my friends; from my enemies I will defend myself* – захисти мене, Боже, від друзів, а з ворогами я сам упораюсь; *an old dog will learn no new tricks* – на старості важко перевчатися; *he laughs best who laughs last* – той сміється найкраще, хто сміється останнім, *to be or not to be* – бути чи не бути, *the game is not worth the candle* – гра не варта свічок, etc.

These few out of many more sentence idioms are a testimony to the versatile influence of translators' activities upon the enrichment of languages through translation. The idiomatic word-groups and sentences of the source language almost always partly influence the placement of their component parts in the Ukrainian target language and thus facilitate their memorizing as well.

1.3. Translation in teaching of foreign languages

Translating as a means of teaching foreign languages has no independent value of its own for it is impossible to teach all aspects of a language in their complexity by means of translation only. Nevertheless translation in foreign language teaching (and learning) can not and should not be ignored altogether since in many a case it remains not only the most effective but also the only possible teaching means in achieving the necessary aim. That is why translation is often resorted to in the process of teaching and presenting some important aspects of a foreign language.

Translation in teaching is employed by the teacher both at the initial, at the intermediary and at the advanced stage of learning/ teaching foreign languages. But irrespective of the level at which the foreign language is studied or taught, translation is both helpful and indispensable in the following cases:

1. When introducing even simple abstract lexemes or notions, which can not easily be explained in a descriptive way or by actions (gestures): *think, hate, love, actual, invincible, generally, peace, turn, friendship, image, dream, consider, feeling, firstly,*

immensely, at last, gray, immense, strongly, beautifully, haggis, lordship, ladyship, etc.

2. In order to save time and avoid diverting the attention of students by lengthy explications of the meaning of words, various, word-combinations or sentences in the process of reading or listening to an unfamiliar passage.

3. When checking up the comprehension of the lexical material (new words, expressions) and in order to avoid the unnecessary ambiguity which may arise in the process of teaching through «pictures», since a picture of a tree, for example, may be understood as «a tree» or as a kind of tree (oak-tree, birch-tree, pine-tree, etc.).

4. While introducing at the lesson (usually at the initial stage of teaching/learning) the new grammar/phonetical material, especially the phenomena which do not exist in the native tongue (e.g. the continuous or the perfect forms of the verb, different passive constructions, infinitival, gerundial, and participial constructions (secondary predication complexes).

5. When revising the lexical or grammar material studied at the lesson/at previous lessons or answering questions like: 'What is the Ukrainian for the «gerund», sequence of tenses, the «progressive/ perfect form» of the verb?' etc.

6. While discriminating the meaning of synonyms or antonyms of the foreign language, for example: explain the difference between *great and large, small and tiny, tall and high, clever and unwise, etc.*

7. When checking up the knowledge of students in written and oral tests on lexical or grammar material.

8. When introducing idiomatic expressions which is mostly impossible to teach and learn otherwise than on the basis of translating (cf. *Hobson's choice, to play hooky, look before you leap; when at Rome, do as the Romans do; the game is worth the candle, etc.*).

9. Before learning any text by heart (poems, excerpts of prose or the roles of characters in plays).

10. When dealing with characteristic national figures of speech (metaphors, epithets, similes, hyperboles, etc.) in the process of reading or translating the belles-lettres passages even at the advanced stage of studying a foreign language.

11. When comparing the expressive means in the system of the source language to those in the target language, etc.

12. Translation helps the student to master the expressive means in the source and in the target language. In the process of translating the student establishes sets of equivalent substitutes in the target language for the correspondent lexical, grammatical or stylistic phenomena of the source language. No wonder that the student at any stage of learning a foreign language, when not understanding some word, word-combination or sentence always resorts to intuitive translating it into his native language.

1.4. Ways of translating

Translating is unseparable from understanding and it goes along with conveying content and sometimes even the form of language units. As a result, the process of translation, provided it is not performed at the level of separate simple words, involves simultaneously some aspects of the source language and those of the target language. These are morphology (word-building and word forms), the lexicon (words,

phraseologisms, mots), syntax (the means of connection and the structure of syntaxemes), stylistics (peculiarities of speech styles, tropes, etc.).

The level or the degree of faithfulness of translation is mostly predetermined by some factors, which may be both of objective and of subjective nature. The main of them are the purpose of the translation to be performed, the skill of the translator/interpreter, the type of the matter selected for translation, etc. Depending on these and some other factors, the following methods of translating are traditionally recognized in the theory and practice of translation:

1. Literal translating, which is to be employed when dealing with separate words whose surface form and structure, as well as their lexical meaning in the source language and in the target language, fully coincide. These are predominantly international by original morphemes, lexemes/words, rarer word-groups having in English and Ukrainian (and often in some other languages too) a literally identical or very similar presentation and identical lexical meaning: *administrator* адміністратор, *director* директор, *region* регіон, *hotel/motel* готель/ мотель, *hydrometer* гідрометр, *Tom* Том, etc.

It is easy to notice that in some words thus translated not only the morphemic but also the syllabic structure can sometimes be fully conveyed (cf. *an-ti* ан-ти, *es-cort* ес-корт, *direct-or* директ-ор, *ex-presid-ent* екс-прези-дент).

In many a case, however, the lingual form of the source language words is only partly conveyed in the target language. This happens when the common word is borrowed by each of the two languages in question from different source languages or when its lingual form is predetermined by the orthographic peculiarities of the target language: *anti-alcoholic* протиалкогольний, *music* музика, *constitution* конституція, *zoology* зоологія, *atomic weight* атомна вага, *chemical process* хімічний процес, *national opera theatre* національний оперний театр.

The literal translation in all the examples above provides an equivalent rendering of the lexical meaning of each language unit despite the augmentation in the number of morphemes/syllables in the target language (cf. *atomic* атом-н-а, *alcoholic* алкоголь-ний).

Close to the literal method of translating or rather reproduction is the so-called way of translator's transcription by means of which partly the orthographic and partly the sounding form of the source language lexemes/words is conveyed: *archbishop* архієпископ, *card* картка/карта, *European* європейський, *organized* організований, *stylized* стилізований, *therapeutic* терапевтичний.

Literal translating, however, can pervert the sense of the source language lexemes or sentences when their lingual form accidentally coincides with some other target language lexemes having quite different meanings: *artist* митець, художник (not артист); *decoration* відзнака, нагорода (and not декорація); *matrass* колба (and not матрац); *replica* точна копія (and not репліка), etc. Hence, literal translating has some restrictions in its employment and does not always help to render the lexical meaning of words or even morphemes having often even an identical lingual form (spelling) in the source language and in the target language.

2. Verbal translating is also employed at lexeme/word level. But unlike literal translating it never conveys the orthographic or the sounding form of the source language

units, but their denotative meaning only: *fearful* страшний, *fearless* безстрашний, *helpless* безпорадний, *incorrect* неправильний, *mistrust* недовір'я (недовіра), *superprofit* надприбуток, *non-interference* невтручання, *weightlessness* невагомість etc.

All the words above are practically translated at the lexico-morphological level, as their lexical meanings and morphological stems are identical to those of the English words (cf. *help-less* без-порадний, *mis-trust* не-довір'я, *super-profit* над-прибуток, etc.).

The overwhelming majority of other words, when translated verbally do not preserve their structure in the target language. That is explained by the differences in the morphological systems of the English and Ukrainian languages: *abundantly* рясно, *bank* берег (береговий), *cliff* бескид (скеля, круча), *myself* я, я сам/сама; *автомат* automatic machine/rifle, *заввишки* high/tall, *письменник* writer (author), *червоніти* to get/grow red, etc..

Verbal translating of polysemantic words permits a choice among some variants which is practically impossible in literal translating, which aims only at maintaining the literal form.

Thus, the Ukrainian word *автомат* can have the following equivalent variants in English: 1. automatic machine; 2. slot-machine; 3. automatic telephone; 4. submachine gun (tommy gun). Similarly, the English word *bank* when out of a definite context may have the following equivalent variants in Ukrainian: 1. берег (*річки*); 2. банк; 3. вал/насіп; 4. мілина; 5. замет; 6. крен, віраж (*авіац.*); 7. поклади (*корисних копалин*). The literal variant/equivalent of the noun *ban/fin* Ukrainian can be, naturally, «банк» only.

Verbal translating, however, does not and can not provide a faithful conveying of sense/content at other than word level. When employed at the level of word-combinations or sentences verbal translation may often make the language units ungrammatical and pervert or completely ruin their sense, cf: *I am reading now* is not я є читаючий зараз but я читаю зараз; *never say die* is not ніколи не кажи помираю but не падай духом; *to grow strong* is not рости міцним but ставати дужим; *to take measures* is not брати міри but вживати заходів; *first night* is not перша ніч but прем'єра, etc.

Despite this, verbal translation is widely employed first of all at language level, i.e., when the lexical meaning of separate words is to be identified. A graphic example of verbal translation is presented in dictionaries which list the lexical meanings of thousands of separate words. Verbal translation is also employed for the sake of discriminating the meanings of some words at the lessons, with the aim of identifying the meaning of the unknown words (when translating sentences or passages). The student like any other person eager to know the name of an object or action/quality of the object, etc., employs verbal translation too when asking: What is the English for сніп/ відлига? What is the English for нікчемна людина/нікчема, хвалити Бога? What is the Ukrainian for cranberry/mistletoe? etc.

3. Word-for-word translation is another method of rendering sense. It presents a consecutive verbal translation though at the level of word-groups and sentences. This way of translation is often employed both consciously and subconsciously by students in the process of translating alien grammatical constructions/word forms. Sometimes students

at the initial stage of learning a foreign language may employ this way of translation even when dealing with seemingly common phrases or sentences, which are structurally different from their equivalents in the native tongue. Usually the students employ word-for-word translation to convey the sense of word-groups or sentences which have a structural form, the order of words, and the means of connection quite different from those in the target language. To achieve faithfulness various grammatical transformations are to be performed in the process of translation and in the translation itself word-for-word variants are to be corrected to avoid various grammatical violations made by the inexperienced students. Cf. *You are right to begin with* – ви маєте рацію, щоб почати з, instead of Почнемо з того/припустимо, що ви маєте рацію/що ви праві.

4. The interlinear way/method of translating is a conventional term for a strictly faithful rendering of sense expressed by word-groups and sentences at the level of some text. The latter may be a passage, a stanza, an excerpt of a work or the work itself. The method of interlinear translation may be practically applied to all speech units (sentences, supersyntactic units, passages). Interlinear translation always provides a completely faithful conveying only of content, which is often achieved through various transformations of structure of many sense units. For example, the sentence *Who took my book?* admits only one word-for-word variant, namely: *Хто взяв мою книжку?*

In interlinear translation, however, the full content of this sentence can be faithfully rendered with the help of two and sometimes even three equivalent variants: *У кого моя книжка? Хто брав/узяв мою книжку? The choice of any of the transformed variants is predetermined by the aim of the translation, by the circumstances under which the translating/interpreting is performed or by the requirements of style (for example, in order to avoid the unnecessary repetition of the same form of expression/structure close to each other).*

Interlinear translating is neither bound to nor in any way restricted by the particularities of word forms, by the word order or by the structural form of the source language units, which are usually word-combinations or sentences in the passage/work under translation.

As can be seen, the Ukrainian variants of the English sentence above (*Who took my book?*) bear no traces of interference on the part of the English language with its rigid word order in each paradigmatic kind of sentences. Neither is there any peculiar English word-combination transplanted to the Ukrainian sentences, as it often occurs in word-for-word translations. Hence, various transformations in interlinear translations, like in literary translations, are inevitable and they are called forth by grammatical/structural, stylistic and other divergences in the source language and in the target language. This can be seen from the following examples: *The student is being asked now* студента зараз запитують. *She said she would come* вона казала, що прийде. *It will have been done by then* на той час / до того часу це буде зроблено. *His having been decorated is unknown to me* мені невідомо про його нагородження (що його нагородили).

Transformations are also inevitable when there exists no identity in the form of expressing the same notion in the source language and in the target language: *a trip* коротка подорож; *іздити на лижах to ski*; *to participate* брати участь; *овдовіти to become a widow/ widower*, *знесилитися to become/grow weak (feeble)*.

Very often transformations become also necessary in order to overcome divergences in the structural form of English syntaxemes which are predominantly analytical by their structural form, whereas their Ukrainian word-groups of the same meaning are mostly synthetic and analytico-synthetic by structure: *books of my father* з книжки мого батька; *Kyiv street traffic regulations* правила дорожнього руху міста Києва; but: *a task for next week* завдання на наступний тиждень.

Interlinear translating is widely practised at the intermediary and advanced stages of studying a foreign language. It is helpful when checking up the students' understanding of certain structurally peculiar English sense units in the passage under translation. Interlinear translations of literary works, when perfected by regular masters of the pen, may become good literary variants of the original. But interlinear translations do not convey the literary merits/artistic features and beauty of the original. While performing the interlinear translation the student tries to convey completely the content of a source language sentence, stanza or passage. He quite subconsciously analyses the passage, selects in the target language the necessary means of expression for the allomorphic and isomorphic phenomena/sense units unknown to him and only after this he performs the translation. The interlinear method of translating helps the student to obtain the necessary training in rendering the main aspects of the foreign language. Thus, he masters the means of expression pertained to the source/ target language. In the example below, taken from P. B. Shelley's poem *The Masque of Anarchy*, the interlinear translation conveys only the main content of the poetic stanza:

| | |
|---------------------------------|---|
| Men of England, Heirs of Glory, | Люди Англії, спадкоємці слави, |
| Heroes of unwritten story, | Герої (<i>ще</i>) не написаної історії, |
| Nurslings of one mighty mother, | Сини однієї'могутньої'матері-вітчини, |
| Hopes of her and one another! | її надії і надії кожного з вас! |

From this interlinear translation the reader can obtain a fairly correct notion of what the poet wanted to say in the stanza as a whole. But this translation does not in any way reflect the artistic beauty of Shelley's poem, i.e., the variety of its tropes, the rhythm and the rhyme, the musical sounding of the original work. Despite all that it still ranks much higher than any word-for-word translation might ever be, as it faithfully conveys not only the meaning of all notional words but also the content of different sense units, which have no structural equivalents in Ukrainian. Due to this the method of interlinear translation is practically employed when rendering some passages or works for internal office use in scientific/research centres and laboratories, in trade and other organizations and by students in their translation practice; it acquires some features of literary translation.

5. Literary Translating represents the highest level of a translator's activity. Any type of matter skilfully turned into the target language, especially by a regular master of the pen may acquire the faithfulness and the literary (or artistic) standard equal to that of the source language.

Depending on the type of the matter under translation, this method of performance may be either *literary proper* or *literary artistic*.

Literary artistic translation presents a faithful conveying of content and of the artistic merits only of a fiction/belles-lettres passage or work. The latter may be either of a prose or a poetic genre (verse).

Literary proper translation is performed on any other than fiction/belles-lettres passages/works. These may include scientific or technical matter, didactic matter (different text-books), business correspondence, the language of documents, epistolary texts, etc. In short, any printed or recorded matter devoid of artistic merits (epithets, metaphors, etc.). But whether literary proper or literary artistic, this translation provides an equivalent rendering not only of complete content but also of the stylistic peculiarities of the passage/work and its artistic merits/beauty, as in belles-lettres style texts.

Literary translations are always performed in literary all-nation languages and with many transformations which help achieve the ease and beauty of the original composition. The number of phrases and sentences in a literary translation is never the same as in the source language passage/work, neither are the same means of expression or the number and quality of stylistic devices per paragraph/syntactic superstructure. All these transformations are made in order to achieve faithfulness in rendering content and expressiveness of the passage/ work under translation. Transformations are also used to convey the features of style and in still greater measure the genre peculiarities of the works/passages under translation.

Literary proper/literary artistic translation of a larger passage/ work often requires linguistic, historical and other inquiries in order to clarify the obscure places (historic events, notions of specific national lexicon, neologisms, archaisms, etc.). Sometimes even the title of a work may require a philologic or historic inquiry. So, «Слово о полку Ігоревім» in a verbal or word-for-word translation would be *A Word about Ihor's Regiment* which does not in any way correspond to the real meaning of this title, since the author meant under «Слово» story, tale, saga, song. The word *полк* did not mean the military unit of today's armies (regiment) but *troop, host, army*. Therefore, the meaning of *полк* would be in Ukrainian *дружина* and the whole title would sound in contemporary translation as *The Tale of the Host of Ihor*, which corresponds to the real meaning of the title (*оповідь, повість, пісня про Ігореве військо, і.е. дружину*). That is why there exist today different translations of the title of this brilliant work. Among them are the following: 1) *The Tale of the Armament of Igor*. Edited and translated by Leonard Magnus. Oxford University Press, 1915. 2) *The Tale of Igor*. Adapted by Helen de Verde. London, 1918. 3) *Prince Igor's Raid Against the Polovtsi*. Translated by Paul Crath. Versified by Watson Kirkconnell. Saskatoon. Canada, 1947. 4) *The Song of Igor's Campaign*. Translated by Vladimir Nabokov. New York 1960. As can be seen, none of these titles conveys the meaning of the title fully, completely equivalents and faithfully, though some are close to it, especially that one suggested by Paul Crath (Prince Igor's Raid against the Polovtsi) and the V. Nabokov's variant *The Song of Igor's Campaign*.

In Soviet times this old Ukrainian literature masterpiece had an unchanged title *The Lay of Igor's Host* (suggested by a Georgian linguist). This translation does not differ greatly from the two mentioned above for «lay» is the Middle English poetic word for «song».

Constant inquiries of all kinds are also necessary *to convey the expression side of the source language matter*. It becomes especially imperative in versification which is explained by the condensed nature of poetic works in which thoughts and ideas are often expressed through literary means. To achieve the necessary level of faithfulness the

translator has to render fully the picturesqueness, the literary images, the rhythm and the rhyme (vocalic or consonantal), the beauty of sounding of the original poem, etc. An illustration of this may be D. Palamarchuk's versified translation of W. Shakespeare's sonnet CXV:

Those lines that I before have write do lie, (10) Even those that said I could not love you dearer: (11) Yet then my judgement knew no reason why (10) My most full flame should afterwards burn clearer. (11) Збрехав мій вірш, колись тобі сказавши: (11) «Моїй любові нікуди рости». (10) Я думав – ріст її спинивсь назавше, (11) Найбільшої сягнувши висоти. (10)

The Ukrainian variant of the stanza reveals its almost complete identity with the original in the rhythmic and rhyme organization and in the number of syllables in each line. Though in the original their number alternates in reverse order (from 10 to 11) and in the translation – from 11 to 10. But this is in no way a rude violation, since the interchange takes place within the same stanza, though the translator could not fully reproduce the alternate (acbd) rhyme, which is feminine in the first (a) and third (c) lines and masculine in the second (b), and in the fourth (d) lines.

Most striking, however, are the syntactic alternations, there being no single line structurally similar to that of the original verse. All that becomes necessary because of the predominantly polysyllabic structure of Ukrainian words the number of which in the translation is only 19 as compared with 35 words in the source language. Besides, the Ukrainian stanza consists of notional words only, whereas in the original work there are also functionals (have, do, that, most, not, etc.). The notionals form the artistic images and ideas the number of which is somewhat larger in English. Since it was next to impossible to overcome the «resistance» of the source language verse, some losses in translation became inevitable. They are the result of the existing divergences in the grammatical structure or in the means of expression in the two languages, first of all in the greater number of syllables in the same words in Ukrainian, which is a tangible obstacle for the translators of poetry. That is why in order to maintain the poetic metre of the lines in the original stanza above the translator had to transform them. As a result, the number of inevitable losses in versifications is always larger than in prose translations. Nevertheless, D. Palamarchuk's versification is considered to be highly faithful and artistic, because it conveys, in the main, the following aspects of this Shakespearian sonnet: its content, partly its types of rhythm and rhyme, its artistic images and tropes, as well as its picturesqueness and the pragmatic orientation/toning of the original sonnet, nothing to say about its main content.

1.5. Machine translation

Rendering of information from a foreign language with the help of electronic devices represents the latest development in modern translation practice. Due to the fundamental research in the systems of algorithms and in the establishment of lexical equivalence in different layers of lexicon, machine translating has made considerable progress in recent years. Nevertheless, its employment remains restricted in the main to scientific and technological information and to the sphere of lexicographic work. That is because machine translation can be performed only on the basis of programmes

elaborated by linguistically trained operators. Besides, preparing programmes for any matter is connected with great difficulties and takes much time, whereas the quality of translation is far from being always satisfactory even at the lexical level, i.e., at the level of words, which have direct equivalent lexemes in the target language. Considerably greater difficulties, which are insurmountable for machine translators, present morphological elements (endings, suffixes, prefixes, etc.). No smaller obstacles for machine translation are also syntactic units (word-combinations and sentences) with various means of connection between their components/parts. Besides, no present-day electronic devices performing translation possess the necessary lexical, grammatical and stylistic memory to provide the required standard of correct literary translation. Hence, the frequent violations of syntactic agreement and government between the parts of the sentence in machine translated texts. Neither can the machine translator select in its memory the correct order of words in word-combinations and sentences in the target language. As a result, any machine translation of present days needs a thorough proof reading and editing. Very often it takes no less time and effort and may be as tiresome as the usual hand-made translation of the same passage/work. A vivid illustration to the above-said may be the machine translated passage below. It was accomplished most recently in an electronic translation centre and reflects the latest achievement in this sphere of «mental» activity. The attentive student will not fail to notice in the italicized components of Ukrainian sentences several lexical, morphological and syntactic/structural irregularities, which have naturally to be corrected in the process of the final elaboration of the passage by the editing translator. Compare the texts below and find the inexactitudes in all sentences of the Ukrainian translation.

1.6. Kinds of translating/interpreting

As has been noted, the sense of a language unit (the content of a whole matter) can be conveyed in the target language either in writing or in viva voce (orally). Depending on the form of conveying the sense/ content, the following kinds or types of translating/interpreting are to be distinguished:

1. *The written from a written matter translating*, which represents a literary/literary artistic or any other faithful sense-to-sense translating from or into a foreign language. It may also be a free interpreting performed in writing. The matter under translation may be a belles-lettres passage (prose or poetry work), a scientific or technical/newspaper passage / article, etc.

2. *The oral from an oral matter interpreting*, which is a regular oral sense-to-sense rendering of a speech/radio or TV interview, or recording which can proceed either in succession (after the whole matter or part of it is heard) or simultaneously with its sounding. This consecutive interpreting is a piecemeal performance and the interpreter can make use of the time, while the speech/recording is proceeding, for grasping its content and selecting the necessary means of expression for some language units of the original matter. There is also a possibility to interrupt (stop) the speaker/recording in order to clarify some obscure place. As a result, consecutive interpreting can take more or a little less time than the source language speech/ recording lasts. When it takes quite the same amount of time as the source language matter flows and the interpreter faithfully

conveys its content, it is referred to as *simultaneous interpreting/translating*. Otherwise it remains only a consecutive interpreting. That can be well observed when interpreting a film, each still of which in the process of the simultaneous interpretation takes the time, allotted to it in the source language. In Ukrainian this kind of interpreting is called синхронний переклад. Therefore, simultaneous interpreting is performed within the same time limit, i.e., takes the same amount of time or a little more/less, than the source matter lasts.

3. *The oral from a written matter interpreting* is nothing else than interpreting at sight. It can also proceed either simultaneously with the process of getting acquainted with the content of the written matter, or in succession (after each part of it is first read through and comprehended). The former way of interpreting, if carried out faithfully and exactly on time with the consecutive conveying of the matter, may be considered simultaneous too. Usually, however, it is a regular prepared beforehand kind of interpreting.

4. *The written translating* from an orally presented matter is a rare occurrence. This is because a natural speech flow is too fast for putting it down in the target language (except for a shorthand presentation, which would be then a regular translation, i.e. interpretation from a written matter). Translating from an oral speech/recording is now and then resorted to for training practices. When the matter to be rendered is produced at a slower speed than the written translation, this matter/speech can naturally be performed (and put down) in the target language.

1.7. Descriptive and antonymic translation

Descriptive translating. One must bear in mind that it is the notional meaning of the source language unit and not always its morphological nature or structural form that is to be rendered in the target language. As a result, the target language unit, which equivalently/faithfully conveys the denotative/connotative meaning of the corresponding source language unit may not necessarily belong to the same language stratification level. Depending on the notion expressed by the source language word/lexeme, it may be conveyed in the target language sometimes through a word-combination or even through a sentence, i.e., descriptively: *indulge* робити собі приємність у чомусь, віддаватися втіхам; *infamous* той (та, те), що має ганебну славу; *inessentials* предмети не першої необхідності, предмети розкошів; *вщертъ* up to the brim, full to the brim; *в'язи* the nape of one's head, the back of the head; *окраєць* crust of a loaf, hunk of a bread; *окривіти (осліпнути)* to become lame (grow blind). Therefore, the descriptive way of conveying the sense of language units implies their structural transformation which is necessary to explicate their meaning with the help of hierarchically different target language units.

Descriptive translating/interpreting is very often employed to render the sense/meaning of idioms/phraseologisms, which have no equivalents in the target language. **Cf. in English:** *(as) mad as a hatter* цілком/геть божевільний; *all my eye and Betty Martin!* нісенітниця! (дурниця!); *like one (twelve) o'clock* миттю, вмить, прожогом. **In Ukrainian:** *зуб на зуб* не *попадаму* to feel very cold (to feel freezing); *навчить біда*

коржі з маком їсти hard times make one inventive; наговорити сім кіп/мішків гречаної вовни to say much nonsense.

No less often is descriptive translation employed when dealing with the notions of specific national lexicon: *haggis* геггіс (зварений у жирі овечий кендюх, начинений вівсяними крупами і спеціями впереміш із січеним овечим потрухом); *porridge* порідж (густа вівсяна каша зварена на воді чи молоці); *Senate* сенат (рада університету в Англії, складається переважно з професорів); *sweet-meat* солодка страва, приготовлена на цукрі чи медові.

Alongside the literal translating some explications of the meaning of specific national notions becomes sometimes necessary: *вареники* varenyky, middle-sized dumplings filled with curd, cherries, etc.; *дума* дума, Ukrainian historic epic song; *kobzar* kobzar, a performer of dumas to the accompaniment of the kobza (a mandoline-like four string musical instrument), the bandore (a fiat multistringed Ukrainian musical instrument).

Descriptive translation is also employed in foot-notes to explain obscure places in narration. Cf. *midland* мідленд, діалект центральної Англії, а *spiritual* релігійна пісня америк. негрів.

Antonymic translation is employed for the sake of achieving faithfulness in conveying content or the necessary expressiveness of sense units. It represents a way of rendering when an affirmative in structure language unit (word, word-combination or sentence) is conveyed via a negative in sense or structure but identical in content language unit, or vice versa: a negative in sense or structure sense unit is translated via an affirmative sense unit. Cf.: to have *quite a few friends* мати *багато (немало)* друзів; *mind your own business* не втручайся не в свої справи; *take it easy* не хвилюйся, не переживай; *not infrequently* часто; *no time like the present* лови момент (використовуй нагоду); *я не нездужаю, нівроку* (Т. Ш.) I feel/am perfectly well; *не спитавши броду, не лізть у воду* look before you leap; *немає лиха без добра*, every dark cloud has a silver lining, etc.

The antonymic device is employed in the following cases:

1) when in the target language there is no direct equivalent for the sense unit of the source language. For example, the noun «inferiority» and the adjective «inferior» (like the verb phrase «to be inferior») have no single-word equivalents in Ukrainian. So their lexical meaning can be conveyed either in a descriptive way or with the help of their antonyms «superiority», «superior»: Тле *defeat of the Notts in last season's cup semi-finals was certainly the result of their physical and tactical inferiority...* (The Kyiv Post) Поразка клубу «Ноттінгем Форест» у торішньому півфінальному матчі на кубок країни була наслідком *переваги* їхніх супротивників у фізичній і тактичній підготовці (...була наслідком того, що гравці поступалися супротивникові у фізичній і тактичній підготовці).

The meaning of some English word-groups can also be conveyed in Ukrainian antonymically only: *Baines was reading a newspaper in his shirt-sleeves.* (Gr. Greene) Бейнз сидів без піджака і читав газету. Do you mind this? (M. Wilson) Ви **не** заперечуєте?

2) When the sense unit of the source language has two negations of its own which create an affirmation: *In those clothes she was by no means non-elegant* (S. Maugham) У цьому вбранні вона була досить елегантна.

3) In order to achieve the necessary expressiveness in narration: **I don't think** it will hurt you, baby. (E. Hemingway) **Думаю**, вам воно не зашкодить, любя. A shell **fell close**. (Ibid.) **Неподалік** вибухнув снаряд. He lurched away like a frightened horse barely missing the piano stool. (J. London) Він сахнувся вбік, мов сполоханий кінь, **мало не перекинувши** стільця коло піаніно (ледь **обминаючи** стільця біля піаніно).

4) In order to avoid the use of the same or identical structures close to each other in a text (stylistic aim and means):

Mrs. Strickland was **a woman of character**. (S. Maugham) Місіс Стрікленд була жінкою **не без характеру** (тобто, була жінка **з характером**). Most of the staff **is not away**. (M. Wilson) Більшість співробітників ще **на роботі** (**ще не розійшлися**). Savina **said nothing**. (Ibid.) Савіна **промовчала** (тобто **нічого не відповіла**).

Questions for self-control

1. The main terms and notions of the theory of translation/interpretation.
2. Ambiguity of some terms concerning translation (free translation vs. free adaptation/free interpretation, etc.).
3. Social and political significance of translating/interpreting.
4. Translating as a successful means of enriching national languages, literatures, and cultures.
5. Translating/interpreting in establishing, maintaining, and strengthening diplomatic, political, economic, scientific, cultural and other relations between different nations in the world.
6. The role of translating/interpreting in providing the successful proceedings of international conferences, congresses, symposia, meetings, etc.
7. Translating/interpreting and the progress of world science, technology and dissemination of new ideas/doctrines.
8. Translating/interpreting while teaching and learning foreign languages.
9. Literal, verbal, word-for-word translation and restrictions in their use out of a contextual environment (cf. **revolution** **оберт** but not революція).
10. The main difference between the interlinear and literary/literary artistic kinds of translating.
11. The requirements to faithful prose and poetic translation/versification.
12. The machine translation, its progress, present-day potentialities and spheres of employment.
13. Kinds of translating/interpreting: a) the written from a written matter translating; b) the oral from an oral matter interpreting; c) the oral from a written matter interpreting; d) the written translating from an orally presented matter.
14. Ways and devices of translating (descriptive and antonymic translating).

Lecture 2. A short historical outline of European and Ukrainian translation (4 hours)

Plan

- 2.1. Translation and interpretation during the Middle Ages
- 2.2. Translation during the Renaissance Period
- 2.3. Translation during the Period of Classicism and Enlightenment
- 2.4. The Epoch of Romanticism and establishment of the principles of faithful translation in Europe
- 2.5. Translation in Kyivan Rus during the 10th – 13th centuries and in Ukraine during the 14th – 16th centuries
- 2.6. The Kyiv Mohyla Academy and revival of translation activities in Ukraine
- 2.7. Kotliarevskyi's Free Adaptation of Virgil's Aeneid and the beginning of a new era in Ukrainian translation
- 2.8. Translation and translators during the Late 19th – early 20th centuries
- 2.9. Translation during the years of Ukraine's Independence (1917–1921) and Soviet Rule
- 2.10. Translation and translators in post-war Ukraine. The development of the principles of faithful translation
- 2.11. Translation in Ukraine during the last decade of the 20th century and the role of the Vsesvit Journal

Concepts and terms: *bilingual, multilingual, intercommunal and international relations, slavish literalism, sense-to-sense conveying, original work, freedom, ecclesiastic literature, realistic approach, word-for-word translation, faithful artistic translation, stanzas, Psalm, versifications, standstill, revival, breakthrough, free adaptation, pragmatic orientation, interlinear translations, contemporary literatures, artistic translation*

References: 2, 3, 6, 7, 8, 13

<https://www.academia.edu/4356240/%D0%9A%D0%BE%D1%80%D1%83%D0%BD%D0%B5%D1%86%D1%8C>

World translation in general and European translation in particular has a long and praiseworthy tradition. Even the scarcity of documents available at the disposal of historians points to its incessant millenniums-long employment in international relations both in ancient China, India, in the Middle East (Assyria, Babylon) and Egypt. The earliest mention of translation used in *viva voce* goes back to approximately the year 3000 BC in ancient Egypt where the interpreters and later also regular translators were employed to help in carrying on trade with the neighbouring country of Nubia. The dragomans had been employed to accompany the trade caravans and help in negotiating, selling and buying the necessary goods for Egypt. Also in those ancient times (2400 BC), the Assyrian emperor Sargon of the city of Akkada (Mesopotamia), is known to have circulated his order of the day translated into some languages of the subject countries. The emperor boasted of his victories in an effort to intimidate his neighbours. In 2100 BC, Babylon translations are known to have been performed into some neighboring

languages including, first of all, Egyptian. The city of Babylon in those times was a regular centre of polyglots where translations were accomplished in several languages. As far back as 1900 BC, in Babylon, there existed the first known bilingual (Sumerian-Akkadian) and multilingual (Sumerian-Akkadian-Hurritian-Ugaritian) dictionaries. In 1800 BC, in Assyria there was already something of a board of translators headed by the chief translator/interpreter, a certain *Giki*. The first trade agreement is known to have been signed in two languages between Egypt and its southern neighbour Nubia in 1200 BC.

Interpreters and translators of the Persian and Indian languages are known to have been employed in Europe in the fourth century BC by Alexander the Great (356–323), the emperor of Macedonia, during his military campaign against Persia and India. Romans in their numerous wars also employed interpreters/translators (especially during the Punic Wars with Carthage in the second and third centuries BC). Unfortunately, little or nothing is practically known about the employment of translation in state affairs in other European countries of those times, though translators/interpreters must certainly have been employed on the same occasions and with the same purposes as in the Middle East. The inevitable employment of translation/interpretation was predetermined by the need to maintain intercommunal and international relations which always exist between different ethnic groups as well as between separate nations and their individual representatives.

The history of European translation, however, is known to have started as far back as 280 BC with the translation of some excerpts of The Holy Scriptures. The real history of translation into European languages, however, is supposed to have begun in 250 BC in the Egyptian city of Alexandria which belonged to the great Greek empire. The local leaders of the Jewish community there decided to translate the Old Testament from Hebrew, which had once been their native tongue, but which was no longer understood, into ancient Greek, which became their spoken language. Tradition states that 72 learned Jews, each working separately, prepared during their translation in 70 days the Greek variant of the Hebrew original. When the translators met, according to that same tradition, their translations were found to be identical to each other in every word. In reality, however, the Septuagint (Latin for «seventy»), as this translation has been called since then, took in fact several hundreds of years to complete. According to reliable historical sources, various translators worked on the Septuagint after that, each having made his individual contribution to this fundamental document of Christianity in his national language. The bulk of the Septuagint is known today to have been a slavishly literal (word-for-word) translation of the original Jewish Scripture. Much later around 130 AD another Jewish translator, Aguilá of Sinope, made one more slavishly literal translation of the Old Testament to replace the Septuagint.

There were also other Greek translations of the Old Testament, which are unfortunately lost to us today. Consequently, only the Septuagint can be subjected to a thorough analysis from the point of view of the principles, the method and the level of its literary translation.

One of several available graphic examples of slavish literalism, i.e., of strict word-for-word translation both at the lexical/semantic and structural level, may be seen in the Old Slavonic translations of the Bible from the Kyivan Rus' period as well as during the

succeed- ing centuries. This may easily be noticed even from the latest (1992 and 1997) Ukrainian publications of the Holy Scriptures. For example, in Genesis 10:8 «**Куш же породив** Німрода 13... **А Міцраїм породив** лудів, і анамів, і легавів, і невтухів, і патрусів, і каслухів ... 15 **А Ханаан породив** Сидона, свого перворідного, та Хета ... Similarly in the Ukrainian Version of the Matthew's Gospel¹: **Авраам породив** Ісака, а **Ісак породив** Якова, а **Яків породив** Юду й братів його. **Юда ж породив** Фареса та Зару від Тамари. **Фарес же породив** Есфома, а **Есером породив** Арама. **Арам породив** Амінадава, **Амінадав породив** Наасона ... (Chronicles, 1–46).

English translators of the Bible have already for some centuries resorted to faithful sense-to-sense conveying of this and many other expressions. So they have managed to avoid these and several other literalisms of many Ukrainian (and Russian) Bible translators. Cf. **Cush was the father** (був батьком) of Nimrod... **Mizraim was the father** of the Ludities, Anamites Lehabites, Naphtuhites, Pathrusites, Casluhites ... **Canaan was the father** of Sidon his firstborn and of the Hittites... Similarly in Matthew's Gospel: **Abraham was the father** of Isaac, Isaak **the father** of Jacob, Jacob **the father** of Judah and his brothers. (Matthew, 1).

Much was translated in ancient times also from Greek into Egyptian and vice versa, and partly from Hebrew into Greek. The next best known translation of the Old Testament into Greek, but performed this time meaning-to-meaning/sense-to-sense, was accomplished by Simmachus in the second century BC. Later on, with the political, economic and military strengthening of the Roman Empire, more and more translations were performed from Greek into Latin. Moreover, much of the rich literature of all genres from ancient Rome has developed exclusively on the basis of translations from old Greek. This was started by the Roman-Greek scholar Livius Andronicus who made a very successful translation of Homer's poems, the Iliad and the Odyssey in 240 BC, and thus laid the beginning and the foundation for a rich Latin belles-lettres tradition. That first successful translation was followed by no less successful translations of Greek dramas made by two Roman men of letters who were also translators, namely, Naevius (270 - 201 BC) and Annius (239 –169 BC).

