

TRANSLATION STUDIES

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

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

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

There are several aspects of this branch of linguistics:

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

There are two terms corresponding to the Russian word "перевод":

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

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

Several approaches are used for defining translation.

SEMIOTIC APPROACH

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

American linguist Roman Jakobson in his article "On Linguistic Aspects of Translation"⁵ spoke of three possibilities of code switching:

- 1) Intralinguistic translation, or rewording, i.e. interpreting verbal signs through other signs of the same language. This can be done on diachronic level: Chaucer's text is translated into modern English. When done on synchronic level, this kind of code switching is called a paraphrase. We often deal with paraphrasing when trying to explain or define things. For example, to explain the meaning of the phrase *I am not much of a cook*, we can paraphrase it by *I do not like to cook*, or *I do not cook well*. In the theory of translation, this type of code switching is called a **transformation**. Intralinguistic transfer can also be illustrated by stylistic differentiation, as is done in the following Russian text switching from the expressive publicistic register to a very formal style of the police report: *Катя уже в полной горячке обрушилась на инспектора («обвинила работников милиции в равнодушии и жестокости»). И, боясь не выдержать и расплакаться, вскочила и убежала. («Разьяснительную работу провести не удалось ввиду крайней недисциплинированности девочки»).*
- 2) Interlanguage translation, i.e. substituting verbal signs of one language by verbal signs of another language, or switching from one language code to another one. This type of code switching is translation proper, the object of Translation Studies.

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

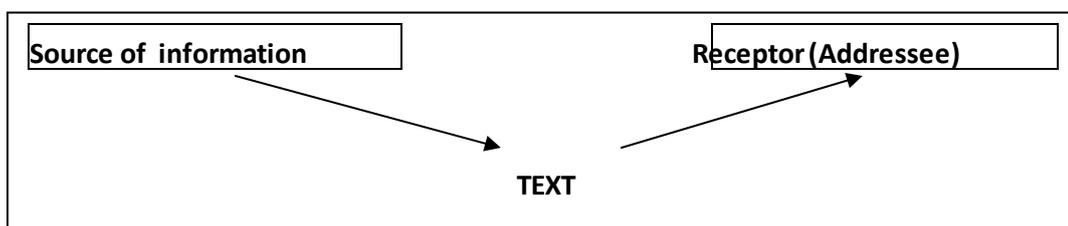
Other linguists adhere to the semiotic approach to translation. J. Catford, for example, defines translation as “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).”

COMMUNICATIVE APPROACH

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

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

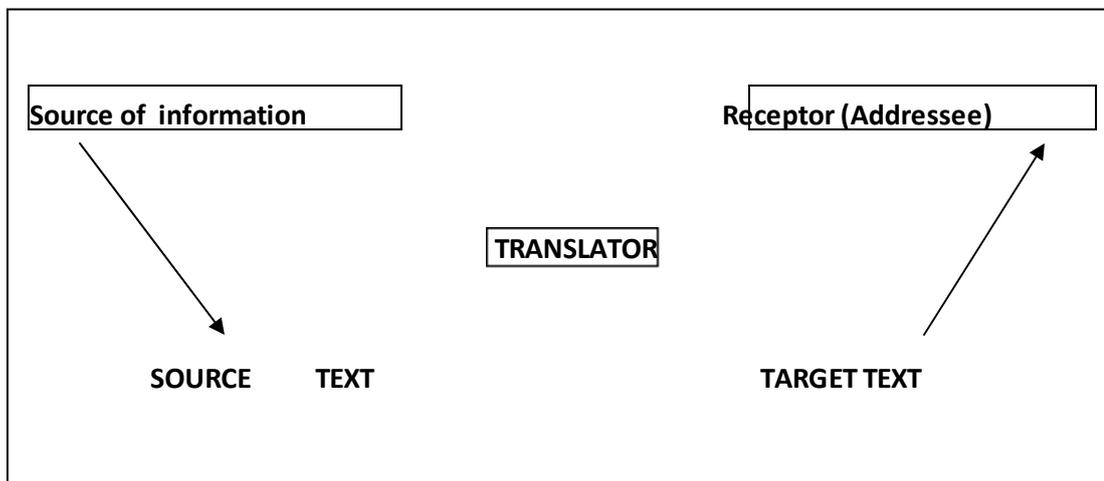
The communicative situation consists of several elements:



A speaker
or writer
(an

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

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



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

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

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

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the receptor language the closest natural equivalent of the source-language meaning and secondly in terms of style.”

DIALECTICS OF TRANSLATION

1. Inseparability of form and meaning.

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

2. Social functions.

Translation does not exist outside of society. It appeared in society when communities began to trade and exchange ideas. At the same time, translation helps the world community develop. Nations could hardly have achieved the technological success as it is in the 20th century if there had been no translations in electronics, physics, chemistry and other branches of science and technology. According to the Encyclopedia Britannica¹², in the 20th century most of the world's people speak one of about 75 primary languages. A small minority speak one of 450 secondary languages, and more than 4,400 other languages are in use. Without translation and translators the world would not be able to progress.

4. Translation and culture are inseparable.

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

3. Reflection and creativity in translation.

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

4. Translation is an art and a science.

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

TRANSLATION INVARIANT

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

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

Покупатель: Я хочу примерить платье в витрине.

Продавец: Пожалуйста, но у нас есть примерочная.

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

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

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

If the translator of this joke had paraphrased the first sentence in a different way (*I'd like to try on the dress that is in the shop window*), the joke would have been lost, though the meanings of its sentences

would have been equally transferred. Therefore, the invariant of translation is based not only on semantics (meaning), but also on pragmatics (communicative intention).

UNIT OF TRANSLATION

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

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

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

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

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

TYPES OF TRANSLATION

CLASSIFICATION CRITERIA

There are some criteria for classifying translation:

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

MACHINE TRANSLATION

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

Machine translation is based on analysis and synthesis operations and has required many years of hard work and frustrations. Sometimes the end-product of the machine translation was so ridiculous (like *Out of sight, out of mind*. – *Сленой удуом*), that in the 1960s there happened a machine translation ‘recession’. However, with third-generation computer systems emerging in the 1970s, interest in machine

translation was revived. Word-processors appeared and today's translators cannot imagine their lives without them.

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

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

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

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

On the other hand, computers are restricted to the materials. They can translate only clichéd texts. They cannot translate unpredictable texts, like fiction, for example. Usually they provide 'raw translation'. Another disadvantage is that they are still rather expensive. They require constant upgrading, which is usually not cheap. Computer viruses are a serious danger to work. And computers are not absolutely safe for human health, either.

TRANSLATION AND INTERPRETING

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

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

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

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

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

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

Subject group

Predicate

Object

one under the other).¹⁹

Object (homogeneous parts of the sentence are written

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

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

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

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

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

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

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

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

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

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

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

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

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

- ③ translators have time to polish their work, while interpreters have no time to refine their output
- ③ any supplementary knowledge, for example terminological or world knowledge, can be acquired during written translation but has to be acquired prior to interpreting

- ③ translators can re-read their texts, they do not have to memorize big segments, while interpreters are able to listen to the text but once
- ③ interpreters have to make decisions much faster than translators
- ③ unlike written translation, interpreting requires attention sharing and involves severe time constraints. Following the United Nations norms of six to eight pages of written translation per day, the professional translator typically produces about five words per minute or 300 words per hour. The simultaneous interpreter, in contrast, has to respond instantly at a rate of 150 words per minute or 9000 words per hour.

FUNCTIONAL CLASSIFICATION

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

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

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

EVALUATIVE CLASSIFICATION OF TRANSLATION ADEQUATE AND EQUIVALENT TRANSLATION

Translation theorists have long disputed the interrelation of the two terms.²⁶ V. Komissarov considers them to denote non-identical but closely related notions. He claims that adequate translation is broader in meaning than equivalent translation. Adequate translation is good translation, as it provides communication in full. Equivalent translation is the translation providing the semantic identity of the target and source texts. Two texts may be equivalent in meaning but not adequate, for example:

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

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

Close to this understanding of translation adequacy is E. Nida's concept of **dynamic equivalence**, "aimed at complete naturalness of expression" and trying "to relate the receptor to modes of behavior relevant within the context of his own culture." Nida's principle of dynamic equivalence is widely referred to as the principle of similar or equivalent response or effect.³⁰

Y. Retsker states that the notion of adequate translation comprises that of equivalent³¹. According to him, an adequate target text describes the same reality as does the source text and at the same time it produces the same effect upon the receptor. Translation adequacy is achieved by three types of regular correlations:

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

LITERAL TRANSLATION

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

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

- 1) on the sound level: this type of literal translation results in the so called “translator’s false friends”, that is words similar in sounds but different in meaning: *conductor* – not *кондуктор*, but *дирижер*; *herb* – not *герб*, but *лекарственная трава*; *computer silicon chips* – not *компьютерные силиконовые чипсы*, but *кремниевые чипы компьютера*.
- 2) on the syntactic level: copying the structure of the source language. Sometimes an inexperienced translator is hypnotized by the source language, and, to translate “accurately”, he tries to render the meaning word for word, thus breaking combination rules of his/her own language.