A significant contribution to Roman literature in general and to the theory of translation in particular was made by the outstanding statesman, orator and philosopher Marcus Tullius Cicero (106–43 BC), who brought into Latin the speeches of the most eloquent Greek orators Demosthenes (385? – 322 BC) and Aeschines (389–314 BC). Cicero became famous in the history of translation not only for his literary translations but also for his principles of the so-called «sense-to-sense» translation, which he theoretically grounded for translations of secular works. These principles appeared to have been in opposition to the principle of strict word-for-word translation employed by the translators of the Septuagint. Cicero held the view, and not without grounds, that the main aim of translators was to convey first of all the sense and the style of the source language work and not the meaning of separate words and their placement in the source language work/passage. Cicero's principles of «sense-for-sense translation» were first accepted and employed by the outstanding Roman poet Horace (65–8 BC), who translated works from Greek into Latin. Horace, however, had understood and used Cicero's principles in his own, often unpredictable way: he would change the composition and

content of the source language works that he translated. Moreover, he would introduce some ideas of his own, thus making the translated works unlike the originals. This way of free interpretation from the source language works in translation was accepted and further «developed» in the second century AD by Horace's adherent Apuleius (124 – ?), who would still more deliberately rearrange the ancient Greek originals altering them sometimes beyond recognition. This, perhaps, was the result of an attitude of benign neglect by the Romans towards the culture of the Greeks, which began to be absorbed by the stronger empire. The Roman translators following the practice of Horace, and still more of Apuleius, began systematically to omit all «insignificant» (in their judgement) passages, and incorporate some ideas and even whole stories of their own. The translators began introducing references to some noted figures. Such a kind of translation made the reader doubt whether the translated works belonged to a foreign author or were in fact an original work. This practice of Roman translators, that found its expression in a free treatment of secular source language works on the part of the most prominent Roman men of letters, little by little fostered an unrestricted freedom in translation, which began to dominate in all European literatures throughout the forthcoming centuries and during the Middle Ages. There were only a few examples of really faithful sense-to-sense translations after the afore-mentioned Greek translation of the Old Testament by Simmachus (second century BC) and its Latin translation by Hieronymus (340-420) in the fourth century AD. The latter demanded that translation should be performed not «word-for-word» but «sense-for-sense» (*non verbum e verbo, sed sensum exprimere de sensu*). Unlike Cicero, who wanted to see in a translation the expressive means of the source language work well, Hieronymus saw the main objective of the translator first of all the faithful conveying of the content, the component parts, and the composition of the work under translation.

Often practised alongside written translation before Christian era and during the first centuries, was also the *viva voce* translation. Some theoretical principles of interpretation were already worked out by the then most famous men of letters. Among them was the mentioned above poet Horace who in his *Ars Poetica* (Poetic Art) pointed out the difference between the written translation and typical oral interpretation. He emphasized that the interpreter rendered the content of the source matter «as a speaker», i.e., without holding too closely to the style and artistic means of expression of the orator. Interpreters were, for a considerable time, employed before the Christian era and afterwards in Palestinian synagogues where they spontaneously (*on sight*) interpreted the Torah from Hebrew into Aramaic, which the Palestinians now freely understood.

2.1. The Middle Ages (ca. 500 AD – 1450 AD) are characterized by a general lack of progress and a constant stagnation in many spheres of mental activity including translation and interpretation, which continued to be practised, however, in the domains of ecclesiastic science and the church. Thus, interpreting from Greek into Latin is known to have been regularly employed in the 6th century AD by the Roman church. One of the best interpreters then was the Scythian monk Dionisius Exiguus. The last historically confirmed official interpretation under the auspices of the church, this time from Latin into Greek, took place during the pontificate of Pope Martin I during the Lateran Council

in 649. Interpreting outside the church premises was and is widely carried on up to the present day by Christian and other religious missionaries who continue to work in various languages and in different countries of the world. Written translation as well as oral interpretation naturally continued to be extensively employed during the Middle Ages in interstate relations, in foreign trade and in military affairs (especially in wartimes). The primary motivation (рушійною силою) for linguistic endeavours in those times remained, quite naturally, the translation of ecclesiastic literature from the «holy languages» (Hebrew, Greek and Latin). Due to the continual work of an army of qualified researching translators, practically all essential Christian literature was translated during the Middle Ages in most European countries. Moreover, in some countries translations greatly helped to initiate their national literary languages and literatures. A graphic example of this, apart from the already mentioned name of Livius Andronicus, may be found in English history when King Alfred the Great (849–901) took an active part in translating manuals, chronicles and other works from ancient languages and thus helped in the spiritual and cultural elevation of his people. His noble work was continued by the abbot and author Aelfric (955? –1020?) who would paraphrase some parts of the work while translating and often adding bona fide stories of his own. Yet, Aelfric would consider this technique of rendering as a sense-to-sense translation. Abbot Aelfric himself admitted, that in his translation of the Latin work *Cura Pastoralis* under the English title *The Shepherd's* (i.e. *Pastor's*) *Book*, he performed it «sometimes word-by-word» and «sometimes according to the sense», i.e. in free translation.

These same two approaches to translation were also characteristic of other European countries of the Middle Ages. Thus, word-for-word translation was widely practised in the famous Toledo school in Central Spain (the twelfth and thirteenth centuries) where the outstanding translator of that country Gerhard of Cremonas worked. The adherence to word-for-word translation was predetermined by the subject-matter which was turned there from Arabic into Spanish. Among the works translated there were scientific or considered to be scientific (as alchemy), mathematical works (on arithmetic, algebra, geometry, physics, astronomy), philosophy, dialectics, medicine, etc. However, in Northern Spain, another school of translation functioned where the «sense-to-sense» approach was predominant and translations there were mostly performed from Greek into Hebrew (usually through Arabic). These same two principles, according to Solomon Ibn Ajjub, one of the greatest authorities on translation in the middle of the thirteenth century, were practised in the southern Italian school (Rome), which had fallen under a strong Arabic cultural influence as well. Secular works were translated in this school with many deliberate omissions/eliminations, additions, and paraphrases of their texts, which consequently changed the original works beyond recognition. This was the logical consequence of the method initiated by Horace and his adherent Apuleius, who applied their practice to free treatment of secular works under translation. That approach, meeting little if any resistance, dominated in European translation of secular works all through the Middle Ages and up to the 18th century. The only voice against the deliberate and unrestricted «freedom» in translation was raised by the English scientist and philosopher Roger Bacon (1214? – 1294), who strongly protested against this kind of rendering of Aristotle's works into English. In his work *Opus Majus* he demanded a thorough

preliminary study of the source language works and a full and faithful conveyance of their content into the target language.

No less intensively practised alongside of the free sense-to-sense rendering in Europe during the Middle Ages was the strict word-for-word translation. Its domain of employment was naturally restricted to ecclesiastic and philosophic works. By this method the first ever translation of the Bible from Latin into English was accomplished in 1377–1380 by the noted religious scientist and reformer John *Wycliffe*/Wycklif (1320? – 1384) who worked at the translation together with his helpers N. Hereford and J. Purvey.

Strict word-for-word translation continued to be constantly employed during the Middle Ages, and even much later in most European countries to perform translation of scientific, philosophic and juridical matter. An illustrative example of this is found in Germany of the thirteenth, fourteenth and fifteenth centuries. Thus, the prominent translator and literary critic Nicolas von Wyle (1410–1478) openly and officially demanded that translators of Latin juridical documents alter the German target language syntactically and stylistically as much as possible to mirror some particular peculiarities of classical Latin source language, which enjoyed the position of a world language in those times.

2.2. The Renaissance period which began in the 14th century in Italy was marked by great discoveries and inventions, the most significant of which for cultural development was the invention of the moving printing press by the German J. Gutenberg in the middle of the 15th century (1435). Its consequence was the appearance of cheaper printed books and a quick growth of the number of readers in West European countries. This demand of books for reading in its turn called forth an increase in translation activity due to which there was soon noticed an ever increasing number of fiction translations. Alongside of this, the birth and strengthening of national European states raised the status of national languages and reduced the role of Latin. Hence, translations began to be performed not only from classic languages but also from and into new European languages. These real changes resulted in a wider use of faithful as well as free translations which started almost at one and the same time in France, Germany and England. During this period Albrecht von Eyb (translator of T. Plautus' works), Heinrich Steinhöwel (translator of Aesop's and Boccaccio's works), were active in Germany. The new free/unrestricted freedom of translation in France was also practised by the noted poet and translator of Ovid's poems Joachim du Bellay, who in his book *Defence et Illustration de la Langue Françoise* (1549) also included some theoretical chapters on translation. Another outstanding translator, publisher and scientist in France was Etienne Dolet. He was put to the stake, however, in 1546 for his free sense-to-sense (and not word-for-word) translation of Socrates' utterances in one of the dialogues with the philosopher Plato. E. Dolet was also the author of the treatise «*De la maniere de bien traduire d'une langue en l'autre*», 1540 (On How to Translate Well from One Language into the Other). Among other French translators who would widely practise the unrestricted freedom of translation were also Etienne de Laigle, Claude Fontaine, Amyot, and others.

Certainly the greatest achievement of the Renaissance period in the realistic approach to conveying the source language works was the translation of the Bible into several West European national languages. The first to appear was the German Bible in Martin Luther's translation (1522–1534). This translation of the Book of Books was performed by Martin Luther contrary to the general tradition of the Middle Ages, i.e. not strictly word-for-word, but faithfully sense-to-sense. What was still more extraordinary for those times, was that Martin Luther resorted to an extensive employment in his translation of the Bible of spoken German. Moreover, the principles of translating the Bible in this way were officially defended by Luther himself in his published work (1540) *On the Art of Translation (Von der Kunst des Dolmetschen)*. That faithful German translation of the Bible was followed in 1534 by the English highly realistic translation of the Holy Book performed by the theologian William Tyndale (1492? –1536). A year later (in 1535) the French Calvinist Bible came off the press. William Tyndale's version of the Bible was the first ever scientifically grounded and faithful English translation of the Holy Book. That translation served as a basis for the new *Authorized Version* of the Bible published in 1611. Unfortunately, Tyndale's really faithful sense-to-sense English translation of the Bible met with stiff opposition and a hostile reception on the part of the country's high clergy. William Tyndale's true supporters tried to justify the use of the common English speech by the translator (this constituted one of the main points of «deadly» accusations) by referring to Aristotle's counsel which was «to speak and use words as the common people useth». W. Tyndale himself tried to defend his accurate and really faithful translation, but all in vain. In 1536 he was tied to the stake, strangled and burnt in Flanders as a heretic for the same «sin» as his French colleague Etienne Dolet would be ten years later. Hence, the faithful approach to translating (this time of ecclesiastic and philosophic works) introduced by W. Tyndale and E. Dolet and supported by their adherents in England and France was officially condemned and persecuted in late Renaissance period.

2.3. Despite the official condemnations and even executions of some outstanding adherents of the idea of sense-to-sense translation of any written matter (including the ecclesiastic and philosophic works), the controversy between the supporters of now three different approaches to translating continued unabated all through the periods of Classicism (17th – 18th centuries) and Enlightenment (the 18th century). These three trends which appeared long before and were employed during the Middle Ages, have been mentioned already on the preceding pages and are as follows:

1. The ancient «strict and truthful» word-for-word translation of ecclesiastic (the Septuagint) and philosophic works. The basic principles of the trend were considerably undermined by Luther's and Tyndale's translations of the Bible;

2. The unrestricted free translation introduced by Horace and Apuleius, which had established an especially strong position in France and gained many supporters there;

3. The old trend adhering to the Cicero's principle of regular sense-to-sense translation without the unrestricted reductions or additions to the texts/works in their final translated versions.

The supporters of the latter approach, whose voices began to be heard more and more loudly in the 17th and 18th centuries in various West European countries, strongly condemned any deliberate lowering of the artistic level or changing of the structure of the original belles-lettres works. They demanded in J. W. Draper's words that «Celtic literature be as Celtic as possible and Hottentot literature as Hottentot in order that the thrill of novelty might be maintained». The English critic meant by these words that the translator should faithfully convey not only the content but also the artistic merits of the source language works. John Dryden (1630–1700), another outstanding English author and literary critic, tried to reconcile these two historically opposite trends and sought a middle course between the «very free», as he called the second trend, and the «very close» (i.e. word-for-word) approach. He demanded from translators «faithfulness to the spirit of the original» which became a regular motto in the period of Classicism and Enlightenment, though far from all translators unanimously supported this idea. Thus, the German translator and literary critic G.Ventzky put forward the idea (and vigorously supported it) that the translated belles-lettres works «should seem to readers to be born, not made citizens». This was not so much a demand for a highly artistic rendition, in the true sense of present-day understanding of faithful artistic translation, than a slightly camouflaged principle of adjustment of the source language works to current readers by way of free, unrestricted sense-to-sense rendering. And he realized this postulate in his translation practice.

Alongside of these trends regular free adaptation was widely practised during the 17th – 18th centuries. The latter was considered to be a separate means or principle of translation as well. The most outspoken defender of this kind of «translation» in Germany was Frau Gottsched and her adherents Kriiger, Laub and J. E. Schlegel. She openly recommended «to modernize and nationalize» the foreign authors' works, «to change their scenes of events, customs and traditions for the corresponding German customs and traditions.» Moreover, Frau Gottsched recommended the use of dialectal material in translation and practised unrestricted free interpretation of original belles-lettres works. These views of Frau Gottsched, G.Ventzky and their adherents on translation radically differed from those expressed by their sturdy opponent, the noted critic and translator J. Breitinger, who considered the source language works to be individual creations whose distinguishing features should be fully rendered into the target language.

2.4. In the second half of the eighteenth century, especially during the last decades, the controversy between the opponents of the strict word-for-word translation, and those who supported the free sense-to-sense translation (or simply the unrestricted free interpretation) continued unabated. In fact, new vigorous opponents appeared within both trends, the most outspoken among them were J. Campbell and A. F. Tytler in England, and the noted German philosopher and author J. G. Herder (1744–1803). Each of them came forward with sharp criticism of both extreme trends in belles-lettres translation and each demanded, though not always consistently enough, a true and complete rendition of content, and the structural, stylistic and artistic peculiarities of the belles-lettres originals under translation. These proclaimed views regarding the requirements of truly faithful artistic translation were also shared by several authors, poets and translators in other

countries, including France, where free/unrestricted translation was most widely practised. Campbell's and Tytler's requirements, as can be ascertained below, are generally alike, if not almost identical. Thus, Campbell demanded from translators of belles-lettres the following: 1) «to give a just representation of the sense of the original (the most essential); 2) to convey into his version as much as possible (in consistency with the genius of his language) the author's spirit and manner, the very character of his style; 3) so that the text of the version have a natural and easy flow» (*Chief Things to be Attended to in Translating, 1789*).

A. F. Tytler's requirements, as has been mentioned, were no less radical and much similar, they included the following: 1) «the translation should give a complete transcript of the ideas of the original work; 2) the style and manner of writing should be of the same character with that of the original; 3) the translation should have the ease of an original composition.» (*The Principles of Translation, 1792*). These theoretical requirements to belles-lettres translation marked a considerable step forward in comparison to the principles which existed before the period of Enlightenment and Romanticism. At the same time both the authors lacked consistency. Campbell, for example, would admit in his Essay that translators may sometimes render only «the most essential of the original» and only «as much as possible the author's spirit and manner, the character of his style». This inconsistency of Campbell could be explained by the strong dominating influence during that period of unrestricted freedom of translation. Perhaps this explains why Campbell and Tytler quite unexpectedly favoured approval of the indisputably free versification by A. Pope of Homer's *Odyssey* into English.

Much more consistent in his views, and still more persistent in his intention to discard the harmful practice of strict word-for-word translation as well as of the unrestricted freedom of translating belles-lettres works was J. G. Herder (1744–1803). He visited several European countries including Ukraine and studied their national folksongs, the most characteristic of which he translated into German and published in 1778–79. Herder was captivated by the beauty of the national songs of the Ukrainian people, for whom he prophesied a brilliant cultural future. Herder himself, a successful versifier of songs, understood the inner power of these kinds of literary works and consequently demanded that all translators of prose and poetic works render strictly, fully and faithfully not only the richness of content, but also the stylistic peculiarities, the artistic beauty and the spirit of the source language works. His resolute criticism of the unrestricted freedom of translation and verbalism found strong support among the most outstanding German poets such as Goethe and Schiller among other prominent authors. He also found support among the literary critics in Germany and other countries. This new approach, or rather a new principle of truly faithful literary translation, was born during the period of Enlightenment and developed during early Romanticism (the last decades of the eighteenth century). It began slowly but persistently to gain ground in the first decades of the nineteenth century. This faithful/realistic principle, naturally, was not employed in all European countries at once. After centuries long employment the word-for-word and unrestricted free translation could not be discarded overnight. As a result, the free sense-to-sense translation/unrestricted free translation as well as free adaptation (or regular rehash) continued to be widely employed in Europe throughout the first half of the

nineteenth century and even much later. In Ukraine, free sense-to-sense translation/free adaptation was steadily practised almost uninterruptedly both during the first and second halves of the nineteenth century. In Ukraine, free sense-to-sense translation in the second half of the eighteenth century was occasionally employed by H. Skovoroda (in his translations from the Latin). During the nineteenth century the number of free interpretations increased considerably, among the authors in Ukrainian being P. Hulak-Artemovskiy, P. Bieletskyi-Nossenko and others. Every translator mostly employed free sense-to-sense translation or even free adaptation of foreign poetic and prose works. Only

2.5. Ukrainian history of translation is today more than one thousand years old. It began soon after the adoption of Christianity in the tenth century (988) and continues in ever increasing measure up to the present day. The very first translations, however, are supposed to have been made several decades before that historical date, namely as early as 911, when the Kyivan Rus' Prince Oleh signed a treaty with Byzantium in two languages (Greek and the then Ukrainian). Regular and uninterrupted translation activity, which started in the late tenth – early eleventh centuries had continued almost uninterrupted for some 250 years. According to Nestor the Chronicler the Great Prince of Kyivan Rus', Yaroslav the Wise, «gathered together in 1037 in the St. Sophia Cathedral many translators (**nucapi** as they were called) to translate books (from Greek) «into the (Old) Slavonic language» («словінське письмо»), which was in those times the language of many ecclesiastic works and was understood in all Slavic countries. In many translations, as will be shown further, it contained local old Ukrainian lexical and grammatical elements.

Initially, in the last decades of the tenth – early eleventh century, only the materials necessary for church services were translated, but soon the Bible began to appear in different cities of Kyivan Rus'. These Bibles are historically identified after the names of places where they first appeared or after the names of their owners, translators or copiers. Among the fully preserved Bibles of those times today are the *Reims Bible* (first half of the eleventh century), which belonged to Princess Anna, daughter of Yaroslav the Wise and later queen of France, the *Ostromyr's Bible* (1056-1057), the *Mstyslaw's Bible* (1115–1117), the *Halych Bible* (1144). In the eleventh and twelfth centuries there also appeared several Psalm books (*Psalters*) which were followed by the «*Apostles*» (1195, 1220). In those times, semi-ecclesiastic works, which were called apocrypha became well-known. These works included such titles as *The Life of Mary of Egypt*, *The Life of Andrew the Insane* (Андрій Юродивий), *The Life of Eustaphius Plakyda* as well as stories on the life of monks including numerous Egyptian, Syrian and Greek legends composed between the third and fifth centuries AD. Apart from these some historical works of Byzantine chroniclers G. Amartol and J. Malala were translated and read in Kyivan Rus'. It is important to note, that the Old Slavonic translations of Psalms and larger works as *The Jewish Wars* by Joseph us Flavius (37-after 100) contained several lexical, morphological (vocative case forms) and syntactic features of the then old Ukrainian which are used also in present-day Ukrainian. This influence of the Ukrainian language is one evident proof of it having been in common use in Kyivan Rus'. This fact completely discards the ungrounded allegations cited by official Soviet and Russian linguists who portray the

Ukrainian language coming into being as a separate Slavic language only in the fourteenth or even in the fifteenth centuries, i.e., at the same time with the Russian language. As can be ascertained from some stanzas of the translated Psalms below, their Old Slav speech, as presented in present-day orthographic form, is more than similar in many places to present-day Ukrainian:

| | |
|-------------------------------|------------------------------|
| Аще бо зило шатаються іюдеї, | Же суть і без чину борються. |
| І смерті не помнять, | І не наричаються вої, |
| Но обаче не іскушені во брані | Но народ суєтен. |

The underlined words and word-combinations (Аще шатаються іюдеї, смерті не помнять, не іскушені во брані, без чину борються) have each a close or practically identical orthographic form and almost the same meaning in modern Ukrainian. Thus, *шатаються іюдеї* means *бігають, метушаться*; *смерті не помнять* can be understood as not being afraid of or not thinking of their death, i.e., fully engaged in fighting (*во брані*). The latter noun (*брань*) is in contemporary Ukrainian poetic (and archaic) for *fight* or *fighting*. The only word in the above-cited fifth line, which is not quite clear lexically is *наричаються /не наричаються* whereas *вої* is again poetic and archaic for *воїни* fighters. Neither is it difficult to comprehend this noun today. The last line *Но народ суєтен* is also easy to understand and means that people were *agitated, uneasy*.

In some other stanzas translated from Greek or Latin in the eleventh or twelfth century one may come across even more contemporary Ukrainian speech patterns as in the following lines from the hymn by Ambrose of Milan versified by an anonymous translator of the tenth or twelfth century:

| | |
|----------------------------|-------------------------|
| Тебе, Бога, хвалим, | Тебе, предвічного Отца, |
| Тебе, Господа, ісповідуєм, | Вся земля величаєт... |

All four lines of the stanza above are practically in contemporary Ukrainian. There is no doubt they could have been translated so not accidentally but only by a person whose mother tongue was the then Ukrainian and who spoke this language every day. The author of those translated lines naturally thought in Ukrainian as well, but perhaps owing to fatigue or inattention, he lost his concentration and used Ukrainian instead of the Old Slavonic, which was in those and succeeding days the literary official language which the translator used while accomplishing his versification. One more evidence of the Ukrainian language having been already then much like modern Ukrainian can be found in the anonymous tenth or twelfth century versification of an excerpt from St. John's the Prophet (Іоанн Златоуст) Psalm:

| | |
|--------------------------|-------------------------|
| Радуйся, Благодатная | Христос, Бог наш, |
| Богородице Діво, | Провіщай суцїя во тьмі, |
| Із Тебе бо возсія Солнце | Веселися і ти, старче |
| правди, | праведний.. |

Thus, all translations of the tenth and twelfth centuries in Ukraine-Rus' give much evidence not only about the level of faithfulness, but also help to a great measure establish the nature of the language of translation itself.

All in all, the period of the eleventh-thirteenth centuries as presented in the history of Ukraine, demonstrated a regular upheaval in translation with many ecclesiastic and

secular works of different kind turned generally in Old Slavic as well as in Old Ukrainian. The ecclesiastic works included not only sermon books (богослужбові книги), Psalms and Bibles (as the Buchach 13th century Bible) but also some theoretical works by prominent Byzantine church fathers (G. Naziazinus, I. Sirin and others). Examples from secular literature include works of Byzantine, Roman and other poets and philosophers, the most noticeable among them being didactic precepts, «Addresses», wise expressions and aphorisms selected from the works of Plutarch, Plato, Socrates, Aristotle and other prominent ancient figures. Apart from these, some larger epic works were translated in the twelfth and thirteenth centuries as well. Very popular among them were the novel *Alexandria* (about the life and heroic exploits of Alexander the Great of Greece); a narrative about the life and many exploits of *Didenis Akrit* «Подвиги Діденіса Акріта», the work *Akirthe Wise* «Акір Мудрий», a collection of Byzantine fables and fairy tales entitled *Stephanit and Ihnilat* «Стефаніт та Ігнілат», another narrative called *The Proud King Adarianes* «Гордовитий цар Адаріан» and a collection of narratives on nature (*The Physiologist*) «Фізіолог», in which both real and fantastic beings and minerals were described. These and other works were translated mostly from old Greek, while some originated also from Latin and Hebrew languages.

The Tartar and Mongol invasion in 1240, the downfall of Ukraine-Rus' and the seizure of Constantinople by the Turks in 1453, which completed the collapse of Byzantium, considerably slowed the progress of translation in Ukraine-Rus', which despite these tragic events, did not die out completely. Thus, the first to appear in the 14th century (1307) was the *Bible of Polycarp*. Apart from this there were some versified translations of ecclesiastic works as the *Treatise on Sacred Theology* by D. Areopagitis, D. Zograf's translation of *God's Six Days Creation* by G. Pisida, Kiprian's translation of Ph. Kokkin's *Canon of Public Prayer to Our Lord Jesus Christ*, excerpts of Ph. Monotrop's *Dioptra*, the *Cronicle* of C. Manassia, the anonymous translation of the *Tormenting Voyage of the Godmother* and others. The attention of Ukrainian translators during the 14th and 15th centuries now turned to numerous apocrypha, aesthetic, philosophic and semi-philosophic works of Byzantine authors E. Sirin, D. Areopagitis, Maxim the Confessor, G. Sinaitis, G. Palama and P. Monotropos (known best for his work *Dioptra*). All of these works were much read then. Several historical works are also known to have been translated in those times, the most outstanding of all being K. Manassia's *Chronicle* and *The Trojan History*. From the literary works which were translated in the fifteenth century are known the narratives: *A Story of the Indian Kingdom*, *A Story of Towdal the Knight* and *The Passions of Christ*. New translations of ecclesiastic works included *The Four Bibles*, *The Psalm-Book*, *The Apostle* and some sermon books. Apart from these there were translated or retold during the fifteenth or sixteenth centuries the «ecclesiastic narratives» *the Kings Magians*, written by the Carmelite J. Hiludesheim, the legend about Saint George, the treatise *Aristotle's Gate* and the treatise on logic by the Spanish rabbi Mosses ben Maimonides (1135–1204).

It must be pointed out that it was the fifteenth century which marked a noticeable change in the orientation of Ukrainian society, culture and translation towards Christian Western Europe. The first Ukrainians went to study in the universities of Krakow, Paris, Florence and Bologna, from which the Ukrainian scientist Yuriy Drohobych (Kotermak)

had graduated. He was also elected rector of the latter university in 1481–1482. Among the first translations of the fifteenth century was the *King's Bible* of 1401 (Transcarpathian Ukraine) and the *Kamyanka-Strumyliv Bible* which appeared in 1411, followed by the *Book of Psalms* (translated by F. Zhydovyn) and some collections of stories about the lives of saints. The main of them was the *Monthly Readings* (1489) aimed at honouring each month the name of a saint. Unfortunately the fifteenth century translations of secular works are represented today only by two anonymous versifications from Polish of the well-known in Western Europe work *The Struggle between Life and Death* and *A Story about Death of a Great Mistr or Philosopher*. Both these translations testified to the growth of the syllabic-accentual versification, which separated itself from the pre-Mongolian accentual prosody. The latter, however, continued to be practised during the sixteenth and seventeenth centuries, which were dominated in Ukraine's history by a constant struggle of our people and culture against the Tartars and Turks in the South and South-West, and against the Poles, who occupied Ukrainian lands from the right bank of the Dnieper river to the West of it. But despite the constant uprisings and wartime danger, many Ukrainian young men went to study in European universities. Thus, in early seventeenth century two Kyivans named *Hnyverba* and *Ivan Uzhevych* studied in Sorbonne University, the latter having been the author of the first ever Ukrainian grammar written in Latin (1634).

Translations of belles-lettres during the sixteenth century were probably not numerous either. They include a well-known in Western Europe work *The Meeting of Magister Polycarp with the Death* which had already been translated once at the end of the fifteenth century, the *Solomon's Song*, *Alexandria*, Guido de Columna's *History of the Trojan War*, *History of Attila, King of Hungary*, a narrative on the *Re-volt of Lucifer and the Angels*, a *Story about the Fierce Death which Nobody Can Escape* and others.

As in Germany, France and England during the first half of the sixteenth century, Ukrainian translators were engaged in bringing mostly ecclesiastical works into our language. Thus, in 1522 the readers received the small *Traveller's Booklet*, in 1525 – *The Apostle* and in 1556–1561 – the famous *Peresopnyts'ka Bible* which was translated with many Ukrainian elements by Mykhailo Vasyl'evych. In 1570 one more translation of the Bible was completed by *Vasyl' Tyapyns'kyi* which was followed by the *Books of the New Testament* in 1580. The year 1581 saw two new Bibles – the first was translated by the Volyn' nobleman Nehalevskyi and the second – the famous *Ostroh Bible* published by Ivan Fedorov, whose first book *The Apostle* had come off the press in 1574. *The Ostroh Bible* was the first ever complete translation of the Holy Book in Slavic countries. It ushered in a new era not only in Ukraine's book publishing tradition but in translation as well. One of the first belles-lettres translations into Ukrainian was an excerpt from F. Petrarca's *Letters without Address* turned into our language by a pen-named translator Kliryk Ostrozkyi.

2.6. A considerable intensification was witnessed in Ukrainian translation during the seventeenth century, which could have been influenced by the initial activities in the Kyiv Mohyla Academy (founded in 1632), where translations were at first employed to further teaching processes. Thus, in the first half of the seventeenth century there appeared

translations from the Greek (G. Nazianzinus' works, translated by Skulskyi and D. Nalyvaiko) and from Latin (L. A. Seneca's works) translated by K. Sakovych. These translations were of higher quality though they were mostly free adaptations as those versified by a certain Vitaliy (P. Monotrop's *Dioptra*) or anonymous free interpretations, exemplified with the *Book of Psalms* and some other works among which were also poems of the Polish poet K. Trankwillian-Stawrowski. Apart from the ecclesiastic works some previously translated works were accomplished (*The Physiologist*). The seventeenth century also witnessed the appearance of the work by Archbishop Andreas of Kessalia (1625) on the *Revelation* (Apocalypse) in Lavrentiy Zizaniy's translation. The seventeenth century in Ukraine was also marked by regular versifications of prominent Italian and Polish poets of late Renaissance period as Torquato Tasso (10 chapters of his poem *The Liberated Jerusalem*, which was translated on the basis of the perfect Polish versification of the masterpiece by PKokhanowski, as well as by a versified translation (accomplished by Kulyk) of one of G. Boccaccio's short stories from his *Decameron*.

During the second half of the seventeenth century after the domination over Ukraine was divided between Russia and Poland (according to the Andrussovo treaty of 1667), translation practically survived only in the Kyiv Mohyla Academy. Active for some time was Symeon Polotskyi (1629–1680), who left a small number of free versifications of Polish *Psalms* written by PKokhanowski, and D. Tuptalo (1651–1709), who translated some poems of anonymous Polish poets. Several renditions were also left by S. Mokiyevych, who belonged to Mazeppa's followers. He accomplished several free versifications of some parts of the *Old and New Testament*, as well as the *Bible of St. Matthew*. Besides these free translations of some Owen's English epigrams were performed by the poet I. Welychkovskyi (?–1701).

The last decades of the seventeenth century and the first decade of the eighteenth century were far from favourable for Ukraine, its culture or translation. Today only a few known versifications exist, which were mainly accomplished by the Kyiv Mohyla Academy graduates Ivan Maksymovych (1651–1715) and his nephew and namesake I. Maksymovych (1670–1732). The uncle left behind his versification of an elegy by the fifteenth century German poet H. Hugo. No less active at the beginning of his literary career was also the Mohyla Academy lecturer Feophan Prokopovych (1681–1736). The *Psalms*, and poetic works of the Roman poets Ovid, Martial and of the French Renaissance poet Scaliger (1540-1609) were often translated at the Academy as well.

The first decades of the eighteenth century were marked by an unbearable terror imposed on the Ukrainian people by Peter I. It was the period when the first bans on the Ukrainian language publications (1721) were issued. Ukrainian scientists and talented people were either forced or lured to go to the culturally backward Russia. With the enthroning of Catherine II the Ukrainian nation was completely enslaved. It was no wonder that Ukrainian translation and belles-lettres in general fell into obscurity as a result of these oppressions. The official Russian language eventually took the upper hand. As a result, even the great philosopher H. Skovoroda had to perform his essentially free translations more in Russian than in bookish Ukrainian. His bestknown translations today are: an ode of the Flemish poet Hosiy (1504–1579), excerpts from Cicero's book *On Old Age* and Plutarch's work on *Peace in One's Heart* (translated in 1790). More prolific in

translation than H. Skovoroda was his contemporary and fellow a Kyiv Mohyla Academy alumnus K. Kondratovych who translated Ovid's elegies (1759), twelve speeches by Cicero, Homer's *Iliad* and *Odyssey*, Cato's distichs (двовірші) and some other works by ancient Greek and Roman authors which remained unpublished, however.

2.7. The standstill in Ukrainian translation, which characterized the 17th and the larger part of the 18th centuries was broken in the last decade of the eighteenth century by the appearance of *Pious Songs* (Побожник) in 1791 in Pochaiv. This collection contained original Ukrainian poetic works, translations, free interpretations and free adaptations of pious songs and *Psalms* from different languages into Ukrainian, Old Slavic and Polish. But the real outbreak and a regular epoch making event in Ukrainian literature, culture and translation happened at the very close of the eighteenth century, in 1797, when the first parts of I. Kotliarevskyi's free adaptation (перелицювання) of Virgil's *Aeneid* came off the press in colloquial Ukrainian. The appearance of this brilliant work marked a significant historical turning-point in Ukrainian literature and culture. It had started a quite new period in the history of Ukrainian literary translation as well. Kotlyarevskyi's free adaptation of the *Aeneid* immediately began the eventual rejection of further translations in old bookish Ukrainian. It paved the way to a spontaneous, and uninterrupted functioning of spoken Ukrainian in original literature and in translated works. The first to have employed the manner of free interpretation after Kotlyarevskyi at the beginning of the nineteenth century was the poet and linguist P. Bilets'kyi-Nosenko who made a free adaptation of Ovid's epic poem under the title «Горпинида чи Вхопленая Прозерпина» (1818), which was published only in 1871. The artistic level of this free adaptation, however, could not compete in any way with the already popular free adaptation of the *Aeneid* by I. Kotliarevskyi. As a result, it remained unpublished for more than five decades and consequently was unknown to Ukrainian readers.

Much more successful were free interpretations/free adaptations accomplished at a high literary level by the well-known Ukrainian poet P. Hulak-Artemovskiy. His free interpretation of I. Krassitski's Polish short poem under the title *The Landlord and His Dog* (1818) which he extended to more than fifty lines to become a regular poetic narrative, brought him recognition in Ukrainian literature. Free unextended translations were also made by this poet of Mickiewicz's ballads (*Mrs. Twardowska*), Gothe's poems (*The Fisher*), Horace's odes and some *Psalms* (from Old Slavic).

The first half of the nineteenth century may be considered to have been the starting date in the history of faithful Ukrainian versification/translation. Actively participating in the literary process of that same period, were the poet A. Metlynskyi (translations of German, French and other poets) and M. Maksymovych (versification of *The Tale of the Hostoflhor*).

Participating in the process of unification of Ukrainian literature and culture into one national stream were also some other prominent figures of the first half and of the first decades of the second half of the nineteenth century. Among these were some already well-known Ukrainian poets and authors as Y. Hrebinka, M. Maksymovych, L. Borovykovskiy, Y. Fedkovych (Austrian and German poetry), O. Shpyhotskyi (Mickiewicz's works), K. Dumytrashko (*The War between Frogs and Mice, from ancient*

Greek), M. Kostomarov (Byron's works), M. Starytskyi and others. All the above-mentioned poets and authors, though generally amateurish translators themselves, nevertheless inspired the succeeding men of letters to turn to this field of professional activity. Apart from these regular men of the pen, taking part in the process of translation were also some noted scientists as O. Potebnia and I. Puliuy and some others.

Soon, there appeared such great translators in Ukrainian literature as poets, authors and public figures P. Kulish, I. Franko, Lesya Ukrainka, O. Makoway and some others. P. Kulish (1819–1897), a close friend of T. Shevchenko, was also the first professional translator in the nineteenth century Ukraine. His large output includes the most outstanding works of Shakespeare (fifteen best-known tragedies and comedies, of worldwide renown, which were edited by I. Franko and published in 1902), Byron's *Childe Harold's Pilgrimage* (in blank verse), part of *Don Juan* and some other poems. He also translated several poems by Goethe, Schiller and Heine (from German). He was also the first to translate *The Psalter* (1879) and the Bible (together with Puliuy and Nechuy-Levytskyi) into contemporary Ukrainian. In addition, Kulish is the author of the contemporary Ukrainian alphabet.

2.8. The second half of the nineteenth century was marked by a regular revival of translation in Ukraine on the one hand and by ever increasing suppressions and direct prohibitions of the Ukrainian language and culture in Czarist Russia on the other (Valuyev's edict of 1863 and the Czar's Ems decree of 1876). As a result, the publishing of Ukrainian translations and works of Ukrainian national authors in general was greatly hindered. It survived only thanks to the Halychyna (Western Ukraine) publishers who received financial support from wealthy Ukrainian patriotic sponsors, whose names deserve to be mentioned again and again. Among the most influential of them were V. Symyrenko, Y. Chykalenko, M. Arkas and others.