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

- 3) on the semantic level: giving the primary meaning of the word or its part, whereas a semantic transformation is required: *But outside it kept on raining.* – **Но снаружси шел дождь*, which is incorrect. Or *подполковник* – **subcolonel*, the word not existing in English.
- 4) etymological errors: disregarding language changes. Words acquire new meanings over time and use: *There, there, don't cry.* – **Там, там, не плачь.*
- 5) following the style of the source text: different registers require different language means. Thus, to use the example by V. Komissarov³², to a Russian, who got accustomed to brief and abrupt structures in the weather forecast, an English weatherman’s sentence can sound like a poem line: *Mist covered a calm sea in the Strait of Dover last night.* – *Туман покрывал спокойное море в Па-де-Кале прошлой ночью.* Therefore, to produce the same impact upon the receptor as does the original, the translator has to partition the English sentence and make it more adaptable to a Russian: *Прошлой ночью в проливе Па-де-Кале стоял туман. Море было спокойно.*

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

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

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

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

FREE TRANSLATION

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

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

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

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

Communicative translation tends to undertranslate, i.e. to use more generic, catch-all terms in difficult passages. A semantic translation tends to overtranslate, i.e. to be more detailed, more direct, and more awkward.³⁶ P. Newmark, however, distinguishes semantic translation - as the attempt to render as closely as possible the semantic and syntactic structures of the target language, from literal translation, when the primary senses of the lexical words of the original are translated as though out of context. He defines communicative translation as that which produces on its receptors an effect similar to that on the receptors of the original.^{37,6}

THE CONCEPT OF 'UNTRANSLATABILITY'

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

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

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

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

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

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

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

No matter what reasons might be given by theorists, translation practice has been proving that this concept is groundless. Translators have always attempted to be not just a "window open on another world" but rather "a channel opened", through which foreign influences can penetrate the native culture, challenge it, and influence it.⁴¹ So the concept of untranslatability is not shared by practical translators who help people of various countries to communicate.

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

Translation Equivalence

TYPES OF EQUIVALENCE

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

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

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

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

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

EQUIVALENCE

	PRAGMATIC	SEMANTIC	STRUCTURAL
(function)	(content)	(form)	situational
grammatical		lexical	

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

PRAGMATIC LEVEL

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

- informative function, i.e. conveying information: *Лавры моего конкурента не дают мне спать.* – *I am green with envy because of the success of my competitor.*
- emotive function, i.e. expressing the speaker's emotions: *На кой леший мне такой друг?* – *What on earth do I need such a friend for?*
- conative function, i.e. expressing one's will: *Could you do me a favor, please?* – *Пожалуйста, окажите мне услугу.*
- phatic function, i.e. making communicative contact: *How do you do!* – *Здравствуйте!*
- metalingual function, i.e. describing language features: *Don't trouble trouble until trouble troubles you.* – *На дворе трава – на траве дрова.*
- poetic function, i.e. aesthetic impact:

Tiger Tiger, burning bright,

In the forests of the night;

What immortal hand or eye,

Could frame thy fearful symmetry? (W.Blake)

Тигр, Тигр, в лесу ночном

Мрачный взгляд горит огнем.

Чья бессмертная рука

Жизнь влила в твои бока? (Пер. К.Филатовой)

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

SITUATIONAL LEVEL

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

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

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

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

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

SEMANTIC PARAPHRASE

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

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

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

TRANSFORMATIONAL EQUIVALENCE

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

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

LEXICAL AND GRAMMATICAL EQUIVALENCE

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

THE LEVELS OF EQUIVALENCE HIERARCHY

The relationship between the levels of equivalence is not random. Each subsequent level presupposes a preceding one. Thus, the level of lexical and grammatical equivalence implies that the phrases have the

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

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

Ways of Achieving Equivalence

TYPES OF TRANSLATION TECHNIQUES

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

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

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

Some linguists (V. Komissarov, for one) consider calque (**blueprint**) translation as mechanical copying.