During the period of these humiliating Czarist suppressions of Ukrainian literature and culture in the 1860's, 1880's and 1890's, many outstanding Ukrainian translations could not be published. This happened to accurate versifications of Homer's *Iliad* and the *Odyssey* by O. Navrotskyi and to the versified parts of the *Odyssey* and the *Iliad* by P. Nishchynskyi. Only much later were the free interpretation of the *Iliad* (Ільйонянка) by S. Rudanskyi also published, along with excerpts of Homeric poems versified by P. Kulish, O. Potebnia, I. Franko, Lesya Ukrainka and some other translators. There was soon felt a general upsurge in the domain of literary translation during the second half of the nineteenth century in the Austro-Hungarian (Western) part of Ukraine. There translations or rather free adaptations began to appear at first in magazines and journals *Dzvin*, *Zorya*, *Bukovyna*, *Dilo* and others. Somewhat later, during the 1870's, larger works of West European and American authors in Ukrainian translation came off the press. Not all these works of art were translated directly from the original, however. Some had been accomplished first through Polish or German languages as it was with Y. Fedkovych's translation of parts of Shakespeare's *Hamlet* and *The Taming of the Shrew*, though his versification of Uhland's and Schiller's poems were achieved from their original (German) language.

Probably among the very first almost real translations published in Halychyna (Austrian part of Ukraine) in 1870's – 1880's were A. Dumas' *Notes of the Old Captain* (1874), H. Beecher-Stowe's *Uncle Tom's Cabin* (published in 1877) and A. Daudet's novel *Zouave* (1887) brought into Ukrainian by O. Ovdykowskyi. Among the almost regular translations was J. Edward's work *Stephen Lawrence* (1881) rendered into Ukrainian by N. Romanovych-Tkachenko and the free translation of C. Dickens' *Christmas Carol* (1880), *The Cricket in the Hearth* (1891) and somewhat later, of *Oliver Twist*. Freely interpreted/adapted were also some works by F. Bret Harte, Mark Twain and a number of others to be named later. Hence, the translation and publishing activity during the last decades of the nineteenth century in Halychyna and in neighbouring Bukovyna (Chernivtsi) and to some extent in Transcarpathia (Uzhhorod) was gathering momentum. An influential role in this process played the *Taras Shevchenko Scientific Society* founded in 1873 (Lviv) and its *Literary Journal* where the best translations were published. In large measure, those translations appeared due to the titanic achievements in the domain of literary artistic translation of I. Franko, Lesya Ukrainka, O. Makoway among other great Ukrainian men and women of letters. This was also a political breakthrough which openly ignored the czarist prohibition of the Ukrainian language, literature and culture.

The *Literary Journal* and prior to it the *Taras Shevchenko Scientific Society* itself received financial support from some personal funds belonging to such great patriots of Ukraine as P. Pelekhin, T. Dembytskyi, M. Hrushevskyi, O. Ohonovskyi, A. Bonchevskyi, O. Konyskyi. The *Literary Journal* was also supported financially by the D. Mordovets' and I. Kotliarevskyi social funds. Due to the support it managed to publish only in the first decade of the twentieth century the works of the following authors: Conan Doyle, T. S. Eliot (1903), Mark Twain (1904, 1906), poetic works of West European and Russian authors translated by P. Hrabovskyi, some works of O. Wilde (1904), K. Ritter (1906), E. A. Poe (1906, 1912), J. Milton (1906), works of some Australian authors (translated by I. Franko, 1910), as well as works of such well-known English and American authors as R. Kipling (1904, 1910), C. Roberts (1911), C. Dickens and H. Longfellow (*The Song of Hiawatha*), (1912), J. London (1913) and several others.

Among the translators of these and other works besides I. Franko and his son Petro Franko were later N. Romanovych-Tkachenko, O. Mykhalevych, P. Karmanskyi, O. Oles', I. Petrushevych, D. Siryi, A. Voloshyn, M. Lozynskyi, M. Zahirnya, and some others.

The revival of literary translation in Eastern and Western parts of Ukraine in early 70's and especially in the 1880's was greatly enhanced by the creative work of one of the most prolific Ukrainian poets, playwrights, philosophers, scientists and public figures I. Franko (1856–1916). He began his manifold activities as a patriotically minded realist who expressed his ardent wish for his nation to attain freedom, a better life and education opportunities. Franko purposely turned to enriching his native belles-lettres with masterpieces of world literature in which he addressed the need of his native people in all genres of belles-lettres, philosophies and arts. To achieve this gigantic task, I. Franko would employ any possible way of conveying the content and artistic peculiarities of other nations' literary works. He employed faithful translation alongside of free interpretation

and free adaptation or rehash (переробка) both of prose and poetic works from most contemporary and ancient European as well as Arabic, Persian and Indian languages. During his brilliant 40-year literary career, this creative giant managed to translate into Ukrainian thousands of poetic, prose, drama, historic and scientific works of almost all outstanding representative authors and poets from the richest traditions of world literature and culture. In his fifty-volume collection of works, which came off the press in Kyiv in 1970's, seven large volumes were dedicated solely to versification drawn from different languages and cultures of the world. His faithful translations, free interpretations and free adaptations originated from works created by scores of various authors spanning from ancient times until the late nineteenth and early twentieth centuries. Separate volumes in the collection are dedicated to Babylonian and ancient Greek, Indian and Arabian literary works as well as to contemporary Slavic, Italian, German, Austrian, Swiss and other literatures. Franko's methods of versifying foreign poetic works were aimed at acquainting Ukrainian readers with the world's best samples of poetic art. An active role in introducing Ukrainian readers to best works of other literatures was also played by Franko's close friend Osyp Makoway (1867–1925). He translated H. Heine (1885) from German, prose works from Polish (H. Sienkiewicz, E. Orzeczkowa, I. Dombrowski, S. Zeromski), Austrian (H. Sudermann, M. Ebner-Eschenbach, M. Konrad), Danish (E. P. Jakobsen), American (Mark Twain), British (Jerome K. Jerome), French (E. M. Prevost) and from other languages.

Among the most active Ukrainian translators after P. Kulish and I. Franko was our greatest poetess Lesya Ukrainka (1871–1913). She completed faithful prose translations of G. Hauptman's drama *The Weavers* and M. Maeterlinck's drama *L'Intimse* (in Ukrainian *Неминуча*). Besides these she also successfully translated some prose works of L. Yakobovsky (from German), P. G. Etzel and G. d'Espardes (from French), E. De Amicis (from Italian) as well as Franko's works into Russian. Lesya Ukrainka left behind a considerable number of faithful versifications as well as free versifications (переспіви) from all major European literary traditions. She began translating in the 1880's, with most of her versifications being drawn from her favourite German poet H. Heine, to whose works she turned again and again for over thirty years. From French poets, she chose the works of V. Hugo, from English G. G. Byron's works and excerpts from Shakespeare's *Macbeth*, from Italian some poems (or parts of them) by Ada Negri and Dante's works. She also translated poetic excerpts from ancient Indian, Egyptian and Greek. Besides these achievements Lesya Ukrainka translated into Ukrainian several Russian works as well as works by the outstanding Polish poets A. Mickiewicz and M. Konopnitska.

Alongside of these literary giants, were some other translators of prose and poetic works who contributed considerably to the Ukrainian literature and culture in the late nineteenth and early twentieth centuries. Of considerable note is P. Hrabovskyi (1864–1902), who made both faithful translations and free versifications of many works by several prominent poets of different national literatures. While still in his homeland, and later during his Siberian deportation, he versified (on the basis of interlinear translations) the works of great lyric poets as well as patriotically and socially expressive poets from several national languages. He chooses from English and American poets R. Burns, T. Hood, T. Moor, P. B. Shelley, H. W. Longfellow; from German H. Heine, L. Uhland,

F. Freiligrath; from French C. Baudelaire, O. Barbier; from Hungarian S. Petofi; from Bulgarian Kh. Botev; from Polish M. Konopnitska and some others. All these translations, like many others to be mentioned below were published primarily in Halychyna, where the Ukrainian language and literary activity was not forbidden as in czarist Russia.

During this same period P. Hrabovskiy worked with another prolific author and translator M. Starytskyi (1840–1906), who acquainted Ukrainian readers with a number of faithfully versified Serbian folk ballads (dumas) and poems of Yu. Slowacki (Poland). Besides, M. Starytskyi also composed a very faithful versification of Hamlet's monologue (Shakespeare).

With the growing influence of the Taras Shevchenko Scientific Society in mid 1880's and especially in the 1890's and early 1900's more and more Ukrainian men of letters took part in the process of literary artistic translation. Thus, I. Belay (1856–1921) completed translations from works of French authors Erckmann-Chatrion and the Spanish author Pedro de Alarcon. He also translated C. Dickens' *Christmas Carol* (under the title *The New Year Bells*). The poet K. Bilylovskiy (1856–1938) versified some best-known poems and ballads of J. W. Goethe, F. Schiller, H. Heine and also one of T. Shevchenko's poems into German. The author and polyglot T. Bordulyak (1863–1936) also began his literary activity in the 1880's and 1890's. Later, he translated several works from German (H. Heine, N. Lenau), Hungarian (K. Mikszat), Polish (H. Sienkiewicz), ancient Greek (Sophocles' *Electra*), Italian (some cantos from Dante's *The Divine Comedy*), as well as from old Ukrainian (*The Tale of the Host of Ihor*).

Many translations from a variety of foreign literary traditions were accomplished in the first decades of the twentieth century by less known today authors and poets. Among these was the Stalinist terror victim O. SIutskyi (1883–1941), who actively participated in the social, political and cultural life in Halychyna. He translated from Czech (J. Machar's poem *Napoleon*, 1902), from Polish S. Vesnyanski's poem *Death of Ophelia* (1907), from German H. Hofmannsthal's drama *Death of Titian* (1918) and other works. To be mentioned is also V. Borovyk (1863–1938), who translated J. Milton's *Paradise Lost*. Active during the first decades of the 20th century was also the poet M. Vdowychenko (1876–1919?), who translated several works into Ukrainian from Polish (Mickiewicz, Konopnicka) belles-lettres.

An outstanding poet and a brilliant master of poetic versification was M. Voronyi (1871–1937) who made an incomparably great contribution to Ukrainian belles-lettres and to artistic translation from different foreign languages. A victim of the Stalinist terror against the Ukrainian intellectuals in the 1930's, M. Voronyi successfully versified poetic works from French (E. Pottier, Rouget de Lisle, S. Prud'homme, P. Verlaine, M. Maeterlinck); German (H. Heine), Italian (part of Dante's *Divine Comedy*), English (Shakespeare), as well as from Eastern belles-lettres (Japanese and Persian).

But undoubtedly the most active translators in the first decades of the twentieth century (with the exception of I. Franko and Lesya Ukrainka) were the members of the Hrinchenkos family. The outstanding poet, author, literary critic, editor and lexicographer Borys Hrinchenko (1863–1910) accomplished translations/versifications and free translations, which were mostly shortened versions of the originals, from works of

German and Austrian classical authors (J. W. Goethe, F. Schiller, H. Heine, G. Hauptmann, A. Schnizler), from French belles-lettres (V. Hugo, A. France), from English (D. Defoe), Polish (B. Cherwinski). B. Hrinchenko's wife, Maria Zahirnya (1863–1928), employed both translation and free adaptation of classical works by H. A. Andersen, A. Daudet, H. Beecher-Stowe, H. Ibsen, H. Sudermann, M. Maeterlinck, C. Goldoni, Mark Twain and others. Their daughter Nastya Hrinchenko (1884–1908) actively participated in the creation of a whole Ukrainian juvenile library which comprised works by foreign authors hitherto unknown or little known to our young readers. She completed Ukrainian adaptations and edited or truncated works of the authors who enjoyed popularity during those years: Mark Twain (*The Adventures of Huckleberry Finn*), H. Ibsen (*Hedda Habler* and *The Sea Woman*), of some better known works of French (A. France), German (H. Saudermann), Danish (H. Brandes), Italian (E. De Amicis) and South African (O. Schreiner) and other authors.

This veritable constellation of patriotic men of letters and translators would be incomplete without the well-known poet and translator V. Samiylenko (1864–1925) whose translations were mostly from the Romance languages. He began in 1887 with the translation of a part of Homer's *Iliad*, which was followed by ten cantos of Dante's *The Divine Comedy* (1902), Blasco Ibañez's *Small Cabin* (*Хатина*, 1910), Molière's and Bernard's comedies (1901–1917), Mendes' poetic works (1919) and others. Needless to say that like almost all translations and original works of Ukrainian authors of the second half of the nineteenth century, Samiylenko's own poetic works and translations were published in Halychyna as well.

A place of high honour among these translators also belongs to the greatest Ukrainian polyglot (over 60 European and also Arabic, Persian and other languages), who was a prominent linguist, poet and versifier from many Eastern (Arabic, Persian, Indian) and Western European languages, a close friend of Lesya Ukrainka and Ivan Franko and a tragic victim of Stalinist terror Ahatangel Krymskyi (1871–1942). He was the first to acquaint the Ukrainian readers with the greatest Persian and Tadjik poets Hafiz, Rudaki, Saadi, Firdousi and others. Apart from Eastern belles-lettres A. Krymskyi translated also the poetic works of English (Byron), German (Heine), and other European poets.

2.9. Our history of belles-lettres translation in the twentieth century divides into some primarily unfavourable and trying times for the Ukrainian people. **The first** and the shortest period embraces the years 1917–1921, when the close ties which had existed before between the Russian and the Austro-Hungarian parts of Ukraine were fully restored as a result of Ukraine's gaining independence in 1917. During that short and unstable period of two wars with Bolshevist Russia not much could be translated. Hence, fiction works previously translated and published in Lviv, Chernivtsi or other places were now republished in Kyiv, Kharkiv, Poltava and other cities of Ukraine. Some of the translated works were brought from Halychyna (Western part of Ukraine) where books were published by the *Vsesvitnya Biblioteka* (World Library). The publishing house was founded by I. Kalynovych. This publishing house issued translated works of different foreign authors during 1914, 1917–1921. Among the published works were *Poems* by F. Schiller (1914), the well-known poem *Hermann and Dorothea* by J. W. Goethe, the

comedy *Clouds* by Aristophanes, narratives by H. Hofmannsthal, *Death of Titian*, *The Rolland Song* (all published in 1918), and others. Among their translators were I. Franko, O. Lutskyi, P. Diatlov, V. Shchurat and others. These translated works could also be read in the then Ukraine. Among the very first to appear as early as 1917–1918 in Ukraine were also J. London's *Stories of the North* (translated by N. Romanovych-Tkachenko) and some other works translated before (*The Happy Prince* by O. Wilde, *Treasure Island* by R. C. Stevenson, *Uncle Tom's Cabin* by H. Beecher-Stowe, etc.). Quite a new Ukrainian translation which appeared among the notables during those years was, however, J. London's *Iron Heel* (1918) accomplished by V. Trotsyna and a few others. Practically republished during the first and last years of Ukraine's independence in 1920–1921 were also several works of R. Kipling (*Mowgli*, 1920), E. A. Poe (*The Red Death*, 1922), W. Shakespeare (*The Taming of the Shrew*, 1922) and some others.

The artistic level of those translations, which were mostly free adaptations (except *The Iron Heel*, which was neither shortened nor adapted), left much to be desired. They mostly contained many lexico-semantic, syntactic/structural and stylistic inexactitudes which could often even pervert the meaning of the original sense units, as it was the case with V. Trotsyna's translation of *The Iron Heel*. The Ukrainian version of this J. London's work was marked by very many conspicuous literalisms of all kinds. There were, naturally, a few regular faithful translations too, as, for example, the little shortened O. Oles's versification of H. Longfellow's *Song of Hiawatha* reprinted in Kharkiv in 1923 (after first being published in Lviv in 1912).

The second period, this time in Soviet Ukraine's history of translation, began in 1923–1925 with the adoption of highly promising plans for the next 5 to 10 years (up to 1930's) which were supposed to give the readers separate works and collections of translated belles-lettres works by many outstanding foreign authors. The first to appear were partly abridged J. F. Cooper's novels of the *Leather Stocking* series: *The Deerslayer* translated by O. Baikar (pen name of F. Sheludko), *The Pathfinder* (translated by M. Lebedynets), and *The Spy* (an abridged and free translation by D. Kardynalovskyi). A still larger, twenty-seven brochure-size volume collection of Jack London's works (originally planned as a fifty-volume collection) appeared during 1927–1932. This collection was prepared by the translators M. Riabova, M. Lysychenko, M. Gray, O. Burhardt, I. Rylskyi (M. Rylskyi's brother) and others. Probably the highest level of prose interpretation in the 1920's and 1930's was shown by Mykola Ivanov (1886/7? – 1945/6?), who translated into Ukrainian several masterpieces from French (Rabelais' *Gargantua and Pantagruel*), English (J. F. Cooper, H. G. Wells, W. Shakespeare) and other languages. Translations of high artistic quality were always produced by Lesya Ukrainka's sister Olha Kosach-Kryvnyiuk (1877–1945), who began translating as far back as 1892 (C. Dickens' short stories). She selected for Ukrainian children the best prose works by E. Seton-Thompson, R. Kipling, George Sand, P. Loti and others. Her translations continued to be published during Ukraine's independence in 1918 as well. She also translated some novels of Guy de Maupassant (*Our Heart*, 1930), A. Dumas' *Queen Margot* (1930), V. Hugo's *The Year of Ninety-Three*, *Les Misérables* (1932), and other works of great authors. Undoubtedly the most outstanding translator of poetic works during 1920's – early 1930's was Mykola Zerov (1890–1937). As a professor and scholar

in ancient literatures and in the field of translation, he improved and successfully applied new, effective methods of faithful versification, which established his leading position among the Neoclassicists and Ukrainian translators. Among Zerov's accomplishments were several brilliant translations of works by ancient Greek, Roman and West European poets. His first collection was comprised of works authored by several Roman poets (Catullus, Virgil, Horace, Propertius, Ovid, and Martial) and was published in the *Anthology of Roman Poets* (Kyiv, 1920). These translations represented a paragon of truly artistic versification for many years to come. M. Zerov managed to faithfully convey not only their main content, but also the artistic merits and the spirit (pragmatic orientation) of the originals. His translations maintain the ease and poetic beauty found in each original author's work. An ardent fighter against any translations of doubtful artistic quality as well as against any author's works of this kind, Zerov supported the ideas of M. Khvyliovyi who raised his voice in support of the «West European» way of development of arts. He defined as «Asiatic» the Communist or «proletarian», as it was officially called, way of development of literature and arts in the U.S.S.R. Zerov not only shared this view of Khvyliovyi but also practically realized the main principles of Khvyliovyi through his exemplary original and translated poems. A really high artistic level of Zerov's versification was confirmed again in his new collection of translations published in 1923 which included, apart from the Roman poets, also the works of the French poet J. Heredia (1842–1905). The up-to-date methods of artistic versification and adherence to neoclassicism in opposition to the inconsistent artistic translation of poetic works of the day, made the Communist critics, who were ignorant of and hostile to neoclassicism even more incensed. As a result, M. Zerov, P. Fylypovych, M. Drai-Khmara and hundreds of other outstanding Ukrainian poets, authors and scientists were arrested in early 1930's and suffered a martyr's death during the waning days of October and the first days of November 1937 in Sandarmokh (Karelia), but their mass graves were found in deep forest only in 1997. Their execution was dedicated to the twentieth anniversary of the «glorious(?) October Revolution of 1917.»

All translations by the Neoclassicists illustrated the highest level of artistic versification of the 1920's and 1930's in regard to content, artistic merits, and pragmatic orientation of each foreign belles-lettres work. A standard of masterly versification during the years of the so-called Ukrainian renaissance, however, were and will always remain Zerov's translations. He occupies a leading position as an exemplary poetic master whose versifications even today, more than 70 years after their publication, remain artistically complete and mostly unsurpassed. Another prominent place in the constellation of the Neoclassicists belongs to the poet Oswald Burhardt, pen name Yuriy Klen (1897–1947), who happened to survive during the Bolshevik holocaust and terror in the 1920's and 1930's probably because of his German descent. His first significant Ukrainian collection of German poets (*The Iron Sonnets*) appeared in 1925 and was followed by more translations of world's greatest English, German and French poets (Shakespeare, Shelley, Goethe, Rilke, Rembaud, Valery, Mallarme, Verlaine and others). Close to O. Burhardt stood M. Drai-Khmara (1889–1937), who also pursued the aim of enriching our literature and culture via faithful artistic versification and who met his martyr's death together with M. Zerov in Sandarmokh in 1937. He translated mainly the works of the most outstanding

French poets (S. Bodlaire, P. Verlaine, S. Leconte de Lisle, S. Mallarme, Sully Prud'homme) and completed Dante's *The Divine Comedy*, which was confiscated by the NKVD during his arrest and was never found again after that. He also translated Polish (A. Mickiewicz), Czech (J. Hora, J. Mahard), and poets of other nationalities.

Unquestionably, the most outstanding place among the surviving Neoclassicists, and one who made a significant contribution to Ukriunian literature and culture by his poetic translation, belongs to Maxym Rylskyi (1895–1964). He outlasted all his co-literary companions and managed to introduce via his high quality Ukrainian translations many masterpieces of world literature. His translations originated from Polish (Mickiewicz, Slowacki), French (Hugo, Verlaine, Racine, Moliere, Boileau, Voltaire, Musset, Gautier, Heredia, Maeterlinck), German (Gothe), and other national literatures. M. Rylskyi was also a very active literary critic of translation who practically laid the foundation for scientific Ukrainian criticism of belles-lettres translation in Soviet times. His won grounded theoretical articles and reviews of several translations helped considerably to raise the level of faithfulness in the succeeding prose and poetic translations in Ukraine.

The number of Ukrainian poets/authors who were also translators, and victims to the Bolshevik terror in the 1920's and 1930's, by far exceeds, however, the whole group of the Neoclassicists. Worth mentioning, at least briefly, among them are first and foremost the following: the brilliant poet, researcher and translator M. Johansen (1895–1937), who left behind quality translations from English (G. G. Byron, E. A. Poe and H. G. Wells); D. Zahul (1890–1937), who translated from German (H. Heine, F. Schiller, J. W. Gothe, J. Becher), Danish (Andersen-Noxe); I. Kulyk (1897–1937), who translated the works of W. Whitman; M. Irchan (1897–1937), whose translations were from Polish, Czech and German literatures and V. Bobynskyi (1898–1938), the translator of some works of Polish, French, and German authors.

Because of the Bolshevik terror and suppression during the mid 1920's and all through the 1930's, the far-reaching plans of publishing foreign belles-lettres translations adopted in 1923–1925, were only partly realized. There were published only incomplete collections of novels/narratives and separate best-known works by the world's most outstanding authors. Thus, from French belles-lettres there appeared some new translations (together with the republished ones during 1929–1930) of Zola's eighteen-volume collection of prose works, which were accomplished by the then familiar, and the now unknown translators, as N. Romanovych-Tkachenko, O. Pashkevych, K. Rubynskyi, K. Kakhykevych, O. Yezernetska, A. Volkovych, M. Iltychna, V. Dubrovskyi, L. and V. Pakharevskyi, V. Chernyakhivska, the young M. Tereshchenko and some others. In the same years Guy de Maupassant's ten volume collection came off the press in Kyiv and Kharkiv, some of his novels/narratives being republished without any changes from their nineteenth century translations. Among the translators were O. Kosach-Kryvyniuk, V. Shchurat, B. Kozlovskyi, M. Vyshnivska, Ye. Tymchenko, Ivan and M. Rylskyi, V. Derzhavyn, V. Pidmohylnyi and others. Some separate works of great French authors already known to Ukrainian readers from the nineteenth century translations, published in Halychyna, were republished in late 1920s – early and mid 1930's as well. These were A. Daudet's most popular works as *Letters from the Windwill* (1926), *Tartarin from*

Tarascon (1936) and also some others translated in the preceding years by I. Franko, M. Chaichenko (Hrinchenko), M. Hrushevska, V. Shcherbakivska, M. Ivanov and A. Lyubchenko. Among these were also Honore de Balzac's works, some of which had also been translated in the nineteenth century. Thus, in 1895 *Father Gorio* came off the press in M. Podolyns'kyi's translation, and in 1927 it appeared under the title *Gorio* in S. Rodzevych's qualified translation. Apart from these, translated and published were some other of Balzac's famous works as *La Peau de Chagrin* (1929) in V. Vrazhlyvyi's (Shtanko) translation, the *Poor Relatives* and *Cousine Bette* (1929) respectively in Y. Starynkevyches and Y. Drobyazko's Ukrainian versions. In the 1920's and 1930's there were translated, republished or retranslated well-known works by J. Verne, among the translators being already familiar names of N. Romanovych-Tkachenko, A. Biletskyi, T. Chortoryzka, E. R. zhevutska and others. No less frequently translated and published were also works by P. Merime, namely: *Colomba* (1927), *Carmen* (1930), *The Chronicle of King Charles IX* (1930), *Jacquerie* (1936), which were translated respectively by M. Konstantynopolskyi, S. Buda, M. Tereshchenko and others. The list of the French authors would be incomplete without H. Malot (1830–1907), whose work *Without Kith and Kin* (*Without A Family*) was twice translated and published in 1926 and 1931.

Very popular with Ukrainian readers during the late 1920's and all through the 1930's were two French language Belgian authors: Ch. de Coster with his highly artistic novel *Till Ulenspiegel*, which first appeared in a shortened version (1928) in L. Krasovskyi's translation and its second almost complete edition in Y. Yegorova's and S. Sakydon's translation of 1935, and M. Maeterlinck, whose works were translated by P. Hrabovskyi, L. Ukrayinka and later by M. Voronyi, M. Tereshchenko, M. Rylskyi, Ye. Tymchenko and others.

A considerably more important place in the 1920's and 1930's belonged to translation of classical British and American authors whose novels, narratives, short stories and poems were not well-known to now Ukrainian readers. The list of the most outstanding authors was headed by such prominent names as C. Dickens, whose works, as was mentioned, appeared in Ukrainian as far back as 1880 (*Christmas Carol*) and 1882 (*The Chimes*) which were translated respectively by Y. Olesnytskyi and I. Belay. In the 1930's some other works of the novelist were published, namely: *A Tale of Two Cities*, *Dombey and IOJI* (both in 1930), *The Posthumous Papers of the Pickwick Club* (1937), *David Copperfield* (1939). These and other works were presented by the highly qualified translators N. Surovtseva, V. Chernyakhivska, M. Ivanov, M. Saharda, K. Shmyhovskiyi, Y. Koretskyi and others. In 1928 appeared a two-volume collection of Conan Doyle's selected works and a separate edition of *The Lost World* which was followed by *The Dog of the Baskerville's* (1937). The works were translated by M. Ivanov, S. Vilkhovyi, M. Kalynovych, V. Petrovskiyi, H. Knsyanenko, M. Roshkovskiyi, M. Lysychenko and others. In 1930 E. L. Voynich's narrative *Jack Richmond* was published in M. Lysychenko's and M. Riabova's translation. The 1920's and 1930's also witnessed the appearance of some other works by prominent English and American authors in Ukrainian translation. These were didactic works directed toward juvenile readers for the main part. The in situ to be published and republished (also in Halychyna), which fell under Polish occupation, were the works of G. K. Chesterton, H. B. Beecher-Stowe,

R. L. Stevenson, W. Shakespeare (*A Midsummer Night's Dream*, 1927, all published in Lviv), H. G. Wells (1928), D. Defoe (1929, Lviv), W. Scott (*Quentin Dorward*, 1931), E. L. Voynich (*The Gadfly*, 1929, 1936, 1939), J. Conrad (1925, 1928 – two volumes), R. Kipling, C. Bronte and others. As to American authors, whose works were repeatedly published in Ukrainian translation in those years, Mark Twain should be mentioned first (*The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn*), as well as E. A. Poe's detective stories, O. Henry's stories (published in 1924, 1926, 1928, 1930) and the narrative *Cabbages and Kings* (1932) first translated into Ukrainian by M. Riabova.

A noticeable event in the history of Ukrainian translation during that period was the appearance of Italian belles-lettres – G. Boccaccio's *Decameron*, translated by L. Pakharevskyi and P. Mokhor (1928). This translation was followed by another outstanding work – R. Giovagnoli's *Spartacus* (1930) in P. Mokhor's translation. The same year appeared C. Goldoni's comedy *The Swindler* translated by Marianna-Khmarka. In 1927 and 1928 the librettos of G. Puccini's opera *Madame Butterfly* and G. Rossini's opera *The Barber of Seville* were also translated for our opera theatres by Marianna-Khmarka. In 1931 Ada Negri's poems (she was befriended by Lesya Ukrainka) were published in versification of P. Hrabovskyi, V. Samiilenko, Marianna-Khmarka and some others.

Alongside of prose works many poetic works were also translated, i.e., versified in the mid 1920's and 1930's both in Soviet Ukraine and in the Polish occupied Halychyna. Most of the versifications of world classics were published, however, not in separate collections, but in different journals or anthologies. Among the more or less often translated were the poetic works of German, French and English poets (Heine, Schiller, Goethe, Hugo, Beranger, Verlaine, Rimbaud, R. Bums, Byron). Separate editions were much rarer, though not excluded altogether. Thus, Byron's famous poetic dramas and poems appeared in the following succession: *Cain* (1925), *Mazeppa* (1929), *Manfred* (1931) and his *Tragedies* in 1939. A separate edition had also the French poet P. Beranger (*Selected Songs*, 1933) as well as some others. Among the translators were D. Zahul, V. Samiilenko, M. Rylskyi, M. Tereshchenko, M. Yohansen, I. Kulyk and several others, not to mention the Neoclassicists.

The Bolshevik reprisals in the mid 1920's, however, began to be more and more directed towards the nationally minded intellectuals, first of all, towards the men of letters. The infamous S.V.U. trial instigated and carried out by the G.P.U. in 1930 brought drastic changes in the official Communist orientation in the domain of translation as well. The corresponding authorities issued orders directed at increasing the number of translated works of Russian authors, especially of those, who were ideologically trusted. The works of those authors, naturally, replaced the planned novels and narratives of Western and Eastern classics. Under the pressure of the Communist censorship in the 1920's and mid 1930's, and still more in the succeeding years considerably more attention was now paid to works of contemporary authors, especially to those, who criticized life in capitalist society. As a result, there appeared several works containing much evolutionary spirit and having mediocre artistic value. Ukrainian reader, received now works by authors who were practically unknown in the West such as C. Bercovici (collections of his *Short Stories*, 1927, 1929), M. Gold (*Short Stories*, 1929; *Selected*

Poems, 1931), Myra Page (*The Approaching Storm*, 1934). There were also published some real belles-lettres works of T. Dreiser (*Short Stories*, 1929,1930); novels of J. Dos Passos (*Manhattan*, 1933; *The Soldiers*, 1934 and others); a several volume collection of U. Sinclair's novels, some of which were changed into plays and staged (*Jimmy Higgins*), etc. There also began to be translated and published works of this trend from German (B. Kellermann, W. Bredel, B. Brecht, E. Weinert, F. Wolf, A. Seghers), French (A. Barbusse, L. Aragon), etc. Translation of belles-lettres was also carried out in the 1920's and 1930's in Western parts of Ukraine occupied by Poland and Rumania (Chernivtsi region). Active in the Polish part of Ukraine were such prominent public figures and scientists as V. Shchurat, who translated mostly English and French poets, P. Karmanskyi (French, German, Italian poets) and M. Rudnytskyi, who usually accomplished free interpretations of Honore de Balzac's and P. Merimee's works. During this period notable Ukrainian diaspora translators also actively worked in Western countries (O. Oles', S.Hordynskyi and others). Their translations, naturally, remained unknown to Ukrainian readers who lived behind the Iron Curtain.

The late 1930's and the beginning of 1940's marked the end of the second period in Soviet Ukraine's history of translation. The defining characteristic of this period was a gradual rebirth and active development of belles-lettres translation at its initial stage and a slowdown with apparent symptoms of stagnation at its closing stage. Persecutions, trials, murders and deportations to the Far North or to Siberia of many prominent Ukrainian translators such as M. Zerov, D. Zahul, V. Mysyk, M. Drai-Khmara, V. Pidmohylnyi, B. Ten, S. Fylypovych, H. Kochur and several others prevented them from enriching the Ukrainian literary tradition with masterpieces of world literature. The terror during these times almost stopped the entire process of cultural revival which had been initiated in Ukraine during the early 1920's. As a result, there remained only a few active translators who continued to acquaint the Ukrainian readers during the 1930's and early 1940's with the best works of Western and Eastern belles-lettres. Their list is short and includes M. Rylskyi (he translated Polish, French and Russian poetry), M. Ivanov (English and French prose works), Y. Koretskyi (Byron, Shakespeare, Schiller, Dickens, Mayakovskiy), L. Pervomaiskyi (German poets) and the mediocre versifier M. Zisman (Goethe, Schiller).

2.10. The Second World War and the German occupation of Ukraine had for three years completely stopped any belles-lettres translation in the country. Hence, all work had to begin anew in 1944–1945 with the establishing of the publishing houses and republishing of some translations, which were completed before the war. Only in late 1940's the first newly translated foreign belles-lettres works began to appear in Ukrainian, though their number was very small. Therefore, the years 1944–1950 constitute a transitional period in the history of Soviet Ukrainian translation. Only in early 1950's, and especially after Stalin's death in 1953, the first signs of revival in belles-lettres translation began to be really felt. It became finally a reality only during Khrushchov's «thaw» and after the return from the concentration camps of some outstanding translators. This coincided with the peak in the literary activity of Ukraine's most versatile translator Mykola Lukash. The condemnation of Stalin's cult of personality in late 1950's loosened

for a short time the ideological grip on Ukrainian intelligentsia. As a result, there appeared a war-hardened generation of talented and patriotically minded editors and translators, who graduated after the war from philological faculties of universities and institutes. It was during those years that several new editorial departments for translating works from foreign languages were opened at some major publishing houses. It was then that the question of quality of the translated belles-lettres works seriously and officially arose. As a consequence, in 1956 Oleksa Kundzich published his critical articles on the state of literary translation in Ukraine, in which he put forward a categorical demand to reject literalism and improve the artistic level of translation. In 1958, after a twenty-four years hiatus the translators' *Vsesvit* journal came to life again. Thus, during the late 1950's and early 1960's, when the natural revival of artistic translation and its scientific criticism had almost taken root, the **third period** in Ukraine's history of translation began. It was soon marked in the mid 1960's, however, with new persecutions and reprisals against such prominent translators as H. Kochur, M. Lukash, I. Switlychnyi, V. Marchenko, I. Yushchuk, A. Perepadya, R. Dotsenko, O. Terekh and others, who were in the vanguard of the Sixties Movement. They came under longer and heavy fire of the Communist ideologists. This last wave of Soviet persecutions and reprisals against Ukrainian intellectuals slowed down only in the IN irlod of Gorbachov's restructuring (Perestroika) during 1985–1989.

The **third period** in Soviet Ukrainian translation was also marked by the common understanding of the need for higher standard of artistic requirements, which were finally put before all translators of belles-lettres by noted literary critics in the late 1950's and early 1960's. It was then that many regular samples of faithfully translated works of great foreign literary masters were published. This inspired the succeeding generation of post-war translators to follow the fine example of Rylskyi, Lukash, Mysyk, Tereshchenko, Borys Ten, and others. The older generation of translators, who were active already during the late 1920's and early 1930's and who produced highly faithful translations, were represented by some masters of the pen. First place among them belongs to Maksym Rylskyi (1895–1964), the patriarch of the twentieth century Ukrainian translation, who has created highly skilled poetic versifications from Polish (A. Mickiewicz's, Yu. Slowacki's and Yu. Tuwim's major works). But undoubtedly the greatest number of smaller and larger poetic works were translated from French: J. P. Moliere's *Tartuffe*, *The Marriage of Figaro* by P. Beaumarchais, as well as *Sid* by P. Corneille, *Fedra* by J. Racine, *The Misanthrope* and *The Poetic Arts* by N. Boileau, the *Virgin of Orleans* by F.-M. Voltaire, and also several smaller poems of V. Hugo, A. de Musset, T. Gautier, J. Heredia, P. Verlaine, M. Maeterlinck, and others. Rylskyi has also translated some English poets (Shakespeare). Among the first-rate masters of the pen is also Valerian Pidmohylnyi (1901–1938), a prominent Ukrainian prose writer and translator who found his martyr's death together with M. Zerov, M. Drai-Khmara, L. Kurbas and hundreds of other Stalinist GULAG victims in Sandarmokh in late October or early November 1937. He succeeded in recreating several masterpieces of French belles-lettres, among them being *The Prison* by P. Amp, *Candidy* D. Diderot, *Letters from the Windmill* by A. Daudet, *Colomba* by P. Merimee, works by J. Verne and J. Romanis. During 1927–1930 he prepared and edited Balzac's and E. Zola's (18 volumes) as well as G. de

Maupassant's 10 volume works. He also translated H. Flaubert's *Madame Bovary* and V. Hugo's *Ninety-Three* (1928), *Jargal* (1928), *The Man Who Laughs* (1930) and *Les Miserables* (1930).

As a translator, V. Pidmohylnyi excelled in his artistically unsurpassed skill for conveying the individual peculiarities of style and characteristics of each prose masterpiece of foreign writers. His translations are close to the originals, utilizing an equally rich Ukrainian lexicon, reflecting the versatility of stylistic devices and the individual author's means of expression.

Exceptionally masterful versifications from Western and Eastern belles-lettres were performed by one more veteran translator and Soviet concentration camp inmate, Vasyl Mysyk (1907–1983). His translation output comprises one half of R. Burns' poems, which rank among the best versifications of the Scottish bard in all Slavic languages. Besides, Mysyk left behind extraordinary translations of some works by Shakespeare, Byron, Milton, Shelley, Keats, Longfellow. Moreover, he was the only qualified translator, who besides A. Krymskyi, was able to render works of some Eastern classics directly from the original. He revealed in Ukrainian the works of old Persian and Tajik world-wide known classics A. Firdousi, Abu Ali Husain Ibn Seana, Omar Khayam, M. Saadi, Sh. Hafiz as well as some French classics (J. du Bellay, P. Scarron) and several others.

Meanwhile, another veteran translator and poet, who had a narrow escape from getting into the Stalinist GULAG, Mykola Tereshchenko (1898–1966) performed versifications from French (a collection of the seventeenth-eighteenth century poets F. Malhebre, B. Le Fontenelle, C. Perrot, J. Rousseau, D. Diderot, L. de Lisle, E. Parny, A. Chenier and others). He also translated French classic poets of the nineteenth century (E. Verlaine, P. Eluard and others). Besides that Tereshchenko edited many poetic versifications of other translators (including M. Lukash's first complete translation of Goethe's masterpiece *Faust*).

No less significant versifications were performed by Yevhen Drobyazko (1898–1980), who was the first to artistically recreate *The Divine Comedy* by Dante in Ukrainian (1975). This achievement established the reputation of Y. Drobyazko as a real master of translation, who also produced some quality translations from German (Heine, Goethe, Schiller), French (Moliere, H. de Balzac), Italian (Eduardo de Filippo), Polish (Yu. Slowacki, Yu. Tuwim), Czech (V. N. ezval) and works of some other prominent foreign authors.

To this constellation of talented translators belongs also Iryna Steshenko (1898–1987), a former actress of the Berezil theatre in Kharkiv. A highly educated person, she translated poetry and prose from French (G. Apollinaire, J.-B. Moliere, A. Michott, Guy de Maupassant), English (W. Shakespeare, M. Twain, J. London, J. Fletcher), German (J.-W. Goethe, F. Schiller, S. Zweig), Italian (C. Goldoni), Norwegian (H. Ibsen). In her translations she paid great attention to the logical cohesion of phrases in lines and stanzas, to euphony of verses and to the natural ease of speech as well as to the rendition of the inner force pertained to the source language idiom. Prominent in the galaxy of this older generation translators was Borys Ten (1897–1983), the pen name of Vasyl Khomychevskyi. A poet and former Stalinist terror victim, he was the first to produce

entire masterly translations of Homer's *Iliad* and the *Odyssey* in Ukrainian. Besides, he edited M. Bilyk's translation of Virgil's *Aeneid* and provided the Ukrainian theatre with a collection set of dramas by the most outstanding ancient Greek playwrights as Aristophanes, Sophocles, Aeschylus and others. Borys Ten also translated the works of Shakespeare (King Richard III).

A considerable contribution to Ukrainian belles-lettres was made by M. Bazhan (1904–1983), whose most important work in the domain of translation was the versification of Shota Rustaveli's *Knight in The Panther's Skin*, which all prominent Georgian poets considered to be a masterly translation. Bazhan had also translated several other classical works of Georgian literature (D. Huramishvili) as well as some poems by Italian (Dante, Michelangelo Bounarotti, P. Pasolini), German (Gothe, Helderlin, Rilke, S. Selan), Polish (Yu. Slowacki, A. Mickiewicz), and other authors' poetic works.

A noticeable place among the older generation of Ukrainian translators belongs to M. Zerov's emigrant brother Mykhailo Orest (1901–1963), who versified from several West European languages and literatures, as French (P. Verlaine, J. Heredia, C. Baudelaire, Lecont de Lisle, and A. Chenier), German (G. Staff, F. Nietzsche, F. Novalis), English (E. B. Browning), Italian (G. Cavalcanti), and also from Spanish, Portuguese and other languages. Besides, M. Orest is the author of three larger collections of translated poetic works in Ukrainian: *The Anthology of French Poetry*, *The Anthology of German Poetic Works* and *The Mussel and the Sea Anthology of European Poetry*.

Active both in the pre-war 1930's, in the post-war 1940's and also later were some poets, who versified from several foreign languages, though not always directly from the originals but on the basis of interlinear translations. Thus, the poet L.Pervomays'kyi would translate and publish German poets Rilke, Heine, Walter von der Vogelweide and the Russian poetry of Pushkin, Lermontov directly from their originals. At the same time, poetic works of Hungarian, French, Korean, Chinese, Indonesian, Burmese, Persian or Tajik authors could be translated by him, naturally, only on the basis of interlinear translations.

Similarly versified (and published) were in those years in Ukraine (and in the U.S.S.R. in general) many other poetic works written by well-known authors in various foreign languages.

The long list of outstanding Ukrainian prose and poetry translators, who happened to live through the years of Stalinist oppressions during the 1930's, 1940's and later years, and who either perished in the concentration camps or were forced to interrupt their literary activities for that same reason, would be incomplete without some more at least most noted names. One of them is the prolific translator of West European authors Sydir Sakydon (1896–1974), who was forced to flee in the late 1930's to Russia's Smolensk region where he managed to hide himself from the NKVD persecution and thus escape the Stalinist concentration camp. He had worked in the everfrost area all through the 1940's and returned to Ukraine only after Khrushchov's «thaw». S.Sakydon produced several faithful translations from some foreign languages: German (J. W. Gothe, E.-T.-A. Hofmann), French (de Coster, R. Rolland), Polish (Zeromski), Czech (K. Capek), Serbo-Croatian (B. Nusic) and others. Also of note is Yuriy Nazarenko (1904–1991), an active participant of the Sixties Movement and translator from German (Schiller,

Hauptmann), French (Verne, Verlaine, Hugo), Polish (Orzeszkowa), Byelorussian (Ya. Kolas, Krapiva, Tank).

As was already mentioned, in late 1950's and early 1960's there came into being and arrayed themselves around Ukrainian publishing houses in Kyiv, Kharkiv, Lviv and some other cities, a new linguistic generation of talented translators. Their proclaimed aim was to translate only directly from the original and fully employ the riches of the Ukrainian language. Some talented translators also grouped around the newly revived (1958) literary *Vsesvit* journal. Most of these younger generation men of letters were ideological and spiritual adherents of the two most outspoken opponents of Russification of the Ukrainian people Hryhoriy Kochur and Mykola Lukash, who were themselves very talented in poetry and prose translation from several foreign languages. Neither of them would yield to the constant pressure and intimidation on the part of the Soviet authorities which accused the translators of «archaization of the Ukrainian language» and other «deadly sins» of the kind. As has been mentioned, M. Lukash (1919–1988), a polyglot and an equally brilliant prose and poetry translator from eleven languages began to be published after World War II. He contributed greatly to the enrichment of Ukrainian literature with exemplary versions of many masterpieces of world literature such as *Faust* of Goethe, *Decameron* of Boccaccio, *Madame Bovary* of Flaubert, *The Fate of Man* by Imre Madac, *Don Quixote* of Cervantes (in co-authorship with A. Perepadia) and several other important works by West European classics. M. Lukash was also a prolific translator of mainly French poets (Verlaine, Rimbaud, Valery, Apollinaire, etc.) as well of Spanish (Lorca, Cervantes, Lope de Vega, Calderon), German (Goethe, Schiller, etc.), English (R. Burns), Polish (Mickiewicz), Hungarian (E. Adi, I. Madach) and several others. His translations are distinguished by a rich and versatile Ukrainian lexicon, accurate idiomatic equivalents, high expressiveness and ease corresponding to those of the originals. In addition to his academic credentials, Lukash, as H. Kochur and I. Svitlychnyi before him, was a symbol of persistence and unyielding defence of the right of the Ukrainian language and culture to their free and independent development and functioning.

H. Kochur (1908–1994), a former student of M. Zerov and higher school lecturer in foreign literatures spent several years in Soviet concentration camps. He was a scrupulous versifier from foreign languages such as ancient Greek (Alcaeus, Sappho), contemporary Greek (C. Cavafes, Y. Ritsos) and especially the French classics (A. Vigny, C. Baudelaire, P. Verlaine, A. Rimbaud, P. Valery, Saint-John Perse and some others). He also translated English and American classics (R. Burns, T. S. Eliot, John Milton, P. B. Shelley, G. G. Byron, J. Keats, H. W. Longfellow), Polish classics (Yu. Slowacki, Yu. Tuwim), Czech, Jewish, Lithuanian and other national poets. An inspirational role belonged to Kochur as he influenced and guided the Ukrainian translators during his chairmanship of the Translator's section in the Ukrainian Writers Union in early and mid 1960's.

Among other younger and older generations of translators who grouped around Kochur and Lukash are first of all Mykyta Shumylo, D. Palamarchuk, O. Terekh, A. Perepadia, Y. Popovych, O. Seniuk, Borys Ten, I. Steshenko, R. Dotsenko, P. Sokolovskyi and others to be more extensively characterized below. It is expedient to single out at least the most prolific of these and other translators and enumerate very

shortly the most significant masterpieces of world literature which they recreated in Ukrainian. Thus, Dmytro Palamarchuk (1914–1998), a poet and also a former Soviet concentration camp victim, was an active participant of the Sixties Movement. He successfully versified all Shakespearian sonnets (1966) and published a collection of Byron's and Shelley's poems as well as many poems of well-known French poets (C. Baudelaire, S. Prudhomme, J. Heredia, S. Mallarme, A. Renoir) and also German (H. Heine), Polish (Yu. Tuwim, A. Mickiewicz), Italian (E. Petrarca) poets. Besides, he also translated several novels by H. G. Wells, A. France, F. Mauriac, A. M. Stendhal, H. Flaubert.

Very close to the new generation of translators spiritually was the participant of the Sixties Movement Feofan Sklyar (1903–1979). He was a poet and scrupulous editor of many poetic translations carried out from West European languages by his colleagues, but he also versified the works of German Renaissance poets Sebastian Brandt (*The Ship of Fools*) and Hans Sachs (*The Country of Idlers*) published in the *Vsesvit* journal. Apart from these he also gave our readers a collection of excellent translations of P. Ronsard's poems into Ukrainian.

The post-war generation of Ukrainian translators who worked in various publishing houses or arrayed themselves during the 1960's around the *Vsesvit* journal has given our national literature several prominent masters of the pen. They contributed greatly to the quantitative growth and higher qualitative standard of Ukrainian belles-lettres works, which were enthusiastically received by the reading public. Masterly translations of world literature attracted more readers in the 1950's and 1980's, than the mostly mediocre poetic and prose works of many national authors writing under the yoke of the ideological principles of the so called «Socialist realism».

A leading position in the history of Ukrainian post-war translation have occupied some translators of prose and poetic works from Germanic and Romanic languages. Namely, Rostyslav Dotsenko (b. 1931), a former Soviet concentration camp victim and active participant of the Sixties Movement. He produced excellent prose translations from English (works by O. Wilde, Mark Twain, J. F. Cooper, W. Faulkner, E. A. Poe), French (J.-P. Sartre), Polish and other literatures. Mar Pinchevskyi (1930–1984), who translated prose works from literatures of the English language countries (Gr. Britain, the U.S.A., Canada, Australia). He produced Ukrainian versions of novels and narratives of E. Hemingway, W. Saroyan, S. Maugham, W. Faulkner, F. S. Fitzgerald and others. Oleksandr Terekh (b. 1928) enriched our belles-lettres with an exemplary Ukrainian version of J. Galsworthy's most outstanding series *The Forsyte Saga*. Besides, he has translated some other prose works of the English language authors (J. Joyce, R. Bradbury, P. Ballentine, D. Salinger, G. Trease).

Some Ukrainian translators also worked successfully in more than one foreign language, the most outstanding of them being Yurii Lisniak (1929–1992), a former Soviet concentration camp victim as well and an active participant of the Sixties Movement. He left behind exemplary artistic prose and poetry translations from Czech (A. Irasek), German (H. Nachbar, M.-B. Schulz, B. Brecht, H. Mann), English (J. K. Jerome, C. Dickens, B. D. Golding, H. Melville, W. Shakespeare), French (A. France, H. de Balzac) and other authors. Lisniak was the chief editor of the new complete six-volume

edition (1984–1986) of the complete works of Shakespeare in Ukrainian (translated by M. Rylskyi, O. Mokrovolskyi, I. Steshenko, Borys Ten, H. Kochur, D. Palamarchuk, and some others).

Petro Sokolovskyi (1926–2000), a participant of the Sixties Movement and a prolific translator from some West European languages, such as English (D. Cusack, C. Bronte, J. London, F. Bret Harte), Spanish (F. Benites, V. B. Ibañes, C. L. Falids), Italian (G. Piovene, J. Vasari, C. Cassola, C. Malaparte, A. Moravia), French (J. Verne, E. Bazin, H. Chevalier) and others.

Yevhen Popovych (b. 1930) has dedicated his creative activities to the exclusive translation of the German language belles-lettres. He has brought into Ukrainian the most outstanding prose works of German, Austrian and some Swiss authors. For almost 40 years he has produced masterly translations of a veritable library of well-known novels, narratives, dramas and short stories written by the greatest authors as J. W. Goethe, H. Heine, E. N. Remarque, H. Hesse, M. Frisch, J. Roth, J. Mosdorf, T. Mann and some others. Popovych in his translations pays an extraordinary attention to the faithful rendition of the main characteristic features pertaining to the syntactic structures and artistic style of every belles-lettres work, its expressiveness and ease like that within the logical sentence structures of the source language works. Like M. Lukash and Yu. Lisniak, Y. Popovych ranks among the most outstanding Ukrainian translators of the second half of the 20th century.

Scandinavian belles-lettres were almost exclusively translated in the last 35 years by Olha Seniuk (b. 1929). The readers have received ideal Ukrainian versions of many artistic works of the Swedish authors (A. Lindgren, S. Lagerlof, R. B. Iomberg, W. Waldfridson, S. Topelius, P. Wale, T. Janson, M. Shewal, S. Lindman, P. Lagerquist, P. Enquist), of Norwegian authors (S. Helmeback, B. Bierson, H. Ibsen, D. Grenoset, K. Holt, E. Jakobsen, O. Nesse), of Danish authors (M. Andersen-Noxe) and also works of English and American authors, (V. Ash, W.T hackerey's *Vanity Fair*, Shakespeare's *Merry Wives of Windsor*, separate short stories of Mark Twain, J. London, J. D. Salinger, O'Connor, K. Porter). Many belles-lettres works from Romanic languages (apart from those performed by M. Zerov, M. Rylskyi, P. Karmanskyi, M. Orest, M. Voronyi, M. Lukash, H. Kochur, P. Sokolovskyi, F. Skliar and some others) were successfully accomplished during the last 35 years by some representatives of the second generation of post-war translators. To be mentioned first is Anatol Perepadia (b.1935), who was severely criticized and persecuted by the Communist authorities in the late 1960's and early 1970's for his open public support of Kochur and Lukash. These translators consistently demonstrated the principle of unimpeded use of all the riches within the Ukrainian lexicon in their translated versions of foreign belles-lettres. Perepadia managed to carry this idea into practice in numerous translations of works of a number of Romanic languages authors. Among these were French (H. de Balzac, F. Mauriac, A. Saint-Exuperi, P. Clodel); Italian (J. Fava, A. Moravia, N. Machiavelli, I. Calvino); Portuguese (J. Amado); Spanish (A. Carpentier, M. Cervantes) and some others.

Among the very prolific translators of the 1960's – 1990's was also Volodymyr Mytrofanow (1929–1998), who turned into Ukrainian about forty books by prominent American and German classic writers. The authors were Mark Twain (*The Gilded Age*,

The Adventures of Tom Sawyer); novels, narratives and collections of short stories by E. M. Hemingway, H. Beecher-Stowe's *Uncle Tom's Cabin*, T. Mayne Reid's *Headless Horseman* as well as novels, narratives and collections of short stories of N. Lewis, R. P. Warren, T. Capote, S. King, R. D. Bradbury, G. M. Synge, P. H. Abrahams, and several others. Some contribution to Ukrainian belles-lettres was also made by N. Hordiienko-Andrianova (1921–1996), who translated prose works from German (L. Renn, A. Welma, B. Apitz, B. Brecht), French (A. France, Ch. de Coster's *Till Ulenspiegel*) and from Esperanto (V. Yaroshenko).

Mykhailo Lytvynets (b.1933) translated several best poetic works mostly from contemporary Romanic languages (French, Italian, Spanish, Portuguese and others). His most outstanding versification into Ukrainian is *The Luisiades* by the Portuguese Renaissance poet Luis Camoens. Apart from this he produced translations of some best works of separate French poets (P. Beranger, V. Hugo), Spanish language poets (G. Mistral, B. Carrion, H. Marti, H. de Esponceda, P. Neruda, N. Guillen), Italian poets (G. Leopardi) and others.

Several well-known works written in Romanic languages were successfully brought into Ukrainian by another prolific translator H. Filipchuk (b. 1936). Among these are almost 30 novels and narratives representing the most outstanding French authors: E. Zola, H. Flaubert, A. Malraux, P. Merle, B. Clavel, A. Marquet, H. Crussy, P. Gamarra, and also some works of the Spanish language authors as Roa Bastos, D. Medio and others. Quite noticeable during the 1970's – 1999's was also Lohvynenko O. P. (b. 1946), a translator of several prose and drama works by German, Swiss, British and American literatures authors as L. Frank, S. Lenz, E. Strittmatter, H. Hartuna, B. Kellermann, F. Durrenmatt, H. Kruschell, P. Handtke, H. Hesse, K. Ransmayer, M. Frisch, W. Scott, R. Stouter, D. Salinger, H. Wells, I. Show, E. O'Neill and others.

Active among the upcoming younger generation of Ukrainian translators, who have already won wide recognition in the last decades of the twentieth century is O. Mokrovolskyi (b. 1946). He has accomplished a number of poetic and prose translations from English (G. G. Byron, J. Chiardy, P. B. Shelley, W. Shakespeare, D. H. Lawrence, W. Collins, R. Graves), Italian (S. Quasimodo, G. Leopardi, T. Tasso, L. Ariosto), German (G. Brezan), Spanish (A. Grosso, D. A. Iohso) and other languages. Also of note is M. Moskalenko (b. 1948), who translates mostly from French (P. Eluard, V. Hugo, Saint-John Perse) and Spanish (F. H. Lorca, H. Marti and some others).

A prominent position among the new generation of talented Ukrainian translators is occupied by A. Sodomora (b. 1937). He has performed faithful translations of several major works of famous Roman poets and authors as Horace, Ovid (*Metamorphoses*), Lucretius, Seneca, and of ancient Greek playwrights as Aristophanes, Menander, Sophocles, Aeschylus, Euripides. Several works of ancient Greek and Roman poets (Virgil, Horace, Tirtacus, Tibullus and others) were translated by Sodomora's predecessor M. Bilyk (1889–1970). His most significant translations are Virgil's *Aeneid* (edited by Borys Ten) and S. Klumowicz's long poem *Roksolaniya* (about Ukraine and the Ukrainians) translated from the Polish original.

Some Ukrainian translators specialize in turning prose works of West Slavic literatures into Ukrainian. Thus, Y. Popsuienko (b. 1940) has translated novels and

narratives of the following Polish authors: S. Lem, J. Korczak, J. Przymanowski, S. Dygata, B. Czeszka, B. Prus, R. Liskowacki, Z. Posmich, B. Orkan, M. Warnenska, Y. Parandowski and others. D. Andrukhiv (b. 1934) translated a number of prose works by prominent Polish, Czech and Slovak authors. Namely, Polish: Y. Stawinski, W. Zelewski, L. Wantul, H. Auderska, B. Prus; Slovak: P. Ilemnicki, H. Zelinova, A. Plawka, W. Zamorowski, M. Figuli, L. Yurik, M. Diurickowa; Czech: F. Flos, I. Marek, I. Toman, M. Tomanova, M. Pasek, B. Nemcova, E. Petiska, M. Majerova, J. Kadlec, I. Mares and others.

A number of masterpieces from former Yugoslav belles-lettres were translated by Ivan Yushchuk (b.1933), who brought into Ukrainian more than ten novels and narratives of Serbian, Croatian, Slovenian and Macedonian authors. No less active and prolific is also Will Hrymych (b. 1925), who has translated several novels and narratives of Slovenian (C. Kosmac, A. Diklic, A. Inhoic), Czech and Slovak (A. Pludek, P. Hanus, J. Neswadba, M. Pasek, P. Jasek), Serbo-Croatian, Estonian, Uzbek and other authors. He also translated a number of plays of French, Italian, German and Serbo-Croatian playwrights whose works were staged in Kyiv theatres.

Prose and poetic works from West Slavic literatures were also skilfully translated into Ukrainian by V. Strutynskiyi. Among them from Polish: J. Slowacki, A. Mickiewicz, M. Konopnicka, C. Norwid, J. Tuwim, E. Orzeszkowa, J. Kraszewski, S. Zeromski; from Czech: J. Neruda, V. Nezval, K. Capek, M. Majerova and others. Apart from Slavic literary works Strutynskiyi also translated poetic works of Lithuanian, Armenian, Azerbaidjan and other poets.

Belles-lettres works of several Chinese and Japanese classics and contemporary authors became known to Ukrainian readers only in the late 1950's and mainly thanks to two translators – Ivan Chyrko and Ivan Dzyub. Ivan Chyrko (b.1922) has translated some of the best prose works of the Chinese authors as Lu Sin, Mao Dun, Lao Sheh, Sian-Dsy, Ba Dsin, Pu Soon Lin, Arysim Takeo and several others. Ivan Dzyub (b.1934) acquainted our readers with the prose works of the Japanese authors K. Abe, R. Akatahava, Y. Kavabata, N. Soseki, M. Kita, K. Saotome, T. Fukunaha as well as with Japanese fairy tales.

Apart from these, Dzyub turned into Ukrainian works of some Italian (G. Rodari, E. Vittorini) and Spanish (F. Basulto) authors.

Translations directly from some modern Indian languages and from Sanskrit into Ukrainian were produced, most likely, for the first time in the late 1920's – early 1930's by Pavlo Ritter (1872–1939), a Kharkiv University professor of Indian philology. Ritter was also victim of the Stalinist terror (going mad and died after constant torture in prison). This translator acquainted the Ukrainian readers with some Vedic hymns (the *Ftihveda* and *Arharveda*), with works of Kalidasa (circa 5 AD) and also with works of the great contemporary Indian poet R.Tagore (1861–1941). A few works from Sanskrit and those of Asiz ud Dina Ahmad were translated into Ukrainian by the linguist O. Barannyk(ov) (1890–1952). A major contribution to present-day Ukrainian belles-lettres from Indian literatures, however, was made by S.Nalyvaiko (b. 1940), who translated from Hindi, Urdu and English prose works of Premchand, K. Chandar, B. Sahni, A. Desayi,

P. K. Narayan and some others. Besides these, Nalyvaiko translated into Ukrainian Indian fairy tales, proverbs and sayings.

The list of prolific translators would be incomplete without the names of such masters of the pen as Yevhen Kovhanyuk (1902–1982), who carried out a number of translations from Polish (H. Sienkiewicz, S. Zeromski, B. Prus, Y. Iwaszkiewicz, M. Warnenska and others).

Apart from the above-mentioned modern masters of the pen, who accomplished many faithful prose and poetic translations, there are several more brilliant contemporary translators worth mentioning here. Among them should be named the Stalinist concentration camp victim Ivan Svitlychnyi (1929–1992), a prominent figure of the Sixties Movement. He translated into Ukrainian works of different authors: Czech (V. Nezval, F. Halas, J. Mahen, J. Hanzlik), Slovak (M. Rufus) and French (J. de la Fontaine, C. Baudelaire), *The Tale of the Host of Ihor* and other works into Ukrainian. Of note is also Y. Kryzhevych (1937–1985), the translator of J. F. Cooper's and C. Marlowe's works. To these notables belong also the diaspora translators I. Kachurovskyi (b.1918), who turned into Ukrainian French, English, German and Italian poetry and I. Kostetskyi (1913–1983), who translated into Ukrainian Shakespeare's sonnets (1985), and *King Lear* (1969), T. S. Eliot's poetry, P. Verlaine's poems (1979), E. Pound's works (1960), F. G. Lorca's poems (1971) and other works. Many poetic works of Bulgarian literature (C. Zidarov, Y. Yovkov, I. Vazov, D. Metodiev, H. Dzhaharov, A. Todorov, N. Nikolayev, L. Levchev and others) were translated by Dmytro Bilous (b. 1920). Another poet D. Cherednychenko (b. 1935) translates from Lithuanian (M. Vainilaitis, A. Maldonis, M. Martinaitis, Y. Martsinkyavichus) and from Slavic languages. Works of Georgian and Turkish authors (V. Pshavela, T. Chiladze, A. Sulakari, R. Hiuntekin, N. Khikmet, S. Dervish, O. Polat, O. Leonidze and others) became known to Ukrainian readers due to the efforts of H. Khalymonenko (b. 1941) and O. Synychenko (b. 1931). The latter translated several works of Georgian (E. Ninoshvili, D. Shenhelaya, I. Chavchavadze, N. Dumbadze, K. Lordkipanidze, K. Hamsakhurdia, Plvanishvili) and of German authors (E. Panitz, L. Feuchtwagner and several others).

Actively participated in the process of enrichment of Ukrainian literature via translation also some professional poets as I. Vyrhan (1908–1975). He translated the poetic works from many languages: German (J. W. Goethe), Spanish (P. Neruda), Armenian (A. Isaakyan), Georgian (A. Tsereteli), Lettish (Y. Rainis), and some others. Rather active among the present-day poets and translators is D. Pavlychko (b. 1929), who successfully versified a number of poetic works from English (Shakespeare's sonnets), Spanish (I. Marti), Bulgarian (Kh. Botev, N. Vaptsarov), Slovak (P. Hviezdoslav) and other languages. No less active is also I. Drach who has translated works by Polish, French, Italian, Latvian, Georgian and some other poets.

It is necessary to note in conclusion, that despite the constant restrictions, persecutions, unceasing terror and even executions of translators in Soviet times, the process of artistic translation in Ukraine was never interrupted for long or brought to a complete standstill, as it was during 1942–1944. Only because of the persistent and devoted work of our most prominent translators from the older and succeeding generations could our Ukrainian belles-lettres have been tremendously enriched with

many masterpieces of world literature. Ukrainians now have a true opportunity to become acquainted with a large number of faithful Ukrainian versions of the best prose and poetic works of all major European, American and the main Asian literatures both of present times as well as of previous periods. As a result, Ukrainian belles-lettres walk in step qualitatively with the rich and developed West European and Asian contemporary literatures.

Alongside of the literary translation proper, there also developed literary criticism which was initiated in the nineteenth century by P. Kulish, I. Franko and Lesya Ukrainka. Literary criticism in the domain of translation began to be especially felt in the 1920's and early 1930's during the heated controversies against M. Zerov and the Neoclassicists. Taking part against M. Yohansen, P. Fylypovych, O. Burhardt, M. Rylskyi and others were Communist supporters of the officially introduced theory of «socialist realism» B. Kovalenko, Ya. Savchenko, V. Koriak, S. Shchupak and others. At the same time with the ideological controversy some truly scientific works on the theory and practice of translation were published in the 1920's and early 1930's. The most scientifically grounded among them were Zerov's theoretical works on poetic translation, which remain topical up to now, H. Maifet's works on translation of T. Shevchenko's poems into English (1927) and French (1928), English and German (1928); V. Derzhavyn's solid reviews of Ukrainian translations (in 1929, 1930, 1931), a theoretical work on translation of O. Finkel (1929) and several reviews of current poetic and prose translations from foreign languages, which often appeared in those years in various journals of Ukraine.

The Stalinist terror and reprisals of the 1930's undermined translation and all scientific activity in this field for some years. As a result, the real scientifically well-grounded criticism in Ukrainian translation began only in the mid 1950's with the appearance of O. Kundzich's critical articles (1956), which were mainly directed against literalism in Ukrainian translation. His articles were followed by critical and reviewing articles of M. Rylskyi and V. Koptilov's thesis on T. Shevchenko as a translator of *David's Psalms*, R. Zorivchak's and O. Novikova's works. One of the most common forms of literary criticism were in the 1960's and later on critical reviews dedicated to prominent works of literature translated by outstanding writers such as Lukash, Kochur, Lisnyak, Dotsenko, Popovych and some others. Besides, there were often published in some journals (*Vsesvit*, *Inozemna Filologia*, *Vitchyzna*) theoretical articles on different linguistic problems and methods/ways of solving them in the process of translating belles-lettres from the source language into the target language. These and other works together with many highly qualified translations of prose and poetic works of world literature helped create in the end the national school of Ukrainian artistic translation. A particular role in it belongs to the *Vsesvit* journal which deserves a more thorough elucidation in modern history of Ukrainian translation.

2.11. The gaining of independence by this country in 1991 awoke an unknown before increase in the employment of both oral and written translation, which became needed for the establishment of international relations with the rest of the world. These two types of translation provided the newly independent country in its first years with the mass of the official international texts of diplomatic and legal nature (treaties, agreements,

memoranda, etc). Due to the active employment of written translation and translation in viva voce Ukraine could successfully establish and maintain its international ties and good relations with the outside world as a whole and not only with the countries that recognized it.

The required level of the necessary international relations with the help of translation as well as interpretation had been achieved by Ukraine already in 1993–1994.

It was not so, however, with the artistic translation. The economic and financial crisis that followed after the collapse of the Soviet Union forced all major publishing houses of Ukraine to temporarily or completely suspend their operations. As a result the belles-lettres translation in state publishing houses during the second half of the 1990's came practically to a standstill.

The only functioning organ except some small capacity private publishing houses, which continued to publish the works of foreign literatures in Ukrainian translation unabated at the close of the twentieth century remained the *Vsesvit* journal. During its forty-two years of active and fruitful participation in the literary process of Ukraine the journal has succeeded in publishing thousands of belles-lettres works - novels, narratives, short stories and poetic works of classics and promising foreign authors, poets and playwrights from one hundred and ten foreign languages. The Ukrainian reader has received mostly high quality artistic translations of works by many foreign classics and mostly prominent contemporary authors/poets, whose works have never been published in Ukrainian before or which were published only in shortened versions. Hence, our readers had an opportunity to get acquainted with the latest achievements of most national literatures of the world. Beginning from its rebirth in 1958, the *Vsesvit* journal had regularly published apart from belles-lettres works of mainly noted authors, poets and playwrights also several adventure and detective stories of all known authors from European, Latin and North American, Asian, Australian and African countries. Among the translators, who have greatly contributed to the recognition of the journal as a reliable source of foreign literature and who are partly obliged to it as their nursery, which made them later known in Ukrainian literature, were M. Pinchevskyi, V. Mytrofanov, V. Pasichna (a prolific translator from Czech, Slovak and Polish literatures) and some others. Closely collaborated with the journal in some years also our well-known translators M. Lukash, H. Kochur, I. Steshenko, Borys Ten, Yu. Lisniak, A. Perepadia, Y. Popovych, O. Seniuk, H. Filipchuk, M. Lytvynets, O. Mokrovolskyi, M. Moskalenko, V. Shovkun, to name but a few. It was this journal that gave a chance to the literary critics D. Zatonskyi and V. Skurativskyi as well as to each of its editors-in-chief to establish closer contacts with many national literatures of the world. A prominent place among them belongs to the English language authors both from the British Commonwealth countries and from the USA. The German language works were represented by several noted authors and poets from the Federal Republic of Germany, Austria and Switzerland. No less often published in this journal were also the works of several French language authors and poets from France itself as well as from Switzerland, Algeria and some former French colonies. An equally rich representation had also different Spanish language authors both from Spain and from all Latin American countries. A noticeable place on the pages of the journal has always been occupied by the classical and contemporary

authors and poets from Italy, Portugal, and Brazil. Often published in Ukrainian translation during the second half of the twentieth century (and not only in this journal) were works from all Scandinavian, Western Slavic and Baltic countries. Ukrainian readers were given an unprecedented opportunity to get acquainted with some classics and contemporary authors of the Arab, the Near Eastern, the Far Eastern, the South Asian and some young literatures of Central and Equatorial Africa. It is therefore only natural that the numerous staff of translators from various publishing houses not only well understood each other but also cooperated with one another. Consequently, their aims in elaborating common approaches to the methods of faithful translation never differed in the main. As a result, due to the social requirements and on the ground of the long practice and rich experience of the preceding and present (post-war) generations of belles-lettres translators, there were elaborated and unanimously (though tacitly) agreed upon, and naturally employed in the publishing houses of Ukraine, some basic principles of artistic translation. The main of these principles, which may equally be applied, at least partly, when translating any other type of written matter, may be defined as follows:

- To maintain in the target language version all the structural peculiarities of the matter/work under translation.
- To hold strictly to the author's conception and render faithfully the content of the source language matter/work under translation.
- To maintain in the version of the target language the main peculiarities/features of the syntactic organization and stylistic means of expression of the source language matter/work.
- To maintain in the version of the target language the fidelity in the means and ways of the author's depicting the artistic images and expressiveness pertained to the source language matter/work.
- To avoid deliberate omissions and any other forms of free interpretation/rendering unless required of the source language matter/work.
- To restrain in the process of translation of a text/work from any deliberate shortening or enlargement of it, as well as of any embellishment of its stylistic or artistic qualities in the target language version.
- To render/maintain as fully as possible in the target language variant the ease of expression pertaining to the source language matter/work.
- To render/maintain in the target language version the pragmatic intention/orientation of the author and his force of influence on the reader.

Questions for self-control

1. Translation and interpretation in ancient countries of the Near East.
2. The first European translations and appearance of two different ways/principles of translation.
3. Deliberate violations of the second (sense-to-sense) way/principle of translation by Horace and Apuleius and their consequences in the Middle Ages and later periods.
4. Translation of ecclesiastic and secular works in the Middle Ages England and Spain.
5. Factors favouring the revival of translation during the period of European

Renaissance.

6. Ways and methods of translation of ecclesiastic and secular works in France and Germany in the fifteenth and sixteenth centuries.

7. Translation in the periods of Classicism and Enlightenment (17th–18th centuries).

8. The epoch of Romanticism and protests against the unrestricted freedom of translation in England, Germany and France. J. Herder and the birth of the principles of faithful translation.

9. Translation of ecclesiastic and secular works in Ukraine – Rus' in the tenth – eleventh and twelfth – thirteenth centuries.

10. The revival of translation in Ukraine in the fourteenth-sixteenth centuries (translation of the Bible and other ecclesiastic works).

11. The Kyiv Mohyla Academy (1633–1801) and development of translation in the seventeenth-eighteenth centuries Ukraine (I. Maksymovych, D. Tuptalo, H. Skovoroda).

12. I. Kotliarevskiy's free interpretation of Virgil's *Aeneid* and its influence on the methods of translation of P. Hulak-Artemovskiy, Ye. Hrebinka, L. Borovykovskiy, P. Biletskyi-Nosenko in the first half of the nineteenth century.

13. M. Shashkevych, I. Vahylevych, Y. Holovatskyi and the beginning of translation in Halychyna in the 1830's.

14. P. Kulish, P. Nishchynskiy, I. Franko, Lesya Ukrainka, P. Hrabovskiy, B. Hrinchenko with his family as translators. Their contribution to Ukrainian belles-lettres during the Tsarist prohibitions of the Ukrainian language, literature and culture in the second half of the nineteenth century – the first decades of the twentieth century.

15. The level of artistic translation in Ukraine before and during the years of independence (1917–1921) and in the first decades of Soviet rule. O. Burhardt, M. Lysychenko, O. Baikal, M. Ivanov, V. Samiylenko as belles-lettres translators.

16. The political persecutions of M. Zerov and his adherents/Neo-classicists together with other most promising translators in the mid-1920's and 1930's.

17. The most often employed methods of translation and the artistic level of translation of classical British, American, French, German and Italian prose/poetic works during the 1920's and 1930's.

18. The revival of Ukrainian translation after World War II in the mid and late 1940's (M. Rylskiy, M. Tereshchenko, M. Bazhan, M. Lukash, L. Pervomaiskiy).

19. The return of some prominent translators (V. Mysyk, H. Kochur, Borys Ten, D. Palamarchuk and others) from the Stalinist concentration camps during mid 1950's–1960's and the public demand for raising the artistic level of Ukrainian post-war belles-lettres translation (critical articles of O. Kundzich, M. Rylskiy and others).

20. The role of the renewed *Vsesvit* journal in fostering the post-war translators of poetic and prose works (M. Pinchevskiy, O. Terekh, V. Pasichna, V. Mytrofanov, O. Mokrovolskiy, Ye. Popovych, P. Sokolovskiy and others).

21. The historical circumstances and preconditions of birth and development of Ukrainian criticism of literary artistic translation in the 20th century.

22. The main established principles of faithful translation and their realization in the practice of conveying the poetic and prose works by the outstanding translators (M. Zerov, M. Rylskiy, V. Pidmohylnyi, V. Mysyk, M. Lukash, Borys Ten and others).

Lecture 3. Translation equivalence and ways of its achieving

Plan

- 3.1. Types of equivalence
- 3.2. Pragmatic level
- 3.3. Situational level
- 3.4. Semantic paraphrase
- 3.5. Transformational equivalence
- 3.6. Lexical and grammatical equivalence
- 3.7. The levels of equivalence hierarchy
- 3.8. Ways of Achieving Equivalence
 - 3.8.1. Translation techniques
 - 3.8.2. Translation transformations

Concepts and terms: *equivalence, similarity, pragmatic level, informative, emotive, conative, phatic, metalingual, poetic, situational level, counterparts, semantic paraphrase, set of semes, transformational equivalence, lexical and grammatical equivalence, hierarchy, technique, transcription, transliteration, calque, transformation, substitution, word order change, sentence partitioning, sentence integration, compensation, specification, generalization, differentiation, modulation, reduction*

References: 2, 3, 6, 7, 9, 10, 19

<https://pandia.ru/text/78/061/89848-2.php>

3.1. Types of equivalence

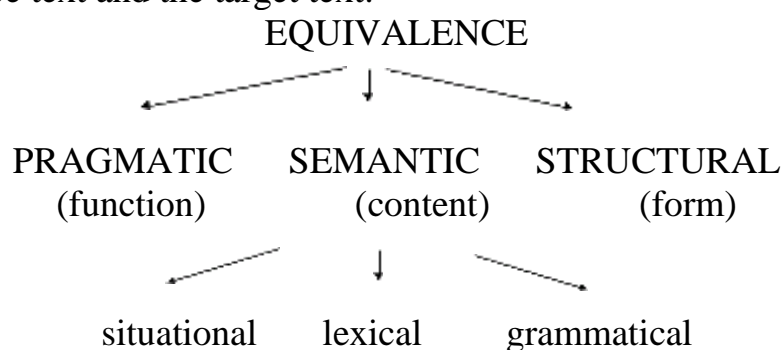
Translation equivalence does not mean that source and target texts are identical. It is a degree of similarity between source and target texts, measured on a certain level.

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.



One can distinguish five levels of equivalence: pragmatic, situational, lexical (semantic), grammatical, structural levels.

3.2. Pragmatic level

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

- informative function, i.e. conveying information: *Лаври мого конкурента не дають мені спати.* – *I am green with envy because of the success of my competitor.*
- emotive function, i.e. expressing the speaker's emotions: *На який дідько мені тако 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?* – *Будь ласка, надайте мені послугу.*
- phatic function, i.e. making communicative contact: *How do you do!* – *Вітаємо!*
- metalingual function, i.e. describing language features: *Don't trouble trouble until trouble troubles you.* – *Надворі трава – на траві дрова.*
- poetic function, i.e. aesthetic impact.

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.

3.3. 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.* – *Вибачте, я ненароком.* (the situation in the bus); *Who shall I say is calling?* – *Хто його питає?* (the situation on the phone); *Wet paint.* – *Обережно: пофарбовано!* (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, this type of equivalence is called «identification of the situation».

Frequently one and the same situation is referred to in different languages. This is particularly true of set phrases: *Fragile.* – *Обережно: скло!* *Beware of the dog!* – *Обережно, злий собака!* *Push/Pull* – *Від себе/До себе.*

Some situations cannot be translated: for example, *Смачного!* 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 Ukrainian *З легким паром.*

3.4. 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. – Він досить схожий на свою матір. He is my son. – Я – мати цього хлопчика. Or some words of the source language sentence are paraphrased in translation: *After her illness, she became as skinny as a toothpick. – Після хвороби вона стала худя, як тріска.* Or the target sentence can verbalize the idea in more detail than the source language sentence: *Сьогодні Борису не до жартів. – 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.

On this level the two sentences match because they have approximately the same method of the situation description.

3.5. 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. – Великі кораблі можуть заходити до порту лише під час припливу.* Likewise, part of speech can be changed in translation: *We had a long walk. – Йшли ми довго.* Or the structure of the sentence can be modified: *Jane was heard playing the piano. – Було чути, як Джейн грала на піаніно,* 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 the level of the invariant meaning of the syntactic structure.

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

3.6. 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. – Кожна мати любить своїх дітей. I will write you every week. – Я буду писати тобі щотижня.* As a matter of fact, this is a word for word translation where each word and the whole structure retains its lexical and grammatical meaning, the situation designated by the sentences is identical, and the communicative function of the utterances is the same. Every form of the target sentence is equal, with no variations, to that of the source language sentence. Therefore, this level might be called the level of formal equivalence.

3.7. 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 Ukrainian musicals Eliza pronounces another tongue twister: *Карл у Клару вкрав корали*, and it is much better than might be a word for word translation *Дошч у Іспанії випадає головним чином на рівнинах*, 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.

3.8. Ways of Achieving Equivalence

3.8.1. 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 consider calque (**blueprint**) translation as mechanical copying. **Calque** is translation by parts: *extralinguistic* – *позамовний*, *carry-out* – *на винос*, *старовіп* – *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.

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

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 Ukrainian (Cyrillic) alphabets and sounds do not coincide, there are special rules for representing English sounds by Ukrainian letters and Ukrainian sounds by English letters.

The most important rules are as follows:

1. Transcribing English sounds with Ukrainian letters:

- Interdental [θ, ð] correspond to the Ukrainian **T**: *Thatcher* – *Тетчер*, *Thackeray* – *Теккерей*. Sometimes these sounds correspond to the Ukrainian **C**, which is a bit outdated: *Galsworthy* – *Голсуорсі*. In Greek words, the interdental sound is rendered by the Ukrainian **Φ**: *Athens* – *Афіни*, *Themistocles* – *Фемістокл*.

- The English [w] is transmitted by the letter **B**: *Woolf* – *Вулф*, *Wodehouse* – *Вудгаус*. However, there are some traditional cases of the sound [w] represented by the letter **B**: *Washington* – *Вашигтон*, *Walter Scott* – *Вальтер Скотт*. The same is true in reference to the borrowed (mostly German) names: *Wagner* – *Вагнер*, *Wilhelm* – *Вільгельм*.

- The English [h] can be represented by **Г**: *Hamilton* – *Гамільтон*.

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

- The vowel [ɜ:] after the consonant corresponds to the Ukrainian **E**: *Burns* – *Бернс*, *Earl's Court* – *Ерлз-Корт*.

- [æ] is represented in Ukrainian by **E/A**: *Batman* – *Бетмен*, *Jack* – *Джек*, *Glasgow* – *Глазго*.

Ukrainian sounds in English transcription are usually represented as follows:

- [j], represented in writing by the letter **Й**, corresponds to the English **I** in the end or in the middle of the word: *Грогорій* – *Нрыгоріі*, *Андрійчук* – *Andriichuk*; to **Y** in the beginning of the word: *Йошкар-Ола* – *Yoshkar-Ola*. If [j] makes part and parcel of a vowel letter (**Ю, Я, Ї**) it is represented by **Y** or **I**: *Ялта* – *Yalta*, *Югославія* – *Yuhoslaviia*.

- The Ukrainian [ж] is rendered by **ZH**: *Житомир* – *Zhytomyr*.

- [x] corresponds to **KH**: *Херсон* – *Kherson*.

- [ц] is represented by **TS**: *Царичанка* – *Tsarychanka*. 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**: *Чернігів* – *Chernihiv*, *Чайковський* – *Tchaikovsky*.

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

- [и] usually corresponds to **Y**: *Київ* – *Kyiv*.

- [г] is represented by the **H**: *Горлівка* – *Horlivka*; but [г] is represented by the **G**: *Гудзь* – *Gudz*.

One should pay special attention to transcribing East Asian (Chinese, Japanese, and Korean) words into English and Ukrainian, especially when doing tertiary translation of Asian words from English into Ukrainian 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 Ukrainian. Thus, in Japanese words, the sound symbolized by the English *sh* is somewhere between [s] and [ʃ]; therefore, in Ukrainian it is transcribed by the letter *C*: e.g., *Hiroshima* – *Хіросіма*. 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 Ukrainian to *Кім Іл Сен*.

Transliteration

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

There are a number of different systems for transliterating the Cyrillic alphabet. Different languages have different equivalents for Ukrainian letters. Thus, the Ukrainian name *Ланшин* can be rendered in English as *Lapshyn*, 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 Ukrainian, 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 Ukrainian words into English are the British Standards Institution (BSI), the International Organization for Standardization (ISO), the Library of Congress (LC), and the Permanent Committee on Geographic Names (PCGN) systems.

The mute *r* is always transliterated in Ukrainian: *Morning Star* – *газета “Морнінг 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.

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 Ukrainian as *Ньютон* (transcription), though in the 18th 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* – *Зінгер*.

Special attention should be given to transliterating Chinese words into Ukrainian and English, especially in tertiary translation. There are two ways of transliterating Chinese syllables (and words) into Ukrainian. 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., *Mao Цзедун* – *Mao Zedong*, *Mao Tse-tung*; *Пекин* – *Beijing*, *Peking* (in these words the difference in form is caused, beside the transliteration systems, by different dialect origins of borrowing). When translating words borrowed from Chinese, it is recommended to consult special charts of transliteration Chinese syllables.

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

- the English combination *ng* corresponds to the nonpalatalized Ukrainian *н*, e.g. *kung fu* – *кун-фу*;
- the English *n* corresponds to the the Ukrainian palatalized *нь*: *fen* – *фень* (*финь*);
- the difference between voiced and voiceless consonants is phonologically irrelevant in Chinese; therefore, the Pinyin and Wade-Giles systems may differ: *baihua*, *pai-hua* – *байгуа*;
- in Pinyin, the vowel letter *o* before the non-palatalized *ng* corresponds to the Ukrainian *у*; in the Wade-Giles it corresponds to *u*: e.g., *Dong*, *Tung* – *Дун*, *Тун*;
- the Ukrainian *Ж* corresponds to the Pinyin *R* or Wade-Giles *J* (before front vowels): *renminbi* – *женьміньбі*;
- care should be taken not to confuse the Pinyin palatalized *J* (Wade-Giles *CH*) corresponding to the Ukrainian *ЦЗ*: *Jiang* (*Chiang*) – *Цзян*; in Japanese words the letter *J* before a front vowel corresponds to the Ukrainian *ДЖ / ДЗ*: *jiu jitsu* – *джиу-джитсу*, *дзю-дзюцу*;
- the nonpalatalized *ЦЗ* corresponds to the Pinyin *Z* or Wade-Giles *TS*: *Zang*, *Tsang* – *Цзанг*, *Mao Цзедун* – *Mao Zedong*, *Mao Tse-tung*. The Japanese *Z* corresponds to the Ukrainian *ДЗ*: *Zen Buddhism* – *Дзен Буддизм*;
- the Pinyin palatalized *X* is equal to the Wade-Giles *HS* and corresponds to the Ukrainian *С*: *Xianggang*, *Hsiangkang* – *Сянган*;
- the Pinyin palatalized *Q* (pronounced [tʃ]) is equal to the Wade-Giles *CH* and corresponds to the Ukrainian *Ц*: *Qinghai* – *Цинхай*;
- the Pinyin *ZH*, equal to the Wade-Giles *CH*, corresponds to the Ukrainian *ЧЖ*: *Zhejiang* – *Чжецзян*.

Calque translation

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

kitchen-ette – *кух-онька*, *brainwashing* – *промивання мозку*, *AIDS* (*Acquired Immune Deficiency Syndrome*) – *СНІД* (*синдром набутого імунodefіциту*), *Zatoka Zolotий Pig* – *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* – *Південна Корея*, *Old Jolyon* – *Старий Джоліон*.

Calque translation can be very tricky as it may result in “translator’s false friends”, i.e. misleading translations: *high school* – *середня школа* (not *вища школа*); *restroom* – *туалет* (not *кімната відпочинку*); *будинок відпочинку* – *resort* (not *rest home*).

3.8.2. 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.* – *Мартіна Хайдеггера зазвичай вважають одним із найзначніших основоположників екзистенціалізму.* The reason for this transformation is stylistic: in English the passive voice is used much more often in neutral speech, whereas in Ukrainian 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 неї світле хвилясте волосся.* This transformation is due to the structural difference between the English and Ukrainian languages: in English the analyzed noun is *Singularia Tantum*, in Ukrainian it is used in the plural.

Parts of speech, along with the parts of the sentence, can be changed: *He is a poor swimmer.* – *Він погано плаває,* 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, Ukrainian can denote the general state by means of the verb.

2. Word order change. Usually the reason for this transformation is that English and Ukrainian sentences have different information structures, or functional sentence perspective. For example, *A new press conference was held in Washington yesterday* is naturally equivalent to *Учора у Вашингтоні відбулася нова прес-конференція*, 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, щоб ви зрозуміли цю трансформацію. Моя машина не завелася, тож я не змогла заїхати 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.* – *Знаючи мови можна далеко піти. In ancient Rome, garlic was believed to make people courageous. Roman soldiers, therefore, ate large quantities of it before a battle.* – *Перед боєм римські воїни з'їдали велику кількість часнику, оскільки у Стародавньому Римі вважали, що часник робить людей мужніми..*

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 Ukrainian. Since a similar mistake in using the pronoun

is impossible in Ukrainian, 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' " – «Змени трохи в нього марнославства,» – буркнув він. "З кого?" – Запитала Барбара, добре знаючи, що їй слід сказати 'у кого'». As a result, the translator showed the character's illiteracy.

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 *молодий* is not always translated as *young*; rather, it depends on its word combinability: *молодий 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:

1. **Specification**, or substituting words with a wider meaning with words of a narrower meaning: *Will you do the room?* – *Ти прибереш у кімнаті?* *I'll get the papers on the way home.* – *Я куплю газети дорогою додому.* The underlined English words have larger scopes of meaning than their Ukrainian counterparts and their particular semantics is recognized from the context.

2. **Generalization**, or substituting words of a narrower meaning with those of a wider meaning: *People don't like to be stared at.* – *Людям не подобається, коли на них дивляться.* If we compare the semantic structure of the English and Ukrainian verbs, we can see that the English *stare* specifies the action of seeing expressed by the Ukrainian verb. The Ukrainian *дивитись* can imply staring, facing, eyeing, etc. The specific meaning in the Russian sentence can be expressed by the adverb *уважно*. 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.* – *Дорогою додому вона купила китайського чаю.* *Oolong* is a sort of Chinese tea but for the receptor this information is not important; therefore, the translator can generalize.

3. **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* – *Залізна завіса*. Both *bamboo* and *залізо* (*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, *залізна завіса* 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 *залізна завіса* is of course much wider than that of *bamboo curtain*.)

4. **Modulation** is a logical development of the notion expressed by the word: *But outside it was raining.* – *Але на вулиці йшов дощ.* The primary equivalent of the word *outside* is *зовні*. But it is impossible to say in Ukrainian *Але зовні йшов дощ*. By means of unsophisticated logical operation the translator finds another equivalent: *на*

вулиці. 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 Ukrainian. Therefore, the translator compensated the word by using the word *тигриця* 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!* – *Не марай рук цими грошима!*) or a different one (*Він поверне нам гроші, коли рак свисне.* – *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 вже на порозі.* – *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: *Він вирішив почати жити по-новому.* – *He decided to turn over a new life.*

Complex transformations

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

1. Explicatory translation, that is, rewording the meaning into another structure so that the receptor will have a better understanding of the phrase. Sometimes this transformation is named as **explicitation**, defined as the technique of making explicit in the target text information that is implicit in the source text. This transformation is often accompanied by the **extension** of the structure, the **addition** of new elements: *I have a nine-to-five job.* – *Я працюю з 9 ранку до 5 вечора.* *Leslie Mill's play, which was also included in the FORUM, was taken up with children from grades 1-5.* – *П'єса Леслі Мілла, яка також була опублікована у журналі «Форум», була поставлена дітьми 1-5 класів.* 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 *посвідчення на право носіння зброї*.

2. Reduction (omission, implicitation) is giving up redundant and communicatively irrelevant words: *Elvis Presley denied being lewd and obscene.* – *Елвіс Преслі заперечував свою непристойність.* 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: *прихильники охорони навколишнього середовища* – *conservationists*. There is a general tendency of the English language to laconic and compressed expressions as

compared with Ukrainian: *позабюджетні джерела фінансування* – *nonbudget sources*; *контроль за ходом проекту* – *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!* – *Вітаємо!*; *Wet paint.* – *Обережно, пофарбовано.* *Help yourself.* – *Пригощайтесь.*

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* – *перевага сил супротивника*. 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.* – *Вона цілком гідна вашої уваги.* 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 зможу це зробити.*, 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 останні 20 років спостерігається значний прогрес у лінгвістиці.* In the English sentence, time is expressed by the subject of the sentence, whereas in Ukrainian 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 Ukrainian text translation, since there is no similar tense category in Ukrainian: *Their food, clothing and wages were less bad than they had been.* – *Тенер їхня їжа, одяг та зарплата були не такими поганими, як колись.* Puns, riddles, tongue-twisters are often compensated; for example, *Don't trouble trouble until trouble troubles you.* – *На подвір'ї трава на траві дрова.* Compensation exercises the translator's ingenuity; however, the effort it requires should not be wasted on textually unimportant features.

Questions for self-control

1. Define the following terms, words and phrases you've come across in this unit: equivalence, similarity, pragmatic level, informative, emotive, conative, phatic, metalingual, poetic, situational level, semantic paraphrase, transformational equivalence, lexical and grammatical equivalence.

2. What are the five levels of equivalence?

3. Name the speech functions on the pragmatic level.

4. What type of equivalence is called «identification of the situation»?
5. Are the grammar structures of the source and the target sentences different or the same on the level of semantic perephrase?
6. Does the hierarchy of levels imply the degree of evaluation?
7. What are the main types of translation technique?
8. What is the difference between a phonetic transcription and a practical transcription?
9. What factors should be kept in mind in the dispute between transcription and transliteration?
10. What is a half-calque?
11. Give examples of “translator’s false friends”.
12. What types are grammar transformations subdivided into?
13. What groups can lexical transformations be classified into?
14. What is the nature of complex transformations?
15. Define the main types of complex transformations.

CONTENT MODULE 2. MAIN TRANSLATIONAL DEVICES & PECULIARITIES OF THEIR USE

Lecture 4. Translation Models

Plan

- 4.1. Translation process
- 4.2. Situational model of translation
- 4.3. Transformational model of translation
- 4.4. Semantic model of translation
- 4.5. Psycholinguistic model of translation

Concepts and terms: *translation process, translation model, situational, transformational, semantic, psycholinguistic, denotative meaning, extralinguistic situation, interlinguistic process, analysis, synthesis, sender-oriented, receiver-oriented, inner code*

References: 2, 3, 6, 7, 13, 18

<https://pandia.ru/text/78/061/89848-2.php>

4.1. 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? Dmytro Zhukov, a professional translator, reminisces that this simple question took everyone by surprise, for it is a terribly difficult thing to explain what the process of translation is.

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

Approximately, four translation models can be singled out:

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

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

4.2. 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 – one should translate ideas, not words and then find the proper means of the target language to express this situation (idea). If the translator does not understand the situation denoted by the source text, his or her translation will not be adequate, which sometimes happens when an inexperienced translator attempts to translate a technical text. The main requirement of translation is that the denotation of the source text be equal to the denotation of the target text. That is why a literary word-for-word translation sometimes results in a failure of communication. *Візьми хліба в булочній.* is equivalent to the English *Buy some bread in the bakery.* only because the receptor of the Ukrainian sentence knows that the situation of buying in Ukrainian can be denoted by a more general word *взяти* 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.

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 *розчинна кава* but not *милтсєва кава*.

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 *Хтось зазнав цькування з боку правих* as the dictionary's translation equivalent for *to bait* is *піддавати цькуванню*. 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 зазнав різких нападів з боку правих*.

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 Ukrainian *обвести за ніс*? Why does this idiom correspond to the Ukrainian *тримати гору над кимось*? 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.

4.3. 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.* – *Вона пильно дивилася на мене.*

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

- Analysis: the source language structures are transformed into basic units of the source language. For example, the sentence *I saw him enter the room.* is transformed into *I saw him. He entered the room.*
- Translation proper: the basic units of the source language are translated into the basic units of the target language: *Я його бачила. Він увійшов до кімнати.*
- Synthesis: the basic units of the target language are transformed into the terminal structures of the target language: *Я бачив, що він увійшов до кімнати.*

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.

4.4. Semantic model of translation

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

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

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

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

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

4.5. Psycholinguistic model of translation

Translation is a kind of speech event. And it develops according to the psychological rules of speech event.

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

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

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

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

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

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

Questions for self-control

1. Define the following terms, words and phrases you've come across in this unit: translation process, translation model, denotative meaning, interlinguistic process, sender-oriented, receiver-oriented, inner code.

2. Describe the following models of translation: situational (denotative), transformational, semantic and psycholinguistic.

Lecture 5. Main types of translation (4 hours)

Plan

- 5.1. Basic Translation Skills and Competences
- 5.2. Types of Translation
- 5.3. Peculiarities of Written Translation
- 5.4. Peculiarities of Interpretation
 - 5.4.1. Consecutive Interpreting
 - 5.4.2. Simultaneous Interpreting

Concepts and terms: *chuchotage, informative translation, literary translation, sight-translation, liaison interpreting, media/screen translation, localization, algorithm, pre-translation analysis, editing, nationally-biased units, equivalent-lacking units, units of precise information, parasite words, stage fright, gags, consecutive interpreting, simultaneous interpreting*

References: 2, 3, 5, 6, 8, 9, 10, 12, 24

When observing an interpreter's or translator's work you might get an impression that it is very simple: if you know two languages you can easily say the same thing in any of them. It is far from being true. In fact, recent academic research has shown that translating from one language into another is one of the most complicated activities of the human brain.

If you are planning to devote your life to translating/interpreting, first consider what challenges you will possibly have to face. Your tasks may include translating important documents, correspondence, manuals or literary works of great masters. You should know how to render a proverb, a quotation from a popular song or from an old poem, a slang expression or a scientific term. The text or speech may deal with latest research in microbiology or space-rocket building, agriculture or avant-garde literature. You might need to submit your translation in the shortest possible time and deal with very demanding clients. But whatever your job may be you will practise one of two main kinds of translation – either written or oral.

During first years of study students usually master basic translation skills and competences. They are main qualities indispensable for any type of translation activity and they lay ground for further translator's specialization.

5.1. Basic translation skills and competences

- First and foremost it is superior language abilities in at least two languages. Working languages are rated A, B and C:

A language – Native language. Most people have one A language, although someone who was raised bilingual may have two A languages. Interpreters work *into* as well as *out of* their A language(s);

B language – Fluent language. Fluency means near-native ability – understanding all vocabulary, structures, dialects, cultural influences, etc. Certified translators or interpreters have at least one B language, unless they are bilingual with two A languages.

They also work *into* as well as *out of* their B language(s);

C language – Passive working language. Translators and interpreters may have one or more C languages – those which they understand well enough to translate or interpret *from* but usually not *into*.

Translators and interpreters nearly always work into their native language to eliminate the possibility of mistakes. While teaching translation professors should pay as much attention to the study of the native language as to the foreign ones.

- Conceptual competences formed by theoretical studies such as: awareness of the translation mechanisms, knowledge of translation transformations and ability to use them appropriately, ways of solving main grammatical, lexical, pragmatic and stylistic problems.

- The ability to express information in the target language accurately. Word for word translation is neither accurate nor desirable, and a good translator/interpreter knows how to express the source text (ST) so that it sounds natural in the target language (TL). The best translation is one that you don't even realize is a translation.

- Professional interpreters and translators comprehensively read and study in the fields they work most often (in the target and source languages) to have rich background information.

- Translators and interpreters need to understand the cultures of both the source language (SL) and the target language (TL) (be competent in Country Studies), in order to be able to adapt the text to the TL culture.

- They should have expertise in work with dictionaries, reference materials, specialized literature, and internet sources.

- They also need computer skills to perform written translations and to use the internet.

So, the simple fact of speaking two or more languages does not necessarily make a good translator or interpreter – there is a lot more to it.

5.2. Types of translation

Having gained these competences you may choose the type of translation you'll specialize in. Contemporary translation activity has a wide variety of types and forms. The form of speech involved in the translation process gives the following types:

1) **Written translation**, i.e. rendering a written text from the SL into the TL in written form.

Depending on the predominant communicative function of the ST it is divided into:

a) translation of non-fiction/informative translation;

b) translation of fiction/literary translation.

Informative translation is rendering into the TL non-literary texts, the main purpose of which is to convey a certain amount of ideas, to inform the reader. Here we may single out translation of scientific and technical texts, of newspaper materials, etc.

Literary translation may be further subdivided as each genre uses specific artistic means to impress the reader. Translators of prose, poetry or plays have their own problems. Each of these forms of literary activities comprises a number of subgenres and the translator may specialize in one or some of them in accordance with his/her talents

and experience.

Some types of translation are intermediate (such as public speeches, advertisements) because they may have such elements as emotional appeal, stylistic devices, expressiveness characteristic of the literary style. Genre peculiarities of written translation will be discussed in the following units.

2) **Oral translation/interpretation:**

- a) consecutive interpretation;
- b) simultaneous interpretation;
- c) whispered interpretation/chuchotage.

Interpreting is an oral translation of oral discourse. We will deal with its two main kinds later in this unit. As for **chuchotage**, it is a kind of simultaneous interpreting without equipment. Interpreters sit next to the people (1–3) who do not understand the working language and whisper the translation to them. This is a demanding task as they should control the pitch of their voice.

There are a number of variations and combinations of written and oral translation. Written translation can be made of the original audio/video recordings that can be replayed as many times as is necessary for the translator to grasp the original meaning. The translator can dictate his/her translation of a written text to the typist or a short-hand writer.

Oral translation of a written text is called **sight translation** or **translation-at-sight**.

Media/screen translation is a combination of written and oral translation activity used in translating movies and television programs, including subtitling and dubbing. We will discuss this type in more detail later in the manual.

Liaison interpreting is work of an interpreter who accompanies an individual or delegation around. It usually includes interpreting short passages and may be either formal (translating an interview or a business talk) or informal (translating private talks).

Localization is quite a recent type of translation which includes adaptation of software or other products to a different culture. It is the translation of documents, dialogue boxes, etc., as well as linguistic and cultural changes to make the product appropriate to the target country. It is used in translating advertisement scripts, film scripts; software and homepages.

Prices for translations vary according to the type of texts (general or specialized), urgency, combination of languages (the official language of the country, popular and less spoken languages). Let's consider as an example the prices at a European agency valid from June 1, 2008 (Educomm Communications Agency based in Hungary):

Written translation: normal – 6 pages/day – EUR 0.06/word; urgent – 8 and more pages/day – EUR 0.18/word;

Consecutive interpreting: 50 – 70 EUR/hour; 400 – 560 EUR/day;

Simultaneous interpreting (only with two interpreters): 90 – 125 EUR/ hour, 760 – 100 EUR/day.

What is the estimated cost of translator's and interpreter's job in your region?

Despite this myriad of choices in the translation career, the *Ukrainian National Classifier of Occupations, 2007* (which should be used by all subjects of economic activity for making entries in employees' work-books) lists only two professions

connected with translation: 2444.2/24316 Translator and 2444.2/ 24325 Technical translator. The necessary qualification requirements according to the Ukrainian standards can be found in Appendix 1.

American *Alphabetical List of SOC Occupations used in Occupational Employment, 2001* names one profession: 27-3091 Interpreters and Translators.

Interpreters and translators may become members of different unions and **professional organizations**. The Ukrainian Association of Translators' was formed in 1999 (you can find more information about its recommendations for the translator's professional activity in Appendix 2). The International Association of Conference Interpreters (AIIC) founded in 1953 is the only organization that represents the interests of conference interpreters all over the world (unfortunately it has no members from Ukraine). Its advice and recommendations are included in Appendix 3 (Advice to Students Wishing to Become Conference Interpreters), Appendix 5 (Code of Professional Ethics), Appendix 6 (Practical Guide for Professional Conference Interpreters). International Federation of Translators (IFT) was founded in Paris in 1953. It is a worldwide organization, composed of the national translation organizations from over 60 countries (Union of Translators of Russia, Moscow Institute of Linguistics, Masters of Literary Translation are among its members). FIT has earned the status of an official UNESCO consultative agency.

American translators are united in American Translators Association (ATA) information about which is in Appendix 7.

5.3. Peculiarities of written translation

Although translation and interpretation are both connected with converting information from one language to another, they are in fact two separate processes. They are different not only because of their forms but also because of conditions under which the process takes place.

- The translator usually has no strict time limits.
- He/she can use various reference materials, dictionaries, specialized literature.
- He/she can consult specialists in the field and colleagues.
- He/she does not depend much on other people and circumstances, works alone most of the time.
- He/she has no contact with the target audience and cannot observe their reaction or have any feedback to the translation.
- In written translation the original can be read and re-read as many times as the translator may need.
- The translator deals with the text as a whole unlike the interpreter who works with parts of the text at a time.
- Having possibility to consult the ST as many times as necessary, the translator may tend to copy some of its forms and structures which may lead to mistakes (to avoid them it is advisable to use text segmentation).
- The translator may specialize in a narrowly focused subject or two. A translator's work is more methodical and exact.
- The translator can re-read the translation, compare it to the original, edit it or

start the work all over again. He/she can go back to the preceding part of the original or get the clues from the subsequent messages. He/she can give the final product for proofreading. These are most favourable conditions and here we can expect the best performance and the highest level of adequacy. So, the demands to the final translation, its lay-out and design are high.-

The translator should have the following skills and qualities:

He/she must write well and express himself/herself superbly in the target language. Ideally, the translator is a native speaker of the target language. It is imperative that the translator understands the source language and the culture of its speakers. He/she does not have to be as verbally fluent in the source language as the interpreter, but he/she should have a native or near-native understanding of the meaning and nuances of the source text, should master deep text analysis. A translator should have a comprehensive set of dictionaries and reference materials available (as well as have a high level of expertise in using on-line resources). This work demands such traits as assiduity and patience, scrupulousness and attentiveness to details.

The algorithm of written translation includes the following stages:

1. Active reading to fully understand the text, especially those parts which may be difficult from the grammatical, lexical, stylistic or pragmatic point of view, make necessary research.

2. Pre-translation analysis of the text: a) documentary research – study of any valuable extra-linguistic information; b) comprehending the writer’s intention and main message; c) text organization analysis (logical connectives, cause and effect relations); d) search of translation equivalents; e) focus on the stylistic aspects of the text (genre, register, stylistic devices); f) deciphering and adaptation of units of measure, abbreviations, proper names.

3. Making the text of translation.

4. Editing the translation: the translator should be able to evaluate the linguistic competence of translation and make a proper presentation of it.

5.4. Peculiarities of interpretation

The conditions of oral translation impose a number of important restrictions on the translator’s performance.

- The interpreter receives a fragment of the original only once and for a short period of time.
- The translation is also a one-time act with no possibility of any return to the original or any editing.
- The interpreter must have excellent listening comprehension ability.
- All interpreters, especially consecutive ones, should have superior short-term memory.
- Interpreters should develop the skills of prediction and anticipation to ‘foresee’ what the speaker is going to say next.
- The interpreter’s work has strict time limits (especially in simultaneous interpreting).
- The interpreter should easily switch from one language to another.

- Interpreters should learn any useful information *before* the translation. They don't have access to reference materials and have no possibility to consult anyone *while* doing their job.

- Nationally-biased and other equivalent-lacking units pose additional problems as often they need descriptive translation which takes more precious time.

- If the speaker uses hidden quotations, allusions to famous literary sources, films, events the interpreter cannot be sure of their adequate translation having no access to reference materials.

- Recently speakers started using more gags in their speeches making them more difficult for translation.

English has become the language of international communication and the interpreter often has to translate those people whose native language is not English, so their pronunciation and word usage may cause extra problems. The speaker may speak quickly, indistinctly, make mistakes which makes the job even more stressful.

- Not every speaker sticks to the point and expresses thoughts logically, but the translation should be as coherent as possible.

- Abundance of precise information (numbers, dates, proper names) is difficult to memorize.

- Interpreters have to make decisions much faster than translators.

- Interpreters should follow the rules of the etiquette and professional ethics (see Appendix 5).

- There should be no parasite words in the interpreter's speech.

- The interpreter must have a good voice, excellent public speaking skills.

Consider the passage on paralinguage from the book by an experienced interpreter and researcher in translation studies.

Surely, nobody would expect interpreters to jump between different pitch registers when interpreting male and female speakers. But the fact is that interpreters deliver oral messages, in which meaning is conveyed not only through words but also through 'paralanguage' – voice quality, intonation, and the speed, volume, rhythm, and pitch of speech, all of which are fundamental components of oral communication.

The voice, therefore, is instrumental in carrying meaning and is a key tool of the interpreter.

Amazingly, though, voice training, or voice management, plays a marginal role, if any, in the curricula of most interpreters' schools. And while many interpreters experience voice problems at some time in their career, few take a systematic approach to protecting and using effectively this essential job tool.

All this creates additional problems and the users have sometimes to be content with a lower level of equivalence than in written translation.

The first interpreters were not trained but they possessed the most important skills. They became professionals due to their language competence, excellent memory and rich cultural background. Paris conference in 1919 started consecutive interpretation. At that time mostly English and French were used at the international level (also the main languages in the League of Nations). With appearance of more international organizations (UNO – 1945, Council of Europe – 1949, European Community – 1957) there was a need

for more conference interpreters and new modes of interpreting. The attempts to use simultaneous interpreting were first made in the USSR (at the VI Congress of the Communist International in 1928), later in the International Labour Organization. But they were sporadic and did not come into regular practice until the Nuremberg Trials (1945–1946). This event became a turning point in the development of simultaneous interpretation. (You can read more about it in one of the texts given for translation in the practical part of this unit.) Western theorists still widely use the term ‘conference interpreting’ as a general term for consecutive and simultaneous interpreting, though it is applied in various fields – from movie scripts to lectures and seminars. Let’s discuss these two modes in detail.

5.4.1. Consecutive interpreting

In consecutive translation the interpreter stands by the speaker’s side (usually), listens to speech segments, takes notes and then delivers the whole segment in the target language as though he/she were making the original speech. It is used primarily during meetings, negotiations, dinners, toasts, and during excursions and tours. It has the following peculiarities:

- In consecutive translation the interpreter relies on universal equivalents, on the context and on his/her common and special knowledge base.
- He/she should feel comfortable in the spotlight and have no ‘stage fright’.
- Asking questions to specify some points is possible but not advisable.
- Key skills and tools are note taking, active listening and superior memory.
- Here the interpreter’s strategy and the final results depend, to a great extent, on the length of the segment to be translated. If the segment is just a sentence or two the interpreter closely follows the original speech. If the interpreter is expected to translate a long speech, he/she has to take notes of the original messages using a system of notation. The study of, and practice in, such system is the integral part of the interpreter’s training as well as special exercises to develop memory.

The interpreter’s notes are a special system of encoding the message. Note-taking is a help for short-term memory. It reflects basic thoughts of the source text (and not words as in shorthand). The system of note-taking is based on widely spread abbreviations and individual own symbols. The interpreter should easily develop the original text based on core elements which are put down in the notes.

Symbols and abbreviations used in note-taking must meet the following requirements:

- they should be understandable, easy to write and to recognize (for example, m² = millions; > – more, < – less; ↑ – growth, rise; increase; improvement; future; ↓ – decrease, fall, degradation; past; □ – state, country; X – war, conflict);
- be universal and easy to remember.

In order to read and interpret the notes easily you should place them downward in diagonal way. The first level is subject group, the second level is predicative, the third level is direct object and the fourth level is indirect object.

Example: Прем’єр-міністр України Юлія Тимошенко заявила, що з 1 вересня не відбудеться підвищення тарифів на газ.



gas rate 1.09

Finally, consider the passage on consecutive interpreting from a famous book by a well-known Russian interpreter R Palazhchenko:

The best practitioners of consecutive interpretation – such as Antoine Wellemann, Jean Herbert, and the Kaminker brothers – became legendary. The requirements were very high. The interpreter was expected never to interrupt the speaker, who might speak for as much as twenty or thirty minutes, and even more. Interpreters used an intricate system of note-taking that combined symbols, abbreviations, and acronyms with a heavy reliance on memory and intelligence to achieve results that were sometimes stunning. The world record is surely held by Andre Kaminker, who once interpreted a French diplomat's speech that lasted two and a half hours without interruption.

5.4.2. Simultaneous interpreting

In simultaneous interpretation the interpreter gives translation while the speaker is uttering the original message. This is a highly specialized form of interpreting, which requires special training. The interpreter has to be able to listen to the speaker and repeat the same words in a different language almost at the same time (the time lag is usually 3–5 seconds). This takes a great deal of training and experience, and is paid at a higher rate than consecutive translation. It can be achieved with a special radio or telephone-type equipment. The interpreter is at the soundproof booth. He/she receives the original speech through earphones and simultaneously talks into the microphone which transmits the translation to the listeners. This type is commonly used when numerous languages are needed. Each target language has an assigned channel, so Italian speakers might turn to channel one for the Italian interpretation, English speakers to channel two, etc.

As this type of work is particularly tiring and stressful, an interpreter should be able to take a break after 45 minutes of continuous work. They usually work in pairs with each interpreter taking turns at the microphone every 30 minutes. Most international organizations have their interpreters work only into the interpreters' native tongue.

Besides saving time, it also has prestige value, simultaneous interpreting is considered to be more prestigious, so if many important clients attend the event, the organizers usually choose this type of interpreting.

Peculiarities of simultaneous interpretation

- The interpreter performs different activities simultaneously: listening and understanding, choosing suitable translation equivalents, speaking logically and coherently.
 - Listeners should have an impression that the speaker speaks their own tongue, good translation is in tune with the speaker's gestures, pauses, etc.
 - There is no time to weigh the merits of various equivalents, the interpreter often relies on intuition.
 - The interpreter depends on other people: how well the event is organized, how the orator speaks, how the equipment works.

- In consecutive translation the interpreter may correct mistakes and slips of the tongue whereas in simultaneous translation he/she has no time for this.
- The simultaneous interpreter is not expected to translate faultlessly. Any professional under such pressure may make mistakes or slips of the tongue. This is usually easily forgiven (if there are not too many of them).
- The interpreter is in immediate and close contact with the audience which reacts to his/her mistakes.
- In simultaneous translation the length of the text for processing is much shorter than in consecutive, so the interpreter relies on the minimum context and background information.
- While some information may be written down (dates, names, important facts), simultaneous interpreters as a rule do not take notes as consecutive interpreters do.
- Topics of conferences may be different every day and interpreters can't spend all their free time studying medicine, physics, cookery books, etc. It is impossible to be equally professional in all fields but it is recommended to learn the topic of the meeting in advance and obtain all important documents and information. For a good interpreter this is enough to prepare and work on a high level.
- The simultaneous interpreter often is not visible to the audience and his/her presence is ignored. He/she may feel lack of respect to his/her job because of this.
- English is more 'compact' than Ukrainian (uses fewer words to express the same thought), so the English-Ukrainian translation needs more time.
- The simultaneous interpreter's speech is fast as he/she tries to pronounce what he/she has already heard unlike in consecutive mode where the interpreter speaks slower consulting the notes and reconstructing the original text.

All the difficulties named in the previous part of this unit as part and parcel of interpretation are intensified in the conditions of simultaneous interpretation.

What makes simultaneous interpreting difficult?

Simultaneous translation is always connected with huge psychological pressure and often with stress and it is quite natural, because to listen and to speak simultaneously is unnatural for an ordinary person. The main factors which determine the difficulty of simultaneous translation are:

- Psychophysiological discomfort caused by the necessity to listen and to speak simultaneously.
- Psychophysiological strain connected with irreversibility of what the reporter has said into the microphone. The reporter won't be stopped and asked to repeat.
- Psychological strain connected with big audience and irreversibility of the translation. It is impossible to excuse and to correct.
- Psychophysiological strain caused by quick speech. The simultaneous interpreter must always speak quickly without pauses otherwise he/ she will be left behind. But the pauses in speech are also necessary: to take breath, to collect one's thoughts.

The simultaneous interpreter must always be ready morally and professionally to the following:

- The reporter may speak very fast or will read the text of his speech.

- The reporter's pronunciation may be indistinct or nonstandard.
- The reporter may use nonstandard abbreviations, professional jargon words and expressions.

All these difficulties may undoubtedly be present in consecutive translation but there always exists possibility of a feed-back with the reporter which makes the interpreter feel safer.

What helps to make simultaneous interpretation easier?

- Observing gestures.
- Listening to the intonation and emotional coloring of the speech.
- Getting prepared to the event (see AIIC recommendations in Appendix 6).
- Using AIIC recommendations on how to act in difficulties:

If you have not understood something essential, say so over the microphone. Your delegates can then decide whether they want to ask the speaker to repeat it. Likewise, if a speaker is reading at breakneck speed from a written text that you haven't received a copy of making it impossible to provide a complete and accurate interpretation, say so over the microphone. You may inform your delegates of the problem and indicate that you will try to provide a summary. If necessary, you may state that you regret that you will have to stop interpreting until reliable interpretation becomes possible again. Turning off your microphone is of course an extreme tactic, but when no interpretation is better than the best interpretation possible under the circumstances, it is undoubtedly the ethical thing to do. When calling attention to a problem, be professional, calm, and to the point².

- Learning translation equivalents, clichés to use them automatically and save time.
- Developing skills of prediction/forecasting.
- Using such devices as generalization and text compression to avoid text redundancy. Some of the devices are: a) choosing a shorter synonym as a translation equivalent ('take part' instead of 'participate'); b) using abbreviations instead of the full name ('USA' and not 'the United States'); substituting a phrase by one word ('to give an order' – 'наказати', а не 'віддати наказ'); d) substituting a subordinate clause by a noun phrase ('When I spoke to him' – 'Під час розмови'); e) omission of connectors and repetitive words.

Personal and professional qualities of the simultaneous interpreter

- Encyclopedic knowledge, rich background information.
- Ability to reconstruct the content from minimum verbal information.
- Psychological stability and physical endurance.
- Quick reaction.
- Ability to divide attention for solving several tasks at the same time.
- Ability to fully concentrate and ignore noise and interference.
- Decisiveness.
- Quick but distinct speech.
- Resourcefulness.
- Flexibility.
- Rich vocabulary in the target language.

• The ability to abridge and to compress oral speech is one of the most important abilities in the art of simultaneous translation. But, in order not to misrepresent the speaker's idea using short words or omitting unnecessary words, the interpreter should decide each time what is less important and may be omitted. The interpreter must obviously be a good and quickwitted thinker.

If you are not such a kind of person you should probably choose some other type of translation because this activity may be too stressful for you and even harmful to your health. If you feel this is your cup of tea, use the list of references provided at the end of the unit to practise consecutive and simultaneous interpreting skills. You may prepare to these kinds of interpreting activity on your own, but of course entering special courses taught by professional interpreters is highly recommended.

Questions for self-control

1. How are the languages used for interpreting rated?
2. Define the following terms, words and phrases you've come across in this unit: chuchotage, informative translation, literary translation, sight-translation, liaison interpreting, localization, nationally-biased units, equivalent-lacking units, units of precise information, parasite words, stage fright, gags.
3. What are basic translation competences?
4. Name the sub-types of written translation.
5. What are translator's duties, qualifications according to the Ukrainian standards?
6. What are the requirements to written translation?
7. Enumerate the peculiarities of written translation?
8. What is the algorithm of written translation?
9. Enumerate the peculiarities of interpretation.
10. What are the requirements to oral translation?
11. Speak on the modern history of consecutive and simultaneous interpreting.
12. What is consecutive interpreting? What are its peculiarities?
13. Describe the system of note-taking.
14. What is simultaneous interpreting? What are its peculiarities?
15. What is the influence of Nuremberg Trials on the development of simultaneous interpreting? Describe the selection process of interpreters for this trial.
16. What are personal and professional qualities needed for simultaneous interpreting?
17. What makes simultaneous interpreting difficult?
18. What helps interpret simultaneously?
19. What are AIIC recommendations on how to act in difficult situations?
20. What are text compression devices?
21. What are the requirements of the AIIC Code of Professional Ethics?
22. How should interpreters prepare to the conference?
23. What are the tips for
25. What translation organizations do you know?
26. How should applicants to a translation/interpreting program prepare?

27. What do prices on translations depend on? What are they in your region?
28. What are some myths about the translation business?
29. What famous interpreters do you know? Speak about one of them?
30. How to choose a good translation school? What famous schools do you know?
Speak about one of them?
31. Take self-evaluation questionnaires for translators?

Lecture 6. Pragmatics of translation (4 hours)

Plan

- 6.1. Translation and Pragmatic Meaning of Lexical Units
- 6.2. Pragmatic Aim of Translation
- 6.3. Pragmatic Adaptation of Translation

Concepts and terms: *pragmatic meaning, equivalent-lacking lexical unit, primary and secondary communication, adaptation, denotative meaning, connotative meaning, deviations, inclusions, associative lacunas, units of nationally-biased lexicon, transcoding, loan translation, descriptive translation, analogy translation, compensation, transformational translation, footnotes and comments, advertisement, philological translation, simplified*

References: 1, 2, 3, 6, 7, 9, 12

Text as a unit of speech communication is viewed in its correlation with the person who produces it (the addresser) and the person for whom this text is produced (the addressee). The branch of linguistics that studies the relations between linguistic units (including the text) and a person who produces, transmits and/or receives them is called pragmatics. In other words pragmatics studies meaning which is conveyed and manipulated by interlocutors in a certain communicative situation. The relations between the text as a coherent succession of linguistic units and the participants of communication come into being because of pragmatic properties of the text, i.e. the ability of the text to make an influence on addressee's emotional state, awareness or activity. Such influence is achieved by using language units which appeal to certain feelings, emotions, wishes and hopes of the addressee and by the extralinguistic factors of communication, such as the communicative situation, psychological state, social status and cultural background of the communicants etc.

Modern theory of translation considers translating/interpreting as the human activity and includes both linguistic and extralinguistic aspects of verbal communication into the study of translation. It means that translation is inseparable from pragmatics. Pragmatic relations characterize translating/interpreting as an act of interlingual and intercultural communication and are implemented in the acts of primary and secondary communication.

Primary communication takes place between the Producer of the source text, the text itself and the Recipient of the source text. The act of secondary communication reveals the relations between the translator/interpreter as both the Recipient of the source text and the Producer of the target text, the target text itself and the Recipient of the target text. So, the translator/ interpreter as the Recipient of the source text determines its communicative intention (aim) and creates a target text so as to preserve the communicative intention of the original text and achieve similar communicative effect of the target text. Doing this he/she takes into consideration the possible differences in the social and cultural background of the source text and the target text Recipients and adapts the target text in such a way as to make it understandable to its Recipient.

Pragmatic approach to translation focuses on three main aspects:

1. rendering the pragmatic meaning of linguistic units;
2. solving pragmatic task of any act of translation;
3. pragmatic adaptation of translation.

6.1. Translation and pragmatic meaning of lexical units

The process of translating/interpreting usually starts with ascertaining word equivalency taking into consideration the denotative and pragmatic meaning of words in the source text. *Denotative meaning* expresses the relations between a linguistic unit and a notion or thing of the real life which it designates. *Pragmatic (connotative) meaning* expresses the relations between a linguistic unit and a person or speech community who uses it. Pragmatic elements of meaning are retrieved by the Recipient as a part of a general meaning. For example, *спати, юнак, тап, sleep* are neutral words, but *пацан, шкет* and *bloke* belong to familiar register, *куняти, парубійко, geezer* are colloquial words, *легінь, понувати, steed, courser* – elevated. *Плазун, люболіз, handshaker, geek* and *nerd* have negative colouring in meaning, *сестричка, деревце, boffin* – positive colouring.

The dissimilarity in pragmatic meaning of lexical units in the source and target languages occurs more often than the dissimilarity in their denotative meaning: there are lexical units which have the same denotative meaning but differ in their stylistic characteristics, emotional colouring or register that are included into pragmatic meaning. Such lexical units are called pragmatically equivalent-lacking. A. Ivanov subdivides *equivalent-lacking lexical units* into several groups: 1) deviations from common linguistic norms, 2) foreign language inclusions, 3) abbreviations and shortenings, 4) words with suffixes of subjective evaluation, 5) interjections, 6) sound-imitating words and 7) associative lacunas. As alternative equivalent-lacking lexical units the linguist considers 1) proper and geographical names, names of institutions, organizations, books, films, newspapers, ships and others, that have no equivalents in the target language, 2) direct addresses, 3) units of nationally-biased lexicon and 4) idioms. These word groups were studied in the course “Lexical peculiarities of translation”, but some of them need to be specified.

Deviations from common linguistic norms are territorial and social dialects, slang, vulgar, taboo, archaic and poetic words, which have no equivalents in the target language, and original neologisms called “liberties of oral speech”. Specific group consists of graphic deviations like *w8 (wait), 4u (for you)* characteristic of electronic and SMS communication and advertizing texts. The following example illustrates the usage of deviations from linguistic norms for the characteristic of the girl’s social status through her speech accent:

E.g. *THE FLOWER GIRL [picking up her scattered flowers and replacing them in the basket]: There’s manners f’yer! Te-oo bunches o voylets trod into the mad.* (B. Shaw) *What are the manners of you! Two bunches of violets trod into the mud* (Standard English).

Foreign language inclusions are morphologically and/or syntactically unchanged words and phrases in other than the source language, used with a certain pragmatic aim

(to express national colour of described events, national identity or erudition of a speaker etc). E.g. 1) “*You made rogan josh.*” *Shoba observed, looking through the glass lid at the bright paprika stew.* (J. Lahiri) 2) *Listen. This is my friend. He is very sick. Place yourself at his side... And when he is well, or – and when he is well, instead of va- quero* (Spanish for ‘cowboy’) *I will make you mayordomo* (Spanish for ‘senior horse trainer’) *of the Rancho de las Piedras. Esta bueno?* (Spanish for ‘Is it good?’).

Associative lacunas are lexical units which evoke certain associations in the mind of source language speech community but their equivalents in the target language do not evoke such associations in the mind of target language speech community. For example, *mistletoe* in English is a symbol of Christmas, in Ukrainian it is simply a plant; Attorney General in America is an official who holds two posts at the same time – the General Prosecutor and the Minister of Justice, in England these posts are held by two different officials.

Units of nationally-biased lexicon (realia) designate national cultural or religious traditions and customs, administrative or political systems, peculiar geographical, geological or environmental conditions of a nation’s life etc. that are alien to other nations. They have no equivalents in other languages. For example, *кобзар, коломийка, троїсті музики, вечорниці, борщ, галушки, кутя* etc. in Ukrainian; *borough, custard, muffin, toffee, shilling, pound, lady, Number 10 Downing Street, Whitehall* etc. in English.

There are several **ways of rendering pragmatic meaning of equivalent-lacking lexical units**:

1. **Transcoding**, when the target language lexical unit conveys the graphic or sound form of the source language lexical unit. It is used mainly for rendering proper and geographical names, names of institutions, organizations, newspapers, ships etc. and some units of nationally-based lexicon and neologisms:

E.g. *General Motors* – Джeneral моторе, *drive-in* – драйв-ін; *гайдамак* – haidamak, *сердюки* – serdiuky.

1) “*I have also my iaghir [holding] from the hands of the State – a free gift to me and mine.*” (R. Kipling) – “У мене також є мій джагір (садиба) – це подарунок держави мені та моїм нащадкам.” 2) “*And professor Lupin stepped over you, and walked toward the dementor, and pulled out his wond,*” said Hermiora, “*and he said: ‘None of us is hiding Sirius Black under our cloak’.*” (J. Rollings) – Професор Люпин переступив через тебе, підійшов до дементора. витяг чарівну паличку і сказав: “Ніхто тут не ховає Сіріуса Блека під мантиєю.”

Transcoding may be supplemented by descriptive translation:

E.g. *Кривоніс* – Kryvonis (Crooked Nose), *громадське об’єднання проти фальсифікацій виборів Пора – Рoga* (It’s time), civic campaign against the falsifications of elections.

2. **Loan translation**, when a source language lexical unit is rendered in such a way that its parts (morphemes or words) are substituted by their direct equivalents in the target language:

E.g. *brain-drain* – витік умів, *Всеволод Велике Гніздо* – Vsevolod of the Large Nest, *Малоросія* – Little Russia.

To render units of nationally-biased lexicon loan translation may supplement transcoding:

E.g. 1) “*Русалка Дністрова*” (the name of a well-known book on the History of Ukraine written by O. Subtelny) – *Rusalka Dnistrovaia (The Nymph of the Dniester)*.

3. **Descriptive, translation**, when the meaning of a source language lexical unit is conveyed by an extended word combination revealing the most significant features of a notion or thing denoted by this lexical unit. In other words, it is explained in the target language:

E.g. *landslide* – перемога на виборах зі значною перевагою голосів; *whistle stop speech* – агітаційний виступ під час зупинки потяга; *dead cat bounce* – різке зростання ціни фінансового активу після періоду її суттєвого зниження, зазвичай має короткостроковий характер і не означає зміни тенденції на підвищення курсу.

To render units of nationally-biased lexicon descriptive translation may be supplemented with transcribing:

E.g. *рідні школи* – part-time community-run schools (*ridni shkoly*), *читальня* – reading club (*chytalnia*).

4. **Analogy translation**, when a source language lexical unit is rendered by a similar but not exact in meaning target language lexical unit:

E.g. *know-how* – секрети виробництва (технологія, навички, знання справи), *tuffin* – здоба, *a Teddy boy* – стиляга (за ім'ям англійського короля Едуарда VII, який відрізнявся екстравагантними фасонами одягу), *a Simple Simon* – простак (діюча особа у віршах для дітей).

1) *But Kim had danced off ere the end of the sentence, dodging pariah dogs and hungry acquaintances.* (R. Kipling) – Але вона не встигла ще й доказати, як Кім вже побіг, ухиляючись від безпритульних собак та голодних приятелів (*pariah dog* – an Indian stray mongrel). 2) “*That feller! Why, I didn 't think he could say boo to a goose!*” (W. Thackeray) – “Отой? А я гадав, що він і МУХИ не зачепить.”

5. **Compensation**, when a source language lexical unit is rendered by a neutral word but the colouring in general is expressed by other means (in other places than in the source text):

E.g. 1) *That kind of stuff The old bull.* – Словом, викручувався як міг. 2) *Boy! I also say “Boy!”, quite a lot. Partly because I have a lousy vocabulary and partly because I act quite young for my age sometimes.* – Ото! Говорити “Ого!” вже стало звичкою, чи то через те, що мені не вистачає слів, чи через те, що я інколи повожуся, як мала дитина. Colloquial word-combination ‘*lousy vocabulary*’ is translated by neutral equivalent ‘не вистачає слів’. Still, the coloring is expressed by Ukrainian units ‘*повожуся, як мала дитина*’, which belong to the same familiar register and preserve the expressiveness of the speaker.

6. **Transformational translation** (insertion, omission, generalization, specification), when the source language sentence is changed either on syntactical or lexical level or on both of them:

E.g. 1) English word-combinations containing noun ‘glimpse’ may be translated as a verb: *I could catch glimpses of him in the windows of the sitting-room.* – Я бачив, як його постать промайнула у вікні вітальні (omission). 2) “*The point is that people*

of your sort ought not to leave politics to the rag, tag and bobtail. You ought not to shirk power if you can see your way to it.” (Ch. Morgan) – Справа в тому, що такі люди, як ти, не мають права залишати політику цьому зброду. Ти не повинен уникати влади, якщо знаєш, в яке русло її пустити (generalization). 3) *But I’ve got to work, or I should die.* (D.H. Lawrence) – Але мені потрібно працювати, інакше я з туги загнусь (insertion of a word ‘з туги’ and the use of a colloquial word ‘загнусь’ instead of a neutral ‘die’). *The dividend postponedment followed.* – За цим настала затримка виплати дивідендів (insertion of a word ‘виплати’). 4) *Dinny waited in a corridor which smelt of disinfectant.* – Дінні чекала у коридорі, наповненому запахом “Біохлору” (назва дезінфікуючого засобу (specification)). 5) *Let’s make things better.* – Зміни життя на краще (Philips) (specification).

7. **Footnotes and comments**, when a longer explanation is used to explain some parts of the source text important for adequate understanding.

E.g. *Although rarely used nowadays, Habeas corpus can theoretically be demanded by anyone who believes they are unlawfully detained and it is issued by a judge.* – Хоч і не часто, габеас корпус (судовий наказ про передачу арештованого до СУДУ для належного судового розгляду) теоретично може вимагатися будь-яким засудженим, який вірить у те, що його незаконно заарештували, і видається суддею.

To choose the right way of rendering equivalent-lacking lexical units one must study wider context and take into consideration extralinguistic situation of communication.

6.2. Pragmatic aim of translation

Any utterance or text is created with a certain purpose and can influence the Recipient on intellectual, emotional or activity level. Such influence is determined by linguistic (form and content of utterance or text) and extralinguistic (communicative situation, background knowledge of the Recipient etc.) factors and is called a communicative or pragmatic effect. One of the main tasks of translating /interpreting is to preserve the pragmatic effect of the source text in the translation. To reach pragmatic equivalency the translator/interpreter must determine the communicative intention of the source text and create such a text in the target language the communicative effect of which would correspond to the communicative intention. In this context the term “pragmatics” means “pragmatic aim” or “pragmatic task”.

The pragmatic aim of translation includes the achievement of the communicative effect upon the Recipient. The communicative effect is determined by the dominant function of the source text. Texts of different genres and styles have different dominant functions and different pragmatic aims correspondingly.

The main pragmatic aim in translating fiction lies in the creation of a text in the TL able to produce the same aesthetic influence upon the Recipient. A Ukrainian reader of Shakespeare, Dickens or Byron’s works should be able to feel the power of their literary talent and understand why they are considered to be great authors in the world. If the translator managed to achieve this, the communicative effect of the original is adequately rendered.

The main pragmatic aim of official documents is to state the conditions binding two parties in an undertaking. These parties may be: a) the state and the citizen, or citizen and citizen (jurisdiction); b) a society and its members (statute or ordinance); c) two or more enterprises or bodies (business correspondence or contracts); d) two or more governments (pacts, treaties); e) a person in authority and a subordinate (orders, regulations, authoritative directions); f) the board or presidium and the assembly or general meeting (procedures acts, minutes), etc. In other words, the aim of communication in this functional style is to reach agreement between two contracting parties. Even protest against violations of statutes, contracts, regulations, etc. can also be regarded as a form by which normal cooperation is sought on the basis of previously attained concordance.

The main pragmatic aim of publicist texts is to exert influence on public opinion, to convince the reader or the listener that the interpretation given by the writer or the speaker is the only one correct and to cause him to accept the point of view expressed in the speech, essay or article not merely by logical argumentation, but by emotional appeal as well.

The oral subdivision of the publicistic style is ***the oratorical style***. The most obvious pragmatic aims of oratory are evaluation of events, persuasion and drive to act. This style is evident in speeches on political and social problems of the day, in orations and addresses on solemn occasions such as public weddings, funerals and jubilees, in sermons and debates and also in the speeches of counsel and judges in courts of law.

Newspaper style is found in newspapers and its main pragmatic aim is to inform, instruct and, in addition, entertain the reader. Newspapers also seek to influence public opinion on various social, political or moral matters. As a result of this diversity of communicative aims, newspapers contain not only strictly informational, but also evaluative material, comments and views of the news-writers, especially characteristic of editorials and feature articles.

The function of ***brief news items, communiques and reports*** is to inform the reader. They state only facts without giving commentary and account for the total absence of any individuality of expression and the lack of emotional colouring.

The headlines of news items, apart from giving information about the subject-matter, also carry a considerable amount of appraisal or blame, thus indicating an interpretation of the facts in the news item that follows. But the principle vehicle of interpretation and appraisal/blame is the newspaper article and the editorial in particular.

The main function of scientific prose is proof. The purpose of science as a branch of human activity is to disclose by research the inner substance of things and phenomena of objective reality and find out the laws regulating them, thus enabling a person to predict, control and direct future development in order to improve the material and social life of mankind. The dominating communicative intention of scientific and technical texts is to express permission or prohibition, which is realized mainly in instructions.

Patent description as a subtype of a scientific prose is characterized by marginal position: on the one hand, it is a technical text, on the other hand – a judicial document. Its main communicative tasks are: 1) to accept technical decision as invention, 2) to set the priority of the inventor and patentee and to defend his/her rights, 3) to inform about technical achievement. The main communicative block of a patent description is a claim

(патентна формула), in which all the communicative aims are expressed. Patent descriptions in English usually start with such phrases as: What is claimed as new is, as follows... Having thus described my invention, I claim... The invention is claimed as follows... I claim as my invention. It is therefore, particularly pointed out distinctly claimed as the invention... All these phrases are translated as phrase 'формула винаходу', 'патентна формула', and sometimes as 'предмет винаходу'. The translated claim must fully correspond to the original, permutation of sentence elements and syntactical or stylistic changes are not allowed, the subject of invention should be expressed in one sentence. Strict regulation of patent description demands the use of set phrases and cliches in translation.

All advertisements (newspaper, radio and TV texts) **have a complex communicative aim** – to inform about the advertized product, to give its pragmatic (utilitarian) evaluation, to evoke the Recipient to consumering actions. There are informational and analytical genres of advertisement. Informational genres are announcements and advertising information about companies. Analytical genres are portrait and travelling essays, articles- characteristics, interviews and reviews the main pragmatic aim of which is evaluation and/or persuasion.

So, created with a certain communicative intention, the text has certain functions among which one, as a rule, is dominant. The dominant function defines the communicative effect, i.e. pragmatic influence on the Recipient.

The next unit of this manual highlights peculiarities of different genres in more detail, but it should be kept in mind that preserving the pragmatic aim in translation is more important than any other features of the text.

6.3. Pragmatic adaptation of translation

As a rule pragmatics of the source text cannot be directly reproduced in translation, it often requires important changes in the target text. The changes in the target text are called forth by a number of factors:

- correlated words in different languages may produce different effects upon the Recipient;
- the communicative effect of a speech unit does not depend on the meaning of its components alone, but involves considerations of the situational context and previous experience;
- differences in historical and cultural backgrounds, customs and living conditions of different language communities.

So, **pragmatic adaptation** is the changes in the target text made to provide the preservation of the original communicative effect. This adaptation must ensure that the target text conveys the same attitude to the reported facts as the original text does and that the target text Recipient understands the implications of the message and is aware of its figurative or situational meaning. Pragmatic adaptation is made with the help of grammatical and lexical transformations.

According to the main objective it pursues pragmatic adaptation can be of four types'. **The first type of pragmatic adaptation** is aimed at adequate understanding of the translation by the 'average' Recipient. The translator/ interpreter uses additional

information to fill in the gaps in Recipient's knowledge. Very often such explanations are required while rendering some geographical names, names of institutions, companies, newspapers and units of nationally-biased lexicon. Sometimes adequate understanding can be achieved by omission of some unimportant details.

Let's consider some examples. The sentence '*Thanks to fine weather, the Saturday meeting gate was reasonably good*' is taken from the sport commentary of a horse race. So, the word '*meeting*' cannot be translated as 'зустріч, збори, нарада'. A simple word '*gate*' in this context doesn't mean 'a garden gate'. Here the number of people, who passed through the entrance to the racing track, is meant. The pragmatic aim of this commentary is to show, that the organizers of the horse race earned a lot of money and it should be translated as '*Погода в суботу була хорошою, і кількість відвідувачів кінних перегонів була досить великою*'.

Club Meds – Італія, Іспанія та Португалія (club – дубинка; Апеннінський та Піренейський півострови на географічній карті нависають над Середземним морем, як дві дубинки).

This guy is a dream. He s handsome, honest, courteous. Stands when you walk in a room. Brings you brioche in bed – 1) Це герой мрії. Він привабливий, чесний, благородний. Встає, коли жінка входить до кімнати і приносить тости у ліжко. – 2) Він привабливий, чесний, благородний. Встає, коли жінка входить до кімнати і приносить каву в ліжко. In the first variant of translation the word '*brioche*' is translated by its lexical equivalent 'тости' while the second variant gives its contextual substitute 'каву' that corresponds to Ukrainian language tradition and preserves pragmatic meaning of the original sentence. The meaning of the meaning of the word '*guy*' is specified and translated as 'герой'.

The second type of pragmatic adaptation is aimed at preserving the emotional effect of the target text. Such pragmatic adaptation is caused by the fact that every language has the names of things, notions and situations which evoke specific associations at its native speakers. If such associations are not evoked by the target text, the translation loses its pragmatic value.

E.g. 1) *Sensitively written and superbly illustrated I cannot see what can prevent it from becoming a classic.* – Написана від душі, з чудовими ілюстраціями, вона (книжка) неодмінно стане класичною. 2) *The hip-pest hard-boiled writer alive.* – Найкращий письменник детективних творів сучасності.

The third type of pragmatic adaptation is applied when the translation is aimed at a definite Recipient and a definite situation striving to achieve a desired effect. It is used when:

1) the translator/interpreter considers it necessary to render what is implied by the source text;

2) the translator/interpreter considers that the desired effect can be achieved by other means of expression which are not used in the original;

3) it is necessary to make the names of books, films, TV programs etc. natural and familiar to the Recipient.

E.g. '*Pulp fiction*' – "Кримінальне читиво"; "*Some like it hot*" – "У джазі тільки дівчата", '*She Creature*' (the horror film title) – "Жах із безодні", '*Little Nicky*' (the

comedy about the younger son of evil) – “Нікі, Диявол-молодший”. Some movie titles are adapted in different ways: e.g. ‘*Shallow Hal*’ – “Пустий Гел”, “Любов зла”, “Закоханий до безтями”; ‘*Orange Country*’ – “Помаранчеве графство”, “Помаранчева країна”, “Країна дурнів”.

Each translation is made in a certain pragmatic or social context, and its results are used for a number of purposes. The translator is assigned a task and paid for it by people for whom his/her work is not an end in itself but an instrument for achieving some other ends. Aware of this, the translator tries to make his/her work meet these ‘extra-translational’ requirements, introducing appropriate changes in the text of translation. Sometimes these changes are prompted by the desire to produce a certain effect on the Recipients, which has already been mentioned.

The fourth type of pragmatic adaptation is aimed at solving ‘extra-translational task’, which has nothing to do with the exact rendering of the source text. The specific goal, which makes the translator modify the target text, often means that he/she assumes an additional role and is no longer just a translator. He/she may set some propaganda or educational task, may be particularly interested in some part of the original and want to make a special emphasis on it. In pursuance of his/her plans the translator may try to simplify, abridge or modify the original message, deliberately reducing the degree of equivalence in his/her translation. It is clear that such cases go far beyond the inherent aspects of translation, violate the main principles of his/her professional activity but the translator should be aware of this possibility for it will have an impact on his/her strategy.

There are several types of such pragmatic adaptation:

1. *Philological translation*, when the translator reproduces formal peculiarities of the source language and violates the norms of the target language. Nowadays it is mainly used in word-for-word translation for those translators of fiction who don’t know the source language. So, they will use interlinear translation for making their poetic/literary translation of the original. The example of such translation of a Shakespeare sonnet is given below:

E.g. *From fairest creatures we desire increase,
That thereby beauty’s rose might never die,
But as the ripener should by time decease,
His tender heir might bear his memory:
But thou, contracted to thine own bright eyes,
Feedst thy light’s flame with self-substantial fuel,
Making a famine where abundance lies,
Thyself thy foe, to thy sweet self too cruel.
Thou that art now the world’s fresh ornament
And only herald to the gaudy spring,
Within thine own bud buriest thy content,
And, tender churl, mak’st waste in niggarding:
Pity the world, or else this glutton be,
To eat the world’s due, by the grave and thee.*

* * *

Від найкращих створінь ми бажаєм нащадків,

Щоб таким чином троянда краси ніколи не вмирала,
Але коли зріла троянда з часом припинить своє існування,
Її ніжний нащадок ніс би пам'ять про неї.
Але ти, заручений з власними ясними очима,
Живиш своє яскраве полум'я паливом своєї сутності,
Створюючи голод там, де є достаток,
Сам собі ворог, занадто жорстокий до своєї милої особи.
Ти, що є зараз свіжою прикрасою світу,
І єдиним провісником яскравої весни,
У власному пуп'янкуві ховаєш свій зміст,
І, ніжний скнара, марнуєш себе в скупості.
Пошкодуй світ, а не стань його ненажерою,
З'ївши на пару з могилою те, що належить світові.

2. *Simplified translation*, when the Recipient of translation sets the translator a task to render only some parts of a source text he/she is interested in. For example:

**IDPM and the Economics Department
of the University of Manchester announce**

The Second Annual ESRC Development Economics Conference:
**“THE EFFECTS OF THE FINANCIAL CRISIS ON DEVELOPING
COUNTRIES”**

21–22 January 2010, MANCHESTER, United Kingdom

The UK Economic and Social Research Council is supporting a series of three annual UK-based Development Economics conferences. The second of these will take place at the University of Manchester in 2010, and is also being supported by the Development Studies Association (DSA) of the UK. Keynote speakers include Alan Winters (University of Sussex and Chief Economist, DFID) and Duncan Thomas (Duke University and President, BREAD).

The theme of the conference is The Effect of the Global Financial Crisis on Developing Countries. The conference will aim to explore the impacts of the crisis on developing economies and the role such economies might play in contributing to its resolution. We are interested in receiving both theoretical and empirical papers on this theme. While the focus is, of course, on the current crisis we would also be interested in papers that focus on previous crises to the extent that they provided contemporarily relevant policy implications. We are especially keen to receive papers that explore the micro dimensions of the crisis, in particular its effects on households and firms in developing countries.

We invite submissions of complete papers in this area for potential presentation at this conference, to be submitted to financial.crisis@manchester.ac.uk by 30 September 2009 at the latest. We will select papers from those submitted for presentation at the conference by 31 October 2009, and inform all authors. While we strongly prefer submission of complete papers, we will also consider submissions of substantial abstracts (2 pages). If these are accepted for the conference we would require submission of

complete papers by 31 December 2009. PhD students are strongly encouraged to submit papers, and we will hold a special session for PhD student presentations.

The organising committee comprises: Edmund Amann (Economics, Univ. of Manchester), David Lawson (IDPM, Univ. of Manchester), Kunal Sen (IDPM, Univ. of Manchester).

<http://www.sed.manchester.ac.uk/research/events/conferences/developmenteconomics/>

21–22 січня 2010 року у Манчестері, Велика Британія, проводиться Друга щорічна економічна конференція на тему: “Вплив фінансової кризи на країни, що розвиваються”. Метою конференції є визначення впливу кризи на економіки, що розвиваються, та ролі таких економік у подоланні кризи. Тези доповідей приймаються до 30 вересня 2009 року. Якщо доповідь буде включена у програму конференції, повний текст доповіді потрібно надіслати до 30 грудня. Для аспірантів планується окрема секція.

3. ‘Extra-translational task’ can be set for political, economic, personal or other considerations having nothing to do with the source text. The translator can strive to persuade the Recipient in something, impose his/her attitude to the author of the source text or to the described events, avoid or intensify the conflict and so on.

Rendering from one language to the other, the translator/interpreter should adapt the target text to the culture of its Recipient. Here are some examples. The name of one Chinese producer of batteries is translated as *“white elephant”*. In China ‘white elephant’ is a symbol of success. But it may evoke negative reaction in English-speaking buyers as the idiom *‘white elephant’* in English means *“a possession that is useless or troublesome, especially one that is expensive to maintain or difficult to dispose of.”* The Pepsi company made a word for word translation of its slogan *“Come Alive with the Pepsi”* into the Chinese language. The Chinese were shocked as it sounded: *“Pepsi will make your ancestors rise from the graves.”* General Motors failed with its new car Chevrolet Nova in Latin America because in Spanish No-va means ‘unable to move’. In each culture there are expressions with implicit meaning which can not always be rendered by their dictionary equivalents. In Arab countries and in China the relations between parents and children are regulated by strict ethic norms. European cultures are more tolerant in this respect and the translator/interpreter into Arabic or Chinese should avoid mentioning details of intimate life or extramarital pregnancy.

Political culture of the society also imposes some restrictions on the process of translation. The greater the political tension in the country, the stronger is the dependence of the translation on state censorship and on translator’s/interpreter’s self-censorship and political views. He/she may not translate the part of the text which can be considered as negative from the political point of view. The texts which bear some threats to the ruling classes in the country of the target language may not be translated at all. So, the cultural factors which influence the translation can be cross-cultural (specific cultural expressions, aesthetic values, political influence, ethic norms) and inner-cultural (strategic orientation, the influence of the epoch). According to the cultural orientation, there are two strategies of translation. The strategy of naturalization adapts the target text

to the cultural values of the target language while the strategy of alienation is motivated by an active impulse to preserve language and cultural dissimilarities by means of deviations from inner values. The following passage is cited from Time's article (September 7, 2009) and is targeted at American Recipient. The rendering of this information for Ukrainian Recipient requires some pragmatic adaptation: Educational Testing Service performs the same functions as Ukrainian Центр оцінювання якості освіти, 'to operate a thriving little business out of parents' basement coaching students' means 'займатися процвітаючим бізнесом і за доплату батьків додатково займатися з учнями', that is a well-known practice in Ukraine as 'репетиторство'. In other words, the source text is naturalized to the target Recipient:

E.g. *One day in 1950s, a Brooklin, N.Y., high school principal arrived at the headquarters of the Educational Testing Service (ETS) in Princeton, N.J., bearing the news that a young man named Stanly Kaplan was operating a thriving little business out of his parents' basement coaching students on how to raise their scores so they could get into better colleges.*

Одного разу, у 1950-х, директор Бруклінської середньої школи у Нью-Йорку, повідомив головному управлінню Центра оцінювання якості освіти, що молодий вчитель, Стенлі Каплан, займається репетиторством зі своїми учнями, щоб покращити їх результати з незалежного тестування і отримати можливість вступити до кращих вищих навчальних закладів.

So, the pragmatics of translation is defined by the necessity to influence the process and the result of translating/interpreting so as to render pragmatic value of the source text and achieve the desired effect on the Recipient of translation. Translating/interpreting as an act of interlingual communication has double pragmatic nature. On the one hand, it is a source text- oriented activity and its pragmatic task is to ensure maximum similarity of the target text to the source text. On the other hand, it is a Recipient-oriented act of speech in a certain communicative situation.

Questions for self-control

1. What is studied by pragmatics?
2. What is the pragmatics of translation?
3. What is the pragmatic meaning of a word or word-combination?
4. What is a pragmatically equivalent-lacking lexical unit?
5. What are the ways of rendering pragmatically equivalent-lacking lexical units?
6. What are the pragmatic aims of a publicistic text?
7. What are the pragmatic aims of scientific prose?
8. What are the pragmatic aims of an oratory speech?
9. What are the pragmatic aims of fiction?
10. What is a communicative (pragmatic) effect of the text?
11. What is a pragmatic adaptation of translation?
12. What types of pragmatic adaptation are used in translation?

Lecture 7. Translating texts of different functional styles (4 hours)

Plan

- 7.1. Functional Styles
- 7.2. Peculiarities of Translating Scientific Texts
- 7.3. Translating Official Documents
- 7.4. Translating Newspaper Articles
- 7.5. Peculiarities of Translating Publicist Materials
- 7.6. Literary Translation

Concepts and terms: *homonymy, the lead, epithet, metaphor, allusion, idiom, cliché, pun, alliteration, assonance, frames, slots, functional style, scientific, official, publicist, newspaper, belles-lettres, colloquial, term, algorithm, standardized, paragraphing, set expression, headline, national colouring*

References: 2, 3, 4, 5, 6, 7, 11, 12, 15, 16, 17, 24

7.1. Functional styles

Functional styles (FS) are varieties of a language which exist for fulfilling definite communicative purposes in different spheres of human activities and are characterized by a set of peculiarities on phonetic, lexical, syntactical, textual levels. The appearance and existence of FS is conditioned by the specific character of communication in different spheres of human life. FS differ not only by the possibility or impossibility of using some linguistic means, but also due to the frequency of their usage. For example, some terms can appear in colloquial, publicist, belles-lettres styles, but the frequency of their appearance is much higher in the scientific style.

As the whole of the language itself, functional styles are relatively stable, but not unchangeable. Their quantity and quality change in the course of language development. At present most scholars differentiate such functional styles: *scientific, official, publicist, newspaper, belles-lettres, colloquial*. Before we proceed to translation problems and tasks peculiar to each style, let's first overview main characteristics of the styles which the translator should be aware of, and then discuss the problems of their translation.

Scientific style is employed in professional communication. *The main communicative function of this style is informative.* The features of scientific texts are: precision, clarity, objectivity, logic order, generalisation, analysis, argumentation, evidence, explanation of cause and effect relationships, conclusions.

Scientific texts use a special kind of language rich in abstract lexical units, symbols, schemes, tables, graphs, foreign words, fixed terminological expressions, quotations, references, absence of any indicators to the author's personality. The language of specialised knowledge has a particular system of terminology, and specific rules of introducing terminological units into a text, namely its own syntax. The syntax of scientific texts should serve as a means to obtain brevity, clarity and precision of thought. The essential characteristics of this style are the use of compound sentences with different types of subordination, the infinitive and participial constructions, parentheses. Passive

constructions, impersonal and indefinite- personal sentences serve to show impersonality and objectivity of the text. The word order is rigid. Academic science and technology are also characterized by a high degree of nominalization, which finds its expression in the abundant use of nominal groups. Nominalisation of scientific texts may be explained as the predominance of nouns and adjectives over verbs and adverbs and prepositions over conjunctions. In technical literature the noun is used three times more often as a modifier than in fiction. Scientific texts are logically divided into parts, units, sections and paragraphs.

Neutral words constitute the majority of the vocabulary of scientific style (60-70%) with some proportion of standard expressions, clichés: *approximately, respectively, indicate, in consequences of*, etc. Acronyms are widely used in scientific texts.

Other characteristics of scientific texts are the use of quotations and references, footnotes; names of companies, corporations, brand names; impersonality of the language.

As for the *terminology*, it is always based on specific terms, relevant to a particular field of science or technology. In general, ***a term is one word or a few words taken together, an abbreviation, or a combination of words and symbols that expresses a particular notion in a particular field of science and technique.***

Terms have the following essential characteristics.

- Terms always tend to be used in their primary logical meaning as they indicate precisely a particular scientific concept and particular objects. An ideal term should be monosemantic (have one meaning) and when used within its own sphere, it does not depend upon the microcontext. Polysemantic terms may lead to misunderstanding. But there are many polysemantic terms anyway, consider for instance up to 30 meanings of the noun 'frame' in a polytechnic dictionary.

- Terms as a rule do not have synonyms because specialists would name the same objects and phenomena by different terms and would not be able to come to any agreement. But in fact, some terms have synonyms, e.g. 'лекало' – *curve, draft, gage, mold, pattern, template.*

- Terms are not charged emotionally. That is why diminutive or augmentative suffixes are not typical of specialised vocabulary in languages in which they are generally accepted.

- Being mostly independent of the context a term can have no contextual meaning.

- When used out of its field a term becomes an ordinary word and can get additional meaning. E.g. the adjective 'nuclear' used in physics and biology is a neutral word. But in such phrases as 'nuclear state', 'nuclear test', 'nuclear weapon' it has a negative emotional colouring.

- Terms are usually associated with a definite branch of science and therefore with a series of other terms belonging to that particular branch. Taken all together, groups of terms form the nomenclature or system of names for the objects of study of any particular branch of science.

From the point of view of their structure and origin terms are divided into:

- simple terms: *frame, gate*;

- derived words formed with the help of prefixes and suffixes: *submarine*;

replacement;

- compound terms consisting of at least 2 stems: *heart-beat*;
- compound terms formed with the help of Greek and Latin roots: *biology*, *thermonuclear*,
- terms formed by conversion: *a bridge – to bridge*; *a doctor – to doctor*,
- shortened and blended words: *radar*; *transceiver*; *H-bomb*,
- terminological combinations of words: *circuit breaker*; *electronically controlled filter*;
- terms borrowed from another terminological system of the same language (for instance sea terminology gave many terms to aviation vocabulary, then to the terminology of space research);
- terms borrowed from other languages. The process of borrowing is very important in every field, so all terminology has a tendency to become international.

The style falls into several **substyles**: *a) genuine scientific (the information is given to the specialists in this branch of science)*; *b) popular-scientific (its aim is to cause people to take interest in some scientific facts)*; *c) educational scientific (textbooks, manuals, lectures)*. Each of these substyles has its features. For example popular-scientific texts may have some words with connotative meaning.

Official style, or the style of official documents, is the most conservative one. It uses syntactical constructions and words long known as archaic and not observed anywhere else. Addressing documents and official letters, signing them, expressing the reasons and considerations leading to the subject of the document (letter) – all this is strictly regulated. The language of official documents is formal. The style of official documents is not homogeneous and is represented by the following sub-styles: business documents, legal documents, diplomacy, military documents.

The main aim of this style is to state the conditions binding two parties in an undertaking. These parties may be: the state and the citizen, or the citizen and the citizen; society and its members; two or more enterprises or bodies; two or more governments; authorities and subordinates; the board or presidium and the assembly or general meeting, etc.

The most general function of official documents predetermines the peculiarities of the style. One of the most essential features is a special system of clichés, terms and set expressions by which each sub-style can easily be recognized, for example: *in reply to you letter of 2nd Mar. this year, we would be very much obliged, we shall appreciate it if, we hope that you will act as requested.*

Each of the subdivisions of this style has its own peculiar terms, clichés, expressions. Thus, in finance we find terms like extra revenue; taxable capacities; liability to profit tax. Terms and phrases like *high contracting parties*; *to ratify an agreement*; *memorandum*; *pact*; *protectorate*; *extra-territorial status* refer to diplomatic substyle. The examples of the legal language are: *to deal with a case*; *summary procedure*; *a body of judges*; *as laid down in*; *the succeeding clauses of agreement*; *to reaffirm faith in fundamental principles*; *to establish the required conditions*; *the obligations arising from treaties*.

The vocabulary is characterized not only by the use of special terminology but the

choice of lofty (bookish) words and phrases: *plausible* (=possible); *to inform* (=to tell); *to assist* (=to help); *to cooperate* (-to work together); *to promote* (=to help something develop).

The next characteristic feature of the style of official documents is the use of abbreviations, conventional symbols and contractions, e.g. *M.P.* (*Member of Parliament*); *Gvt.* (*government*); *\$* (*dollar*); *Ltd* (*Limited*), *AD* (*anti-dumping*), *COE* (*Council of Europe*), *INR* (*initial negotiating right*). There are so many abbreviations and acronyms in official documents that there are special addenda in dictionaries to decode them.

Another feature of the style is the use of words in their logical dictionary meaning. There is no room for words with contextual meaning or for any kind of simultaneous realization of two meanings, as in the other styles.

Words with emotive meaning are also not to be found in official documents. Even in the style of scientific prose some words may be found which reveal the attitude of the writer, his individual evaluation of the fact and events of the issue. But no such words are to be found in official style, except those which are used in business letters as conventional phrases of greeting or close, as *Dear Sir*; *yours faithfully*. All types of official documents have rigid structure. For example, the usual structural elements of the business paper are: sender's address & contact information; date of writing; subject; recipient's name, title, company, & address; salutation/ greeting; message (body of the letter); valediction/closing; sender's signature; sender's name, title, company.

Newspaper style, as it is evident from its name, is found in newspapers. You should not conclude though that everything published in a newspaper should be referred to the newspaper style. The paper contains varying materials, some of them being publicist essays, some – feature articles, some – scientific reviews, some – official stock-exchange accounts etc., so that a daily (weekly) newspaper also offers a variety of styles. When we mention “**newspaper style**” we mean **informative materials, characteristic of newspaper only and not found in other publications**. To attract the reader's attention to the news, special graphical means are used. British and American papers are known for the change of type, specific headlines, etc. We find here a large proportion of dates and personal names, names of countries, territories, institutions.

The main function of the newspaper style is to give information. The distinctive feature of the texts is absence of elements suggesting subjective perception of the information by the authors, striving for objectivity, impersonal form of presenting information. This factor differentiates newspaper and publicist styles. To achieve the effect of objectivity in rendering some fact or event most of the newspaper information is published anonymously, without the name of the newsperson who supplied it. But the position and attitude of the paper, nonetheless, become clear from the very selection of the facts, from the length of the article, from its location in the newspaper. **The bulk of the vocabulary used in newspaper writing is neutral and literary**. The main characteristic features of this style are: a) special political and economic terms, expressions; b) vocabulary with evaluative connotation; c) trite metaphors; c) clichés; d) abbreviations (usually names of organizations, public and state bodies, political associations, industrial companies, offices); e) neologisms; f) foreign words; g) the use

of complex sentences with a developed system of clauses; h) verbal constructions (infinitive, gerundial, participial).

Newspaper style falls into: a) brief news items; b) press reports (parliamentary, of court proceedings, etc.); c) articles purely informational in character; d) advertisements and announcements.

Publicist style. The publicist style is used in public speeches, printed public works, mass media commentaries which are addressed to a broad audience and devoted to important social or political events, public problems of cultural or moral character.

The general aim of the publicist style is not only to inform the audience, but to influence public opinion, to convince the readers or the listeners that the interpretation given by the writer or the speaker is the only correct one and to cause them to accept the point of view expressed in the speech, essay or article not merely by logical argumentation, but by emotional appeal as well.

This communicative aim of the style sets some requirements to its language. ***The publicist text must be clear, logical, convincing, emotive.*** It always shows the opposition of two forces, the fight of arguments, that is why it includes the elements of polemics, which is one of its main features.

Due to its characteristic combination of logical argumentation and emotional appeal, the publicist style has features in common with the style of scientific prose or official documents on the one hand, and that of emotive prose on the other. Its coherent and logical syntactic structure, with an expanded system of connectives and its careful paragraphing, makes it similar to scientific prose. Its emotional appeal is generally achieved by the use of words with emotive meaning, the use of imagery and other stylistic devices as in emotive prose. The publicist style also has some elements of emotionally coloured colloquial style as the author has no need to make the speech impersonal (as in scientific or official style), but, on the contrary, he or she tries to approximate the text to lively communication, as though they were talking to people in direct contact.

It falls into three substyles, each having its own distinctive features: 1) oratorical; 2) comments, reportages, interviews; 3) memoirs, essays, reviews, pamphlets, newspaper satire.

The oratorical substyle is evident in speeches on political and social problems, in speeches of counsels and judges in courts, in orations and addresses on solemn occasions (weddings, funeral, jubilees), etc. Genres of oratorical substyle are based on monologue (political, diplomatic speeches, speeches in court, prayers, speeches in military sphere, orations on solemn occasions) and dialogue (discussion, polemics, disputes, debates). This substyle combines the peculiarities of both the written and spoken forms of the language. Like the colloquial language, oratory is characterized by emotional colouring, but there is some difference. The emotional colouring of public speeches may be solemn or ironic, but it cannot have rude words, slangisms, vulgarisms. The vocabulary of speeches is usually elaborately chosen. Speeches are characterized by special formulas of addressing the audience at the beginning of the speech (*Ladies and Gentlemen*, or, in less formal situation, *Dear Friends*). These expressions may be repeated in the course of the speech. At the end of the speech the speaker thanks the audience for attention. (*Thank you very much; Thank you for your time*). Characteristic of the substyle is the use of the

first person pronoun, second person pronoun *you*, the use of contractions (*I'll, I'd, won't etc.*).

The most typical stylistic device of the English oratory is repetition. The speaker often uses repetition to enable the listeners to follow him/her and stresses the main points of the speech. Repetition is also resorted to in order to persuade the audience, to add weight to the speaker's arguments. Direct contact, the most powerful instrument of persuasion is brought into play: the human voice.

Belles-lettres style, or the style of imaginative literature may be called the richest register of communication: besides its own language means which are not used in any other sphere of communication, belles-lettres style makes use of other styles too, for in numerous works of literary art we find elements of colloquial, scientific, official and other functional types of speech. Besides informative and persuasive functions, also found in other functional styles, ***the belles-lettres style has a unique task to impress the reader aesthetically***. "Belles lettres" is a French phrase meaning "beautiful" or "fine" writing. In this sense, therefore, it includes all types of literary works – especially fiction, poetry, drama – valued for their aesthetic qualities. The term thus can be used to refer to literature generally.

The essential features of the belles-lettres style are: 1) genuine, not trite, imagery, achieved by purely linguistic devices; 2) use of words in contextual and very often in more than one dictionary meaning; 3) use of language means which reflect to a greater or lesser degree the author's personal attitude to things or phenomena; 4) peculiar individual selection of vocabulary and syntax, a kind of lexical and syntactical idiosyncrasy.

Belles-lettres style falls into three substyles: the language of poetry, the language of fiction (emotive prose), the language of drama.

7.2. Peculiarities of translating scientific texts

Scientific texts are written not for all SL speakers but for representatives of a certain professional group with specialized learning. Profound knowledge of the science to which the text belongs helps the translator to make a qualified translation. Ideally scientific and technical translation should be made by experienced scientists and technicians who know a foreign language and have the necessary extralinguistic knowledge (which is also gained with more translation experience in the same field). In fact, this is hardly ever the case, so the translator's first task is to gain an understanding of the subject matter of the text for translation, become an expert in the field. It is not enough to know the terminology, it is also indispensable to grasp the scientific/technical details and preserve the information content in translation. It is especially difficult to translate texts about new inventions, discoveries, recently developed branches of science. The translator becomes a messenger of new ideas for his/her fellow citizens, he/she is the first to understand them and impart to the TL experts. The translator has the responsibility to carry out this inter-language communication professionally enough because future scientific developments and progress greatly depend on his/her results.

While translating scientific texts the following requirements must be met: the content of the text must be rendered exactly and clearly, without distortions; the

translated text must have the form, that is considered natural for the scientific style of the target language. Very often the word order is different from the original, but of course the translator should know the heart of the problem to easily reorganize sentences and structures for the best rendering of ideas.

The translator should first read the whole text to understand it. Then it is recommended to analyse each sentence: find main and subordinate clauses in each compound sentence and simple sentences in each complex sentence and determine the character of connection between these components. While analysing structurally different sentences it is useful to ascertain the predicate of each simple sentence, then the group of predicate, then the group of subject and object. It is recommended to start translation of each sentence from the group of subject, then the translator should translate groups of predicate, object, adverbial modifier. After that the translator proceeds to translating all words in the text, looking up unknown words in the dictionary. While doing this, it is necessary to define the part of speech of the unknown word and look through all the meanings of the lexical unit. While choosing the appropriate meaning the translator must take into consideration the context and keep in mind to which branch of science the terminology of the text belongs. One and the same term may have different meanings in different branches of science.

The translator may use the following **algorithm** for rendering scientific texts'.

1. Read the text and define what specific issues it deals with. Read, think, consult, search to reach full understanding of the original.

2. Write out all terms and find their translation equivalents. Be careful with misleading and polysemantic terms. Use SL and TL specialized literature in this branch of science if necessary.

3. Translate the text, then translate the headline.

4. Make a break for a couple of days. Then have a fresh look at the translation (without consulting the original) paying attention to its style. Make necessary corrections.

5. Compare the original and the translation and evaluate how fully and precisely the meaning was preserved.

There are numerous problems of *translating scientific terminology*.

There is the obvious problem of terms not used in everyday language which are totally unfamiliar to the translator. Without special knowledge the translator can neither guess the exact meaning of the term nor make its correct translation.

The second problem is that of terms whose ordinary uses are familiar to the translator but which are used in some other, technically specialized, way in the source text. The familiar meaning does not help to understand the technical meaning of the term.

E.g. *plate* – анод, *bag* – вам 'я, *chair* – кронштейн, *tree* – вал, *nut* – гайка, *leg* – катет.

There exist many homonymous terms (similar in form but with different meanings). Homonymy happens in different branches of science, e.g. *node*: (*mathematics*) точка перетину, (*telecommunications*) вузол мережі; (*electrics*) вузлова точка, (*polytechnics*) элемент. Homonymy in the same branch of science causes even more problems. For example, the term '*plaster*' has different meanings in

medicine: *цинс, пластир*. There is also homonymy of abbreviations.

E.g. *AF – Air Force, audio frequency*.

Many terms are used in set phrases and the translator should know such terminological collocations and their equivalents: *to rotate crops – проводити сівозміну с/г культур, to regulate a voltage – стабілізувати напругу, to blow out a fuse – спричинити закорочений*.

The process of translating terms requires understanding the meaning of the term in the source language and its adequate rendering into the target language. T.R. Kyiak, a well-known researcher of scientific and technical translation, gives the following **recommendations for translating terminology**:

- only terms approved by corresponding state standards should be used in translation;
- the translator should take into consideration the branch of science when choosing the appropriate equivalent;
- if the original has some terms not registered in any specialized dictionary and not translated previously, the translator has the responsibility to offer his/her own translation (using reference materials and consulting with experts to define the meaning of it); methods for rendering neologisms are applied here: transcoding, descriptive translation and loan translation;
- the translator should avoid using synonymous terms in translation; all the terms, abbreviations and symbols should be unified;
- if the translator comes across a mistake in the SL text, he/she should translate according to the original text but he/she should make a note/footnote about it and give the correct variant;
- foreign terms should be given in their original form in brackets;
- Latin names and phrases are not translated, they keep their original form;
- individual shortenings and abbreviations are not allowed;
- units of measurement, special symbols should meet the technical requirements of the TL.

The translator should be aware of all these problems, check the meaning of every term and abbreviation in the specialized dictionary and consult with specialists in the field because translating scientific and technical texts is a very responsible task.

7.3. Translating official documents

Official documents are among the most often translated specialised texts because of their extensive public usefulness. An essential feature of the style is the use of words in their logical dictionary meaning. There is no room for words with contextual meaning or for any kind of simultaneous realisation of two meanings, as in the other styles. On the level of vocabulary we can find no words which would be emotionally marked. There are no diminutive or augmentative suffixes. In military documents sometimes metaphorical names are given to mountains, rivers, hills, or villages, but these metaphors are perceived as code signs and have no aesthetic value. While translating official documents the translator must avoid ambiguity. This kind of translation requires strict precision to keep the one and only proper meaning of the original message.

The style of official documents abounds in clichés, set expressions, terms (*e.g. extra revenue, taxable capacities, face value (financial); to ratify an agreement, memorandum, extra-territorial status (diplomatic); to establish the required conditions, summary procedure, the succeeding clauses of agreement (legal)*). The task of the translator is to know and use their equivalents in the target text. Abbreviations, conventional symbols and contractions are used in these texts. The translator should know that in the target text the abbreviated names of product trade marks are to be given in the original spelling. Foreign proper names, names of foreign firms, joint-stock companies, concerns, monopolies are transcribed. Names of machines, appliances, chemicals are also transcribed. Geographical names and clichés are translated by using equivalents. Wide use of terms draws together the style of official documents and the scientific style.

The basic rules of translating terms are described in the previous paragraph (see 7.2). The texts of official documents are characterised by high frequency of using nouns, including verbal nouns or non-finite forms of the verbs, by low frequency of using adjectives, relative adjectives are used mainly in set phrases (*e.g. social protection, regulatory enactment, financial aid – соціальний захист, нормативний акт, матеріальна допомога*), *pronouns are seldom used to substitute nouns or adjectives*.

When it comes to grammar, one of the essential features of this style is the conciseness of the contents and the rigid organisation of grammatical structures. It is achieved by the predominance of noun structures or participles instead of full sentences. Most data are introduced through noun structures (*surname, first name, middle name, maiden surname, occupation of*

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7.2). The texts of official documents are characterised by high frequency of using nouns, including verbal nouns or non-finite forms of the verbs, by low frequency of using adjectives, relative adjectives are used mainly in set phrases (e.g. *social protection, regulatory enactment, financial aid – соціальний захист, нормативний акт, матеріальна допомога*), *pronouns are seldom used to substitute nouns or adjectives*.

When it comes to grammar, one of the essential features of this style is the conciseness of the contents and the rigid organisation of grammatical structures. It is achieved by the predominance of noun structures or participles instead of full sentences. Most data are introduced through noun structures (surname, first name, middle name, maiden surname, occupation of *father/mother, date of birth, sex, place of birth, registration district, signature, residence of informant, county, city or town, registered number, date etc.*). The remaining information is very often given through participial structures, e.g. “*Data concerning smth.*” instead of “*Data which concern*”. There are also impersonal structures like, “*This is to certify*”, “*The stamp duty... was charged*”. Impersonality of the texts is their common feature.

Communicative strategies used are informative and directive.

In the texts of Ukrainian official documents there are a lot of impersonal, indefinite-personal and infinitival sentences, nominal predicates and syntactical constructions with non-finite forms of the verb.

When it comes to structural features of official documents, ***the following features are a sign of a good translation:*** retaining semantic unity of the source text in its translated version – by taking care of the so-called semantic dominants (a network of direct connections between the core terminological units); keeping the normalised construction of a text (formally organised in a particular way); using proper chains of connectors – sequences of particular linguistic devices that keep the text unity, e.g. *as a result of, as the consequence of which etc.*; taking care of the unity by using typical sentences marking the beginning and the end of a text, minding proper text division by using formal connectors like separate paragraphs, or indexing the sequence of steps of argumentation.

The texts of official documents are highly standardized at both macro and micro levels. At the macro level their structure is strictly regulated and consists of a preamble, main text body and a concluding part. The standard text structure with changeable elements which is used for information presentation at different language levels is called ***a frame***. The changeable elements within a text frame are called ***slots***. The information which may be used in the slots is called ***a slot filler***. An employment verification given below illustrates a frame in which blank spaces represent the slots. Name, position, company name, sum of money, telephone number and e-mail address are slot fillers.

EMPLOYMENT VERIFICATION of _____ (name)

This letter is written to confirm that _____ (name) is employed as a/an _____ (position) in _____ (company name). His/her current salary is _____ (sum of money). His/her appointment is currently valid through _____ (date) and is renewable at that time. Please feel free to contact me at _____ (telephonenumber) or e-mail (e-mail address) if you have any questions.

Thank you.

Sincerely,

_____ (name, position)

_____ (signature)

As the structure of an official document is standardised and cliched, the main task set to the translator is to find the target language equivalent of the source text frame and use it in translation as standard substitutes, filling the slots with slot fillers in compliance with the document content.

7.4. Translating newspaper articles

The main goal of the newspaper style is to inform the reader on the socially important affairs. Newspaper materials deal with a lot of facts and events, but their subject matter is restricted by some criteria: social importance of the information, public interest in it, ethic and aesthetic norms adopted in some society as to the set of problems that can be discussed in press.

Articles are characterized by the brevity of expression and careful paragraphing. They usually consist of coherent sentences which cannot be omitted without damaging the logical structure and sense of the whole paragraph. Thus, the translator should avoid excessive words in translation and be careful with long syntactic structures, every idea should be clearly organized. The text is divided into very short paragraphs, even every sentence may start from a new line. There is usually a subtitle under the main headline the purpose of which is to attract the reader's attention.

The *introductory paragraph* (the lead, the leading/intro passage) is a very important part of English articles and it should meet a number of requirements. It declares the crucial events and phenomena the article will be talking about. It consists of main facts: WHO, WHEN, WHERE, WHY, WHAT, HOW? The grammatical structure of such sentences has some peculiarities. The adverbial modifier of time is placed not at the beginning or at the end of the statement; it often comes between the subject and the predicate, thus concentrating more attention on the predicate. The adverbial modifier itself loses its importance as newspaper articles usually deal with events from the previous day. The modifier of place has more importance; it may consist of several words and be placed at the very end or it may be printed in capital letters before the lead.

Other *grammatical peculiarities of English texts* include special forms of introducing direct speech, converting it into reported speech, the use of impersonal sentences, attributive word groups, compound sentences.

As for the *Ukrainian newspaper grammar*, its syntax is rather bookish; compound sentences are also often used as well as participial constructions. There are many complex prepositions (*у сфері, у відношенні, з метою, у відповідності*), conjunctions (*у зв'язку з тим, що; з огляду на те, що; з тим, щоб*), passive constructions (*відкрита нова лікарня, зібрано великий врожай*), indefinite-personal sentences (*повідомляють, інформують, передають*).

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

Як повідомив Х – Х reported/said;

За повідомленням/словами Х – according to Х;

З Х повідомляють – it is reported from Х.

Compare the above mentioned peculiarities in some leading sentences taken from English and Ukrainian papers.

| | |
|---|--|
| <p>(A) SYDNEY, Australia – U.S. President George W. Bush said Thursday that he and his family would attend the 2008 Beijing Olympics at the invitation of Chinese President Hu Jintao.</p> | <p>(A) Податкова прогнозує збільшення надходжень до бюджету на 600 мільйонів гривень щомісячно від зростання акцизного збору на т купонові вироби.</p> |
| <p>(B) General David Petraeus, the US commander in Iraq, will next week recommend that the US start reducing troop levels next March to reduce the stress on the military.</p> | <p>(B) У 2012 році у Сочі відкриється перший у світі міжнародний олімпійський університет.</p> |
| <p>(C) German security forces prevented a series of 'massive bomb attacks' yesterday that could have been more deadly than the Madrid and London bombing, senior German officials said. (Financial Times)</p> | <p>(C) У “Борисполі” знову вибірково перевірятимуть багажі іноземців. За повідомленням Держмитслужби, винятку не робитимуть навіть для тих, що користуються “зеленим” коридором. (Експрес)</p> |

The *language of the newspaper style*, both English and Ukrainian, is characterized by wide use of terms, set expressions, clichés. Many of them

indicate the source of the information (*it is reported, it is claimed, according to well-informed resources; оголошено, повідомляють*). That assists in creation of objectivity and impersonality. The task of the translator is to know equivalents which are used in the newspaper style of the target language.

E.g. *to conduct negotiations – вести переговори, a crucial US ally – важливий союзник США, domestic policy – внутрішня політика*.

The translator should check the officially established translation of proper names if it is possible.

Names and other units can be often abbreviated in English papers. For the native speaker most abbreviations are well-known and repeated from paper to paper, so they may not be explained in the article under question. E.g. *GOP (Grand Old Party) = Republican Party*.

Many abbreviations are explained in the first sentence or paragraph. E.g. *Inside the Breakdown at the SEC. The U.S. Securities and Exchange Commission was created during the depression to bolster confidence in financial markets and root out fraud*'.

The translator should constantly work on such a kind of vocabulary picking out units from all types of mass media.

Lexical peculiarities of Ukrainian newspapers are the following: wide use of solemn and elevated words (*здійснення, непохильний*), words with negative evaluation (*безчинства, маріонетка, підступи*), military terms used metaphorically (*боротьба за врожай, вогонь критики*). There are many words with general and abstract meaning formed with the help of suffixes *-ість (народність, ідейність), -ізм (екстремізм), -щина (воєнщина)*; a lot of compound words (*культурно-масовий, літературно-творчий*).

As for the *stylistic aspect*, it should be noted that English papers use colloquial and even slang words much more often than the Ukrainian ones. The translator should be careful in his/her choice to preserve them as they may sound inappropriate for the TL reader who is more accustomed to a more official style. But under the influence of foreign papers and more accepting attitude to colloquial vocabulary now it is more often used in the Ukrainian press.

E.g. *How to Test Those Nukes?* (coll. for ‘nuclear weapon’). *When I Grow Up, I Wanna Be Boba Fett*. “Понти ” за великі гроші. “Зеленому” гаплик?

Another essential feature of this style is wide *use of evaluative epithets and metaphors* (often trite). Usually there exist equivalent epithets and metaphors in the target language.

E.g. ...чи не найсильніша футбольна команда світу. – ...*arguably the strongest soccer team in the world*.

The translator should keep in mind that he/she must find an epithet or metaphor that corresponds to the norms of the target language newspaper style. To cope with this task the translator may change the grammatical structure of the metaphor or use lexical transformations.

E.g. *Бюджетний пат* (adj. + n) – *Budget Stalemate* (n + n).

Вибухонебезпечний регіон (adj. + n.) – *Highly explosive region* (adv. + adj. = n).

There are cases when the translator cannot find an appropriate metaphor in the target language, then he/she conveys the meaning of the sentence with the help of other language means.

E.g. *Одеський Припортовий не дістався нікому*. – *Odessa Port- Side Plant not Sold*.

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

E.g. *He had a dream filled with lessons for public speakers*. – ‘He had a dream’ is an allusion to M.L. King’s speech “I have a dream”. Ukrainian translation is “Я маю мрію”.

Denmark’s Wind of Change. – This is an allusion to the song “Wind of Change” by “Scorpions”.

War or Peace? – It is not difficult to see this allusion to Leo Tolstoy’s novel “War and Peace”.

Generally speaking, stylistic peculiarities are similar to both English and Ukrainian papers. They include the use of text compression devices, a combination of the standard and expressiveness in one whole.

Headlines, their melody, rhythm and attractiveness make a special task for the

translator. They may cause difficulties because of their specific structure. On the one hand headlines should not be long, but on the other – they must excite the reader's curiosity. That is why they often have grammar structure which contradicts traditional grammar rules. Moreover they are often based on stylistic devices.

Peculiarities of the English headlines.

- There is a number of words that are often used in headlines (*ban, bid, claim, etc.*). Such words are universally used and have numerous meanings. In translation they should be specified using the context of the whole article.

E.g. *Kazakhs in Bid to Lead Kashagan.* – *Казахстан хоче прибрати до рук Кашаган.*

A Bid to Join the Rally. – *Запрошення на перегони.*

No Bids Auction. – *Аукціон без заявок.*

- Possessive pronouns, articles, auxiliary words are often omitted.

E.g. *Nordberg (is) Confident of Sony Ericsson Revival.* – *Нордберг вірить у відродження Sony Ericsson.*

- Sometimes notional words are also omitted.

E.g. *Oil down \$2 a barrel (Oil prices (fell) down (more than) \$2 a barrel.* – *Ціни на нафту впали більше, ніж на \$2 за барель.*

- They use non-perfect tenses, usually Present Simple for recent events and Past Simple for events that happened long ago.

E.g. *President Visits the Autumn Fair.* – *Президент на осінній ярмарці; Husband Disappeared Two Years Ago.* – *Чоловік зник 2 роки тому.*

- The infinitive is used to express future;

E.g. *Tom Tuft to Join hazard.* – *Том Тафт приєднується до Lazard Ltd.*

- Participles and gerunds are often used.

E.g. *Searching for a Business Model.* – *В пошуках бізнес-моделі.*

- Abbreviations are often used. Explanations are usually given at the beginning of the article.

E.g. *China to Appeal WTO Ruling.* – *Китай проти рішення СОТ.*

- Some other translator's difficulties are connected with **idioms** and well-known phrases which are used with some components substituted.

E.g. *To Sue or Not to Sue* (based on Hamlet's 'to be or not to be'). – *Судитися чи не судитися?*

- Some headlines have a play of meanings (pun), which is also very difficult to preserve. The use of puns is based on homonymy or polysemy. To translate these sentences correctly it is necessary to grasp the main idea of the article. Usually the translation is descriptive.

E.g. *Meteorite – Or Wrong?* – The second part of the word 'meteorite' stands out as a separate word 'right' because of its pronunciation and further connection to the word 'wrong'. The only way out here is to render it neutrally: *Метеорит: за чи проти?*

Clintons Oily Policy. – *Брудна нафтова політика Клінтон* (US Secretary of State Hillary Clinton).

Pharmas Sweeten Bitter Pill (The article is about a crisis in pharmaceutical industry). – *Фармацевти підсолоджують гірку пілюлю.*

• It is next to impossible to render alliteration (repeating consonants), assonance (repeating the same vowel) or rhyme.

E.g. *Wine With a Twist*. – *Це не просто вино*, *An Arab in America*. – *Араб в Америці*, *A Purpose for Possums*. – *Для чого опосуми?*

The Chinese Disease. – *Хвороба з Китаю*, *Two Blasts from the Past*. – *Вибухи з минулого*, *A Good Time for Crime*. – *Не прогав те, що вкрав*. (Only in the last example the rhyme was preserved, but the phrase had to be considerably modified.)

• Punctuation marks are used to attract the reader's attention.

E.g. *Four Wives?* – *Чотири дружини?*

Paint It Black ... No, Pink! No, Blue! – *Більше чорного... Рожевого! Ні! Синього!*

While translating English newspaper headlines into Ukrainian the translator should keep in mind that *the Ukrainian headlines* are often nominative and the English ones use verbs more often. The use of tenses in Ukrainian headlines is regular.

E.g. *Сила мистецтва і безсилля хуліганів*. – *Art is Strong, Rowdies are Weak*. *Відходи – у прибутку*. – *Profits from Wastes*. *Мимтсеості, роки, життя*. – *A Moment, a Year, a Life*. *Ukraine's GDP shrinks 18%*. – *Падіння ВВП в Україні становить 18 %*.

Other peculiarities of Ukrainian headlines are similar to the English ones:

• The use of modified idioms, proverbs, Biblical phrases.

E.g. : *Життя прожити.... Ліс рубають, мільйони летять*.

• The use of puns and allusions.

E.g. *Пролог до "Прологу"* (the article is about opening the student film festival 'Пролог' ЛРГок^ие', so the first word is used metaphorically).

Грип свинячий. А влада?

Possible variants of translation might be: *'The Prologue s' 'Prologue. Is the Power as Swinish as the Flu?*

Visual elements of attracting the readers' attention are also often present. They are impossible to be preserved in transition.

E.g. *СУМівський меморіал*. – *Suty Memorial*. *РеМАРКА для колекціонерів*. – *A Note for Collectors*.

To translate a Ukrainian headline you may **follow the transformations**: *У кожній хаті – своя душа*. – *Кожна хата має свою душу*. – *Every home has its soul*.

And finally, headlines should be translated after you have read the whole article. In this case the translator has more background information to produce a headline in the TL which is as interesting and informative as in the original.

7.5. Peculiarities of translating publicist materials

The main peculiarities of the publicist style are determined by the influence function. A publicist not only informs, but reflects upon some events, analyses them, persuades the readers (listeners). He/she is not somewhere 'outside' the information he/she presents, the publicist speaks on her/his attitude to it, openly expresses his/her emotions. The author always shows his/her attitude towards the problem and the translator's main task is to render this information.

To influence the receiver the authors of publicist materials widely use lexical

units with connotative meaning. Evaluative epithets, metaphors, puns, allusions are characteristic of this style. They give definite negative or positive evaluation to the discussed issue. According to some researchers there are more epithets with negative and ironic colouring than positive or neutral ones in such texts, and the negative component is not disguised, thus impacting the reader directly: e.g. bubbling hysteria, painful hours. Ironic epithets fulfil an entertaining function, while negative and sarcastic ones reflect the author's attitude towards the reality¹. The translator should make sure that such shades of meanings, however subtle they may be, are preserved in translation because they reveal the author's attitude towards the topic of the speech.

On the syntax level rhetorical questions, repetitions are common for this style. ***The aim of all these means and devices is to create in the readers '/listeners ' minds striking, vivid and lingering images that help the recipients to see the problem from the publicist's point of view.***

One of the most important conditions of successful translation of publicist materials is the translator's comprehension of the source text on all the levels: from the level of understanding the meaning of words, expressions, through understanding the meaning of sentences, to grasping the subject matter and the idea of the whole text. ***To avoid mistakes while translating publicist materials the tasks of the translator are:*** to grasp the essence of the text; to analyse its structure; to define its pragmatic goal; to define its main ideas, accents, relations between them; to find out the connections of the text with reality; to take into consideration the context, including extra-linguistic one; to differentiate the style and register of the text, the peculiarities of the future recipients; to proceed from the situation and circumstances under which the text was produced, from the author's intentions; to take into consideration connotations of lexical units.

Some other tips for translating publicist texts are:

- pay special attention to precise information, names of political parties, trends, organizations, institutions, personal names; all the names should be rendered according to the TL rules and their equivalents should be checked;
- do not make a laconic and clear text long and 'flowery', and vice versa: a text with many details and images should not be changed into a simply informative text in translation;
- peculiar features of the author's individual style should be rendered appropriately. If some images may be modified and adapted in translation, the evaluative component and the author's mood must stay the same.

A publicist text may be considerably transformed in the process of translation according to social and cultural peculiarities, TL rules and traditions. Analyse the extract from the famous First Inaugural Speech delivered by Franklin Delano Roosevelt 4 March 1933 and its translation.

| | |
|--|---|
| <p>If I read the temper of our people correctly, we now realize, as we have never realized before, our interdependence on each other; that we can not merely take, but we must give as well; that if we are to go forward, we must</p> | <p>Якщо я добре розумію характер нашого народу, то зараз ми як ніколи усвідомлюємо нашу залежність один від одного; ми усвідомлюємо, що не можемо лише брати, а повинні також щось віддавати; ми усвідомлюємо, що</p> |
|--|---|

move as a trained and loyal army willing to sacrifice *for the good of a common discipline*, because without such discipline no progress can be made, no leadership becomes effective.

We are, I know, ready and willing to submit our lives and our property to such discipline, because it makes possible a leadership which *aims at the larger good*. This, I propose to offer, pledging that the larger purposes will bind upon us, *bind upon us all as a sacred obligation with a unity of duty hitherto evoked only in times of armed strife*.

With this pledge taken, I assume unhesitatingly the leadership of this great army of our people dedicated to a disciplined attack upon our common problems. [...]

We face the arduous days that lie before us in the warm courage of national unity; with the clear consciousness of seeking old and precious moral values; with the clear satisfaction that comes from the stern performance of duty by old and young alike. We aim at the assurance of a rounded, a permanent national life.

We do not distrust the – *the future of essential democracy*. The people of the United States *have not failed*. In their need they have registered a mandate that they want *direct, vigorous action*. They have asked for discipline and *direction under leadership*. They have made me *the present instrument of their wishes*. In the spirit of the gift I take it.

In this dedication – In this

для того, щоб йти вперед, ми повинні рухатись як добре тренувана та віддана армія, яка ладна піти на самопожертву заради *суспільного добробуту і порядку*, тому що без такого порядку не може відбуватись прогрес, і ніяке керівництво не буде ефективним.

Я знаю, ми готові і маємо бажання підкорити свої життя та власність такому порядку, тому що це робить можливим здійснення управління, *спрямованого на зростання добробуту*. Я пропоную це, даю обіцянку, що важливіші цілі *ляжуть на нас священним обов'язком, який до цього часу з'являвся лише під час збройної боротьби*.

Давши таку обіцянку, я без вагань беру на себе обов'язок керівництва величезною армією нашого народу, готового до організованої атаки на наші спільні проблеми. [...]

Ми зіткнулися з важкими годинами з усією безстрашністю національної єдності; з ясним усвідомленням пошуку старих найдорожчих моральних цінностей; з повніш задоволенням від суворого виконання своїх обов'язків як старими, так і молодими. Ми маємо на меті гарантувати повноцінне та стабільне життя нації.

Ми не сумніваємося у демократичному за своєю сутністю майбутньому. Народ Сполучених Штатів не здався. Серед найважливіших потреб народу визначено потребу у чітких енергійних діях. Він вимагає дисципліни і керівництва для прямування певним курсом. Народ зробив мене інструментом виконання його бажань. Я приймаю це як подарунок.

З повною відданістю наша нація

| | |
|---|--|
| <p>dedication of a Nation, we humbly ask the blessing of God. May He protect each and every one of us. May He guide me in the days to come.</p> | <p>покірливо просить у Бога благословення. Нехай Він захистить всіх і кожного з нас. <i>Нехай Він скеровує мене у дні прийдешні.</i> Переклад: Тетяна Горохова</p> |
|---|--|

The faithfulness of publicist text translation may be defined by comparing the feedbacks of the source and target language audiences to the text paying attention to their emotional and intellectual reactions². The translator may use other stylistic devices than the author, but the translated text should evoke the same feelings, emotions and thoughts as the original.

7.6. Literary translation

Speaking about literary translation one should keep in mind the subdivision of the belles-lettres style into poetry, drama and emotive prose. Translating literary works is not a simple task. *If translation of non-literary works is regarded as a skill, the translation of fiction, poetry and drama is much more of an art.*

The difficulty of translating emotive prose arises from the fact that formal and thematic concentration and unity should be carefully preserved through literary effects. To prepare to the literary translation the translator should carefully read, re-read and make a research of the source text and other works of the author. He/she can travel to the writer's country and make historical and literary research. It is useful to read works that play a similar role in the target culture. In case of a living author the literary translator can collaborate with him. The author may add marginal comments to a draft or help the translator with the strategy of translation; this can give more freedom for interference on the part of the translator. In the tradition upheld by London theatre companies a 'literal' translation may be given to a well-known writer for producing a literary version.

Different strategies are necessary for translating a short lyric poem or a voluminous prose fiction. The translator of fiction deals with different images and symbols described by the author on hundreds of pages. He/she should read the source text several times to identify them, though some images and symbols can be translated subconsciously. The source text may abound in ambiguities and alternative meanings. *So, literary translation is a very social, culture-bound process in which the translator plays a key role in a complex series of interactions.* It is necessary to stress that some publishing houses can set their own criteria to the translation, such as, for example, an adaptation to a certain dialect or a variety of the standard language.

The translation of poetry is considered to be the most difficult, demanding but at the same time rewarding form of translation. The translator faces a lot of challenges when trying to imitate the form, rhythm, meaning, and imagery of a poem in another language. The language of poetry will always be further removed from ordinary language than the most elaborate prose, and the poetic use of language deviates in a number of ways from the ordinary use. Poetry represents writing in its most compact, condensed and heightened form, the words are mainly used in their connotative meaning; the content and form are inseparably linked. Poetry has its inner rhythm which is the most difficult to render in translation as the translation is expected to be a poem in the target language,

to a large extent unsupported by commentary either in the form of a footnote or embodied in the text.

Some linguists (V. Nabokov, R. Browning, R. Jakobson) believe that poetry can only be rendered literally, that only creative transposition, rather than translation, is possible where poetic art is concerned. Only a rendering in which words are translated exactly and placed in the order of the original gives a real insight into the original¹.

The view that it is impossible to translate poetry recognises that it is impossible to account for all the factors involved and to convey all the features of the original in a language and form acceptable to the target language, culture and tradition. However, with the acceptance of difficulties and enormity of the task, there are some translation strategies which allow to save as much as possible the original poetry in translation.

Many translators claim that one must be a poet to translate poetry, though it could also be said that if the translator is not a poet, he/she becomes one in the process of translating: as artistic ability is needed to write a poem, similar artistic gift is required for translating it. It is proved by the fact that names of original poets and their translators are frequently linked in literature. But some well-known poet translators tend to impose their own style on the translated poem so that the poem in the target language resembles rather than reflects the particular characteristics of the author. ***Translators often emphasise that the important factors of successful poetry translation (often missing in the theories of translation) are a sense of affinity with the poet they are translating, love for the poet's work and inspiration.***

Central to translating drama is the issue of performability since the play is meant to be performed and not just read. Moreover, a translator translating a dialogue of a play has to be able to choose the language suitable to the occasion and the relationships between characters. The peculiar feature of theatrical plays is the combination of visual and acoustic images. That is why the translator has to choose between viewing drama as literature or as an integral part of a theatrical production. Being considered as a literary work drama is translated as a piece of work of a particular playwright. In drama as an integral part of a theatrical production words constitute only one element of it along with lighting, sets, costumes and music. So, the greater demands are placed on the translation with respect to its 'performability'. This requires such a translation that would meet the requirements of the target text adequacy to the source text and the acceptability of the target text language by the recipient.

A literary text has several peculiar features which should be preserved in translation. One of them is the individual originality of the author's manner of writing which is revealed in the process of stylistic analysis of the text. Artistic images are created with the help of the language. But direct figurative equivalents in the target language often do not exist or only formally solve the translation task. Literary translation is done by means of rendering the original text as the whole.

The second peculiarity of a literary text is its semantic content which reflects the author's ability to say more than the direct meaning of words and word combinations, to make readers' thoughts, feelings and imagination work.

The third characteristic feature of a work of art is the pronounced national colouring of its content and form. National colouring is expressed by images which are

created on the basis of a nation's social and material living conditions or by idioms. The first case causes no problems to the translator. But translating idioms can be problematic. The closer the plot is to the nation's life and the style to the folklore, the brighter the national colouring of the text is. And the translator's task is complicated by the fact that national colouring of the source text is accepted as natural by those for whom the source language is native. Hence, there are two ways of solving this task: either to render its specific character and be exotic or lose it by substituting the specifics of the source text by the specifics of one of the styles of the target language. But the usage of loan words is not characteristic of rendering the national colouring. Transcoding, for example, estranges the readers of the target text from reality described in the source text and makes it exotic.

The traditional discussion of the problems of literary translation considers finding equivalents not just for words, structures or concepts, but also for features like style, genre, figurative language, historical stylistic aspects, cultural items and culture-specific concepts and values. The choices made by translators such as the decision whether to retain stylistic features of the source language text or to retain the historical stylistic dimension of the original become all the more important in the case of literary translation. Every literary text performs certain aesthetic and artistic functions and the translator's task is to preserve them, make sure that the aesthetic influence on the readers of the translation is the same as on the people who can read the original text. Literary translation is rich in transformations the aim of which is to follow the author's style, not the words.

If one wants to reproduce the original style satisfactorily, one must keep two points in mind before undertaking the translation. First, the translator must have a macroscopic point of view, namely, a view of the whole, and should always remember that what he/she is working at is a literary work written by somebody else and try his/her utmost to turn the translation into a work of art which is in conformity with the thought, feelings, and style of the original Thus, the translation will be as moving and vivid as the original work and the reader may be aesthetically entertained as well. *Second, he/she must have a microscopic point of view, namely, the linguistic point of view. In the process of translating all the paragraphs, sentences and words should be studied attentively so that the best expressions may be chosen to satisfy the needs of reproducing the thoughts, feelings, and style of the original. From this point of view, style is formed by the coordination of paragraphs, sentences and words.* Therefore, even if some individual sentences or words were not satisfactorily rendered, they would not affect the style of the work as a whole.

In the assignment section you may find examples of translations from drama, poetry and fiction, study and analyse them.

Questions for self-control

1. Define the following terms, words and phrases you've come across in this unit: homonymy, the lead, epithet, metaphor, allusion, idiom, cliché, pun, alliteration, assonance.
2. What is the function of scientific style? What are its main characteristics?

3. What are the characteristics of terms?
4. What are the groups of terms according to their structure and origin?
5. What is the role of the translator in inter-language communication between scientists?
6. What are the necessary prerequisites for the faithful translation of scientific texts?
7. What is the algorithm for rendering scientific texts?
8. Name the problems of scientific translation.
9. What are the recommendations for translating terminology?
10. What is the function of newspaper style? What are its main characteristics?
11. What are the characteristics of the leading paragraph in English newspapers?
12. What are the grammatical peculiarities of English/Ukrainian newspapers?
13. What are the lexical peculiarities of English/Ukrainian newspapers?
14. What are the stylistic peculiarities of English/Ukrainian newspapers?
15. Name the peculiarities of English/Ukrainian headlines. What are the difficulties in their rendering?
16. What is the function of publicist style? What are its main characteristics?
17. Speak on the oratorical substyle.
18. What is the role of evaluative epithets in publicist texts?
19. What are the recommendations for translating publicist texts?
20. What does the faithful translation of publicist texts depend on?
21. What is semantic capacity of the literary text?
22. How do you understand the term 'national colouring' of the literary work?
23. What difficulties does the translator encounter while rendering poems?
24. What are the peculiarities of translating dramas?
25. What are the ways of rendering national colouring in the translation?
26. What do the notions macroscopic and microscopic translator's point of view imply?
27. What are the characteristic features of the style of official documents on macro and micro levels?
28. What are frames and slots?

Lecture 8. Media translation (4 hours)

Plan

- 8.1. Peculiarities of Language Used on TV
- 8.2. Problems of Media Interpreting
- 8.3. Peculiarities of Translating Movies
- 8.4. Types of Media Interpreting
 - 8.4.1. Subtitling
 - 8.4.2. Voice-over
 - 8.4.3. Dubbing

Concepts and terms: *taboo words, an anchor, teleprompter, euphemisms, polyphonic art, profanity, 'audio typist', lip-sync, close-up, subtitling, voice-over, dubbing, broadcaster, simultaneous interpreting, non-verbal, background voices, captions, teletext-based system, profanity, synchronization,*

References: 2, 3, 6, 7, 12, 14, 20

8.1. Peculiarities of language used on TV

Before speaking about media interpreting per se, let's have a short overview of the language TV interpreters have to deal with. TV broadcasting uses several varieties of language which you can hear elsewhere. The only restriction is taboo words. Most often announcers, anchors and reporters try to sound informal using conversational style of speaking. They keep eye contact with viewers while reading the printed text or the script from teleprompters. They use direct form of address, e.g. "Thank you for watching...", "Please stay with us...". So, often they appear spontaneous. But this easiness of speech is different from natural everyday talk and is a result of hard work and training. TV reporters' speech doesn't have certain errors/features which are part and parcel of colloquial speech: hesitations, repetitions, pauses, silence. Broadcasters should have pleasant voices, always stay calm, and avoid rude language.

Though reporters' speech may seem spontaneous there is a lot of preparation done 'backstage'. It involves research, writing, editing and presentation. For instance, over a hundred professionals were involved in producing and airing a 'spontaneous' talk show like *The Tonight Show* each evening, and as much as 80 % of the interview with guests on the *Letterman Show* was worked out in advance. Non-scripted and unprepared talk shows do, however, appear both on mainstream networks (e.g. *Larry King Live*), and on low-budget or semi-professional programs of local, community or alternative television¹.

Different types of programs may have their own distinctive features. Educational programs for small children use simple language, clear pronunciation and intonation of captivating story-telling (which is often parodied). Game shows give a great deal of catchy phrases. Many programs, especially informative ones, have developed a style characterized by short sentences with clear meaning, which are read in an appropriate authoritative voice.

Commentary is the most famous variety of language on TV. It is used in fashion shows, cookery programs, inaugurations and other important events broadcast live. But

most frequently this type of language is associated with sports and games. It may be of two kinds: ‘color-added’ and ‘play-by-play’ commentary. The first one consists of pre-event background, interpretation and evaluation of what is going on. It is conversational in style and is often organized in a dialogue form. The color commentator provides expert analysis and background information, such as statistics, strategy and injury reports on the teams and athletes, and occasionally light humor. Color commentators are often former athletes or coaches. The ‘play-by-play’ commentary gives an oral reporting of ongoing activity e.g. “Richards, Here’s Beckham, Crouch waiting in the center, CROUCH SURELY! YES!! YES!! PETER CROUCH HAS DONE IT FOR ENGLAND!! IT’S 2-2!! The big man keeps up his PHENOMENAL scoring record, but guess who supplied the cross... DAVID BECKHAM!!” (John Motson, BBC). The commentator has to keep in mind lots of information, especially in a football match or a horse race with many participants. Sometimes he/she may not see what exactly is going on but should not stop talking. Silence is to be avoided here. In such situations the reporter has to keep following the event, as in the example from a horse race commentary: “It’s Fraytas in the lead followed by... as they come round the Canal Turn way over on the other side of the field”.

Besides sports terminology this type of commentary has other features. It is very fluent, keeping up with the pace of the activities. The rate is steady. Unlike spontaneous speech it doesn’t have false starts, nonsense words. Some sports may be spoken in a monotone, either loudly (as in horse racing) or softly (as in snooker). Others make use of wide variations in pitch range (as in football or baseball). As for grammatical peculiarities, they include: the use of the Present tense; omission of some words (especially auxiliaries), inverted word order, frequent use of the Passive (especially if the commentator doesn’t see the player’s name when starting a sentence e.g. His pass is taken by... Ramires).

8.2. Problems of media interpreting

TV/Video interpreting is a combined type of translation which has some features of simultaneous, consecutive, written, sight translation depending on the kind of program and working conditions.

In films and television programs, the translator has four simultaneous channels to consider:

- the verbal auditory channel, including dialogue, background voices, and sometimes lyrics;
- the non-verbal auditory channel, including music, natural sound and sound effects;
- the verbal visual channel, including titles and written signs on the screen;
- and the non-verbal visual channel: picture composition and flow.

Media interpreting may be pre-recorded or conducted in the simultaneous mode. Working with a recorded program is easier as the interpreter may have the script or rewind the tape as many times as necessary for accurate translation. In this kind of translation the interpreter enjoys some advantages as those in written translation.

Live interpreting is used most often in the following types of programs: press conferences, summits, political statements, parliamentary debates, talk shows, interviews

with political figures, musicians, artists, sportsmen, businessmen, etc. There is also a number of exceptional events which may be broadcast live in many countries and need interpreting: space missions, official visits (of heads of states, the Pope), funerals (Lady Diana), trials (B. Clinton), big award ceremonies (Oscar, MTV). In this case the interpreter sits in a sound-proof booth. He/she should be able to hear all the speakers. Interpreters should have a full view of the set and everyone on it – direct or with monitors. If monitors are used, there should be two in the booth: one focused constantly on the person speaking, the other giving the image being broadcast.

This work is more stressful than other types of interpreting as the interpreter has to deal with many technical problems, work with a lot of background noise and hassle which is typical for live coverage. The interpreter should have direct connection with technicians all the time. All equipment should be checked before recording begins. The negative psychological impact on the interpreter is caused by the following factors: lack of contact with speakers and of audience feedback, strict requirements to voice quality and speech presentation, the awareness that this interpreting is evaluated by a huge public, lack of experience of TV personnel in working with interpreters. Besides the demands to voice and presentation, TV interpreters should be able to coordinate words with the image on the screen, provide any additional information necessary for the viewers to understand the message. Usually more attention is paid to a pleasant voice and fluent speech than adequacy and completeness of translation. For instance, F. Straniero researched quality of media interpreting using examples from Formula One press-conferences. He considered the simultaneous interpreting of press conferences that drivers give at the end of the Formula One Grand Prix (FPC), broadcast live by the RAI (Italian Broadcasting Company). Here are some of his findings:

Our subcorpus makes it possible to analyse 80 performances by 11 professional media interpreters over an extended time period (1997–2002). The analysis indubitably shows that FPC is a terrible experience for all the interpreters and none of them could be said to actually manage to convey the text thoroughly. Suffice to say that out of 512 drivers' answers as many as 249 were incorrect. By 'incorrect' we mean those interpreted answers which contain distortions of the original sense and/or deletions of relevant information. Interpreters performed better in the translation of questions: 403 correct vs 95 incorrect. The factors accounting for such a poor performance in the translation of answers are the accents of the 11 non-English native drivers, whose incorrect answers amount to 139. At the same time, however, the accents of the Scottish David Coulthard and the Irish Eddie Irvine (present in 53 of the FPCs analysed) create enormous difficulties for interpreters: out of 132 answers, 110 were wrong and 22 correct. In particular, out of 82 answers by Coulthard, only 18 can be considered correct. The data on Irvine are even worse: 4 correct answers out of 50. Moreover, the two British drivers are the speakers with the highest speech rate and the highest density of technical words'.

Despite such difficulties, the first priority for TV producers seems to be natural sounding, continuous speech flow, produced by interpreters under any circumstances. Hesitations, interruptions, self-corrections are out of the question on TV. Many interpreters admit that working for TV may be frustrating as their presentation is compared to other TV speakers (and not interpreters) who often read prepared texts². It is

next to impossible to meet such quality standards and good performance comes only with more experience.

8.3. Peculiarities of translating movies

Translating a movie is very peculiar because a film is not a linear sequence of sentences and phrases but a combination of different arts. A movie is a polyphonic art as it combines images, speech, music, sounds, colours. All this influences the viewer who may not even differentiate what element has more impact. So, the translator of movies should first of all be aware that the script makes only one part of the whole and is closely united with other elements. This type of translation is similar to the literary translation because it demands talent and creativity on the part of the interpreter. Cinematography is art and its best examples are considered masterpieces of the world culture. The interpreter's task is to preserve the director's intention, dialogues and speech characteristics of different characters. The general artistic impact and atmosphere should be the same as in the original. Besides exceptional knowledge of languages, SL and TL cultures, general erudition, the interpreter should be also interested in cinematography. The more films he/she has seen, the better he/she may translate.

If the interpreter has to translate a movie without having its script or time to watch it several times, it inevitably causes serious losses. Movie characters live their own lives without being aware their speech is to be interpreted. They don't try to speak distinctly like speakers at conferences. Dialogues are often conducted with music, shooting, noise in the background which makes listening comprehension even more difficult. Interpreting a movie without preparation is an extremely hard task demanding much experience and knowledge. The interpreter should try at least to find resumes of the movie, reviews, annotations in specialized literature or in the internet. If a movie is based on some work of literature, it is desirable that he/she should read it. During the Soviet times when foreign movies were not so popularized, many translators interpreted movies without license (and without preparation). Some of them became quite famous and their voices were well known to the audience (See about Gavrilov interpreting further in this unit).

Ideally the interpreter should have the script of the movie beforehand and enough time to work with it (find equivalents for realias, idioms, colloquialisms, etc.) This enables making an accurate artistic translation. First the interpreter watches the movie consulting the script in order to match the video, sound and speech. In difficult parts he/she stops the film or rewinds it to fully understand the context. If necessary the interpreter clarifies the meaning of equivalent-lacking units using all possible sources of information. Then he/she makes the translation, and finally edits it while watching the movie. The translated script may then go to the editor, dubbing director, actors for dubbing, subtitling.

As we already mentioned, for translating movies the interpreter should be knowledgeable in the SL culture. The emphasis in this translation is more often not on preserving and explaining the cultural differences and peculiarities of the original but on adapting them to the TL culture.

E.g. I got a C in debate. ("Clueless") – 3 полеміки я отримала трійку.

Of all other genres, movies reflect every day communication in the most detailed

way. So the interpreter deals with translating colloquial expressions, slang words, jargonisms. This vocabulary develops very fast which poses the problem of dictionaries. Any dictionary is already outdated when published because new words appear when it is still in the process of editing. It is especially characteristic of colloquial speech. So, every year dictionaries have to be supplemented with neologisms and new borrowings. In this respect our Russian neighbors have gone much further and their dictionary compiling is much more developed. This may be why we still find many Russian borrowings and 'surzhyk' in translations. It is up to the translator to work on his/her vocabulary and look for Ukrainian equivalents.

Another problem is frequent use of profanity in English movies. Some interpreters choose to translate it very close to the original and seldom omit any f-word. But more often such expressions are translated by less offensive Ukrainian equivalents. This tendency has several explanations.

First of all, many English rude phrases have lost their original meaning of being offensive as they are used too often. They are unnoticed by an English viewer, but in literal Ukrainian translation they would definitely stand out from the speech flow. Ukrainian analogies are far more expressive and cannot be considered adequate translation equivalents in many cases. The interpreter's task is to make SL and TL phrases equally expressive.

In Ukrainian literature and on TV abusive language is still very rarely used. This tendency comes from the classic literature which always avoided rude expressions. Besides, what can be said tête-à-tête in a private conversation should not be always repeated on the screen. TV language is still different from a daily talk as it performs the function of educating even if the viewer is unaware of it.

8.4. Types of media interpreting

There are a few types of media interpreting which are singled out on the basis of a number of factors: whether the translation is read by an interpreter or actors, whether the original voices are heard or not, how many actors are involved, whether the translation is heard or written on the screen. We will discuss the following types:

Subtitling (субтитри) is the written translation of the spoken language of a television program or film into the target language; the translated text appears at the foot of the screen simultaneously with the dialogue or narration in the source language.

Voice-over (закадровий переклад) is oral translation into the target language with the source language still heard in the background.

Dubbing (дубльований переклад, дубляж) is replacing the source language track by the target language track involving lip synchronization.

As far as film, TV and video translation are concerned, the countries are divided into four blocks:

1. Source-language countries. These are mostly English-speaking countries with very few pictures shown in other languages. The imported films tend to be subtitled rather than dubbed.

2. Dubbing countries, mainly German-, Italian-, Spanish- and French- speaking in and outside Europe. In these countries, nearly all imported films and TV programs are

dubbed.

3. Voice-over countries (Russia, Poland), which don't always want to spend money on dubbing.

4. Subtitling countries, including several non-European speech communities as well as number of small European countries with a high literacy rate, where subtitling is preferred to dubbing (Belgium, Finland, Greece, the Netherlands, Portugal, Scandinavia). The European Commission has recommended subtitling as a means of improving knowledge of foreign languages in the EU.

8.4.1. Subtitling

Subtitles, sometimes called captions are transcriptions of film or TV dialogues shown simultaneously on the screen.

Ideally every sentence should be translated and displayed on the screen. But in fact it is seldom possible. First of all, the screen space is limited. Secondly, the lines can be shown for a short time only (it depends on the length and complexity of the text, the speed of the dialogue, the average viewer's reading speed (150 to 180 words per minute), and the necessary intervals between subtitles). Taking all this into consideration, the optimum display time has been estimated to be four seconds for one line and six to eight seconds for two lines. As a rule, subtitles are placed at the bottom of the picture and are either centered or left-aligned. Subtitles usually consist of one or two lines of an average maximum length of 35 characters. Most television broadcasters demand a two-line subtitle of 60-70 characters to stay on the screen for 5-6 seconds, and presentation rates of more than 12 characters per second (cps) are not acceptable. As the speech tempo of dialogues, as in normal conversation, is usually higher than the equivalent of 12 cps, it's necessary to shorten them. Depending on differences between languages, the text length is usually reduced by one third in television subtitles. Loss or change of meaning also happens because the written text cannot transfer all the features of the spoken language.

Although subtitling keeps the original dialogue, which allows the target audience to enjoy the voice quality and intonation of actors, the reception of the movie differs considerably from the original process. We might ask, for instance, whether a film that is partly read can convey the same impression as the same film listened to. In trying to answer such questions we should go from Translation Studies to Psychology.

There are other problems connected with the reception process. Unlike the printed page, the changing screen does not allow the viewer to re-read a line, which disappears in a few seconds. Audiences have to divide the viewing time between two different activities, reading the subtitles and watching the moving picture, and switch between them all the time. Thus, subtitling has created not only a new form of translation, but also new reading processes and reading audiences. This type of reading demands different literacy skills, which can be often developed with more experience in the process of viewing.

In spite of the limitations, some broadcasters and viewers prefer subtitling to dubbing as it does not interfere with the source language. Although viewers of subtitled programs usually do not know the source language, it is said that they have advantage by hearing the original speech. Preference for one or the other form of translation depends

on the cultural, political, linguistic, and viewing traditions of each country as well as economic considerations such as audiovisual market size, import policies and the cost of each method.

Technological innovations are rapidly changing the production of subtitles. Some satellite broadcasters provide multilingual subtitling by using a teletext-based system, which allows the simultaneous transmission of up to seven sets of subtitles in different languages. The viewer can choose any language by dialing the necessary teletext page.

Subtitling has usually been a post-production activity but real-time subtitling for live broadcasting is already available. An interpreter watches a live broadcast, and provides simultaneous translation (interpretation) by speaking into a microphone connected to the headphone of a high-speed computerized 'audio typist'. The interpreted text appears on the screen while it is printed on the adapted keyboard of a computer programmed for formatting and boxing subtitles. This kind of subtitling will no doubt be simplified when technological advance in voice recognition allows the direct transcription of the interpreted text.

8.4.2. Voice-over

In a television program with voice-over/revoicing, a narrator interprets all dialogues over the original soundtrack, which is turned down in volume while he/she is speaking. In dubbing and subtitling countries, the use of voice-over is restricted to news and children's programs.

The method of commentary, often used in documentaries, deletes the original off-screen narration and replaces it with narration in the target language.

The translation may be read by one person (either the translator himself/herself or an actor), by two persons (an actor for all male voices and an actress for females and children), by many persons (usually about 5). The last kind is still different from dubbing as the original sound is heard in the background and the actors' task is not to overact, to pronounce the text in a calm and reserved manner. The emotions and intonations are conveyed to the audience by the original actors. The translation here plays an informative function rather than dramatic.

Voice-over may be done professionally in a studio or by amateurs with minimum equipment. In the Soviet Union it came into being with the appearance of imported VCRs and pirate film copies. In English it is often called Gavrilov translation taking its name from Andrei Gavrilov, one of the most prominent artists, and is used to refer to single-voice interpreting in general, not necessarily performed by Gavrilov himself. It is unclear why the term 'Gavrilov translation' has Gavrilov's name (though Mikhalev is considered to be most famous).

During the early years of the Brezhnev era, when there were very few foreign films, Goskino (the USSR State Committee for Cinematography), held closed-door presentations of many Western films, open mainly to workers in the film industry, politicians, and other members of the elite. Those films were interpreted simultaneously by interpreters who specialised in films, where an effective rendering of humour, idioms, and other peculiarities of oral speech was required. Some of the most productive 'Gavrilov translators' began their careers at such screenings, including Andrei Gavrilov

himself, as well as Alexei Mikhalev and Leonid Volodarskyi. Their services were also used at film festivals, where Western films were available to a larger public.

With the introduction of VCRs in the 1970s and appearance of pirate videocassettes, the same interpreters began to interpret those tapes. Many of their voices had a distinct nasal quality, especially Volodarskyi's, which started a legend that the interpreters wore a noseclip so that the authorities would not be able to identify them by their voice and arrest them. Interviews with many of the interpreters prove that it was not true, and that authorities generally ignored them, focusing their efforts on the distributors of the tapes instead. Besides there was no specific law forbidding the work of these interpreters.

Names of Gavrilov, Mikhalev, and Volodarskyi were most well-known in film dubbing at the end of the 20th century. Many movies were translated simultaneously because of time limits (caused by competition among the distributors to be the first to release a new production) and by a huge number of new films. But of course, the interpreters tried to watch the films a few times first if possible, making notes on the more difficult parts of the dialogue, and only then record a dub. Every translator, whose name we mentioned above, interpreted hundreds of movies. Gavrilov's voice can be heard most often in action films; Mikhalev specialised in comedy and drama; Volodarskyi, immediately associated with the nasal intonation of his voice, is best remembered for his dubbing of Star Wars. Other important names include Vasilii Gorchakov, Mikhail Ivanov, Grigorii Libergal, and Yurii Zhivov.

After perestroika and the collapse of the Soviet Union, movie industry started using multiple-voice professional dubbings. But cable television and pirate video industry still liked Gavrilov translations. There appeared new names: Alexey Medvedev, Petr Giants, Petr Kartsev, Pavel Sanayev, Sergey Vizgunov, and most famously Dmitry 'Goblin' Puchkov (notorious for his direct translation of f-words as well as alternative 'funny translations' of Hollywood blockbusters).

Recently, the use of 'mat' (profanity) in the dubbings caused many controversial discussions. Many pirate recordings translate it literally, but Gavrilov, Mikhalev, and Volodarskyi have all said that Russian mat is more emotionally colored and less publicly acceptable than English expressions, and they would only use it in their translations when they felt it was absolutely necessary to the film's plot.

Gavrilov translation is very fast, though fully understandable, usually following the original dialogue by a few seconds. The original audio can be heard, allowing the viewer to grasp the emotions in the actors' voices, as well as hear the actors' musical performances if the film has singing. The drawback of such dubbing is the impossibility to identify which character is speaking at a certain moment, because the interpreter does not change intonation for different participants in a dialogue. The interpreter should also read any English text appearing on the screen.

Gavrilov translations often have many mistakes. There are opinions that simultaneous interpretation should not be used for movies. They need more precise translation, which involves some research and looking for equivalents. But others mention that the creativity of good interpreters can make the film more enjoyable, even if the original is not translated accurately. There are even fans of Gavrilov translations,

who prefer them for the ability to hear the original actors' voices, as well as nostalgic reasons. Some people have their favourite translations of a particular movie, they collect and exchange films with different dubbings.

8.4.3. Dubbing

Dubbing is "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"¹. It may be read by professional actors or famous people (as in dubbing some popular cartoons). Usually 10- 15 dubbers work at a movie. Dubbing involves lip synchronization/lip sync in order to seem 'natural'. It means that the translation must match, as closely as possible, the lip movements of the speaker on the screen. Moreover, it is advisable that such characteristics as timbre and temperament, gender and age should also coincide. Successful dubbing also demands that the dubber's voice should suit the facial and body expressions visible on the screen. The extralinguistic conditions should be also taken into consideration. For example, if a talk goes on in an empty room the speech should sound as resonant as in the original. For this purpose the dubbers' voices go through a device of special sound effects.

Lip synchronization usually makes most influence on accurate translation. The script editor corrects the 'raw translation' of each phrase in order to match it with the lip movements of the person seen on the screen. As even closely related languages such as English and German have very different sound systems, it is difficult to find TL words that match the SL lip movements; this is especially the case when speakers are shown in close-up. But in media translation a word-for-word or sentence by sentence translation is not needed, especially in entertainment genres such as soap operas. Lip synchronization can be better performed with a more pragmatic 'plot-oriented translation'. The translator should render the general tone of each scene rather than meaning in each sentence, so he/she has more freedom to find appropriate words for lip synchronization.

Lip-sync dubbing is much more difficult and expensive than any other form of screen translation. Figures quoted for average costs per hour for subtitling and dubbing in Europe suggest that dubbing is 15 times more expensive than subtitling. Other disadvantages of dubbing include:

- the time factor;
- loss of authenticity as the original voices of numerous actors are replaced by voices of a limited number of actors;
- the audience cannot evaluate the actors' talent to the full without hearing their own voices;
- the translation goes through so many stages that many original words and phrases are lost (and they have been picked very carefully because in a movie, as in fiction, every word is put in its place by the author's/script writer's/director's intention);
- it is impossible to create the impression that the movie is produced in the TL because the atmosphere, places, notices, names, etc. are all foreign;
- the necessity of lip synchronization, which places heavy demands on the translator and is a major problem of accurate translation;
- dubbing doesn't give viewers the opportunity to listen to the foreign language,

and this may partly explain why the status of English as a foreign language is much higher in subtitling countries such as the Netherlands or Scandinavian countries than in Germany, for instance;

- dubbed films and programs also exclude certain categories such as tourists and other visitors, who may not speak the local language but would be able to watch a subtitled version of, say, an English or French film.

The advantages of dubbing are as follows:

- less shortening of the original text than subtitling;
- it is more professionalized;
- the viewer does not have to divide his or her attention between the images and the written translation;
- it does not require a high level of literacy from its users (children and illiterate viewers can also enjoy the movie).

Besides, the lip synchronization is not such a big problem as it seems. Matching sounds to lip movements is only necessary in close-up shots, where the speaker's face and lip movements are fully visible. And even here, not all sounds have to be matched. Only labials and semi-labials, where the mouth has to be closed, require careful matching of sounds.

So, the choice of way of translation is determined by audience habits most of all. Luyken et al. recommend:

“Programmes which should be subtitled are news and current affairs, educational broadcasts, certain drama and life entertainment programmes, music and opera relays, and religious programmes. If the target viewer group for these programmes includes the under 50's, the better educated and more affluent, as well as students and other intellectual minorities, the hard-of-hearing, and those with an interest in the original language of production, then subtitled versions are particularly likely to be successful among them; programmes for the very young and the very old, cartoons and puppet shows, science and art programmes, sports and other major public events, variety shows, and drama in which entertainment is the predominant factor are best revoiced. If revoiced, drama requires lip-sync dubbing while other programmes need not incur this expense. The cheaper forms of revoicing, such as free commentary, voice-over and narration techniques, can here be used very effectively”.

Translating a script for the purpose of dubbing differs from other kinds of translation because the translated text is far from being the final version. It is only a starting point for a long process involving many people.

The dubbing pre-production process starts when the client, usually a television station, program producer or distributor, sends a copy of the film or program to the dubbing studio. This copy usually should come together with the original script and a set of instructions on such issues as, for example, whether songs are to be dubbed, whether screen inserts are to be subtitled, and whether certain dubbing actors should take certain roles, and so on. The head of production sends a copy of all the materials received to the translator.

The translator usually works from two originals, the film itself and the written script. Very often however, the written text can be quite different from the actual film;

this may be because the script is the pre-production copy, or because it is an imperfect transcription. In other words, the translator may receive an incomplete script, one which differs from the original or, in some cases, no script at all, in which case he or she will work exclusively from the film.

Once the translation is complete, it is usually, though not always, sent to a proof-reader.

The next phase is synchronization of the translated dialogue so that it matches the actors' mouth movements and the other images as closely as possible. Sometimes, it is the translator or proof-reader who makes the synchronization, but very often it may be done by actors or the dubbing director. The synchronizer, like the proof-reader, must make sure that changes of the text do not go too far from the meaning of the original.

When synchronized, the text goes to the production department, where it will be given the final touches before dubbing work begins. This stage causes more modifications of the text. But sometimes errors may be corrected at this stage. For example, "I'll go and get the glasses" translated as "Я принесу окуляри", while the image clearly shows that it is drinking glasses that are in question. Such ambiguity in the source language can lead to many translation errors, especially if the translator has not been given a copy of the film or has not paid enough attention to it.

Dubbing is a complex process. It is inevitable that the translation made by the translator at the very beginning will undergo many modifications. The text of the translation is changed at all the stages of the process. It must also be mentioned that in most cases, neither the proof-reader nor the synchronizer understand the original language. As a result, there is a risk that the changes introduced may differ from the original text.

Questions for self-control

1. Define the following terms, words and phrases you've come across in this unit: taboo words, an anchor, teleprompter, euphemisms, polyphonic art, profanity, 'audio typist', lip-sync, close-up.

2. What are the colloquial features of TV language?

3. Is speech on TV spontaneous or pre-prepared?

4. What are the types of commentary? What are their characteristics?

5. For what programs is simultaneous interpreting used more often?

6. What are the requirements to the interpreter's working place on TV (use Appendix 9)?

7. Why is interpreting on TV considered to be stressful?

8. What are the requirements to TV interpreting?

9. Why is translating movies different from other kinds of translation?

10. In what aspects is translating movies similar to literary translation?

11. Can movies be translated simultaneously without preparation?

12. How is the interpreter's work with the script organized?

13. Speak on the problem of translating colloquial and slang words in a script.

14. What approaches may be used for interpreting obscene words? Why are four-letter words often omitted in Ukrainian translations?

15. What are groups of countries according to the type of media interpreting they use?
16. What is subtitling? How are subtitles organized on the screen?
17. What are advantages and disadvantages of subtitling?
18. How will subtitling be developing with technological innovations?
19. What is voice-over? Who and how should perform it?
20. How did Gavrilov translation begin to develop? What are its features?
21. What were the leading names in film translation in the USSR at the end of the XX century? Speak about their contribution to translation industry.
22. What is dubbing?
23. How is the effect of authenticity achieved in dubbing?
24. What are advantages and disadvantages of dubbing?
25. Describe the stages of dubbing a program/movie.
26. What is the proofreader's function in dubbing?

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