Calque is translation by parts: *extralinguistic* – *внеязыковой*, *carry-out* – *на вынос*, *starover* – *Old Believer*. Since the calqued word is not just a mechanical borrowing of the form but it undergoes some changes, this device is, to some extent, an actual translation, which includes form transformations.

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

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

TRANSLATION TRANSCRIPTION

Transcription is a method of writing down speech sounds.

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

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

TRANSLITERATION

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

There are a number of different systems for transliterating the Cyrillic alphabet. Different languages have different equivalents for Russian letters. Thus, the Russian name *Лапшин* can be rendered in English as *Lapshin* or *Lapšin*, in French as *Lapchine*, in German as *Lapschin*, in Italian as *Lapscin*, in

Polish as *Lapszyn*. Even in English there are several systems for transliteration of modern Russian, which range from the system suitable for works intended for the general reading public to those suitable for the needs of special in various fields.

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

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

CALQUE TRANSLATION

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

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

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

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

GRAMMAR TRANSFORMATIONS

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

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

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

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

2. **Word order change**. Usually the reason for this transformation is that English and Russian sentences have different information structures, or functional sentence perspective.¹ For example, *A new press conference was held in Washington yesterday* is naturally equivalent to *Вчера в Вашингтоне состоялась новая пресс-конференция*, where the adverbial modifiers, subject and predicate are positioned in a mirrorlike fashion.

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

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

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

«Пубавь немного у него тщеславия,» - буркнул он. «С кого?» – спросила Барбара, хорошо зная, что ей следовало сказать '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 *молодой* is not always translated as *young*; rather, it depends on its word combinability: *молодой картофель* is equal to *new potatoes*. This translation equivalent is predetermined by the word combination it is used in. This type of translation can hardly be called substitution, since it is a regular equivalent for this phrase.

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

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

b) **Generalization**, or substituting words of a narrower meaning with those of a wider meaning: *People don't like to be stared at.* – *Людям не нравится, когда на них смотрят.* If we compare the semantic structure of the English and Russian verbs, we can see that the English *stare* specifies the action of seeing expressed by the Russian verb. The Russian *смотреть* can imply staring, facing, eyeing, etc. The specific meaning in the Russian sentence can be expressed by the adverb *пристально*. Another reason for generalization in translating can be that the particular meaning expressed by the source language word might be irrelevant for the translation receptor: *She bought the Oolong tea on her way home.* – *По дороге домой она купила китайского чаю.* *Oolong* is a sort of Chinese tea but for the receptor this information is not important; therefore, the translator can generalize.

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

d) **Modulation** is a logical development of the notion expressed by the word: *But outside it was raining.* – *Но на улице шел дождь.* The primary equivalent of the word *outside* is *снаружи*. But it is impossible to say in Russian **Но снаружи шел дождь*. By means of unsophisticated logical operation the translator finds another equivalent: *на улице*. Thus he takes into consideration a tradition of the word combination and acceptability of collocation.

He is aided in this by the metonymical closeness of word meanings based on contiguity of the two notions.

2. Compensation is a deliberate introduction of some additional element in the target text to make up for the loss of a similar element in the source text. The main reason for this transformation is a vocabulary lacuna in the target language. For example, one of the Galsworthy's characters was called *a leopardess*. But there is no one-word equivalent of the same stylistic coloring in Russian. Therefore, the translator compensated the word by using the word *муршица* 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 этими деньгами!*) or a different one (*Он вернет нам деньги, когда рак свистнет.* – *He will pay us our money back when hell freezes over*). The source language metaphor can be destroyed if there is no similar idiom in the target language: *Весна уже на пороге.* – *Spring is coming very soon.* Or, on the contrary, the target text is metaphORIZED either to compensate a stylistically marked word or phrase whose coloring was lost for some reason, or merely to express a source language lacuna: *Он решил начать жить по-новому.* – *He decided to turn over a new life.*

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.⁵¹ This transformation is often accompanied by the **extension** of the structure, the **addition** of new elements: *I have a nine-to-five job.* – *Я работаю с 9 утра до 5 вечера.* *Leslie Mill's play, which was also included in the FORUM, was taken up with children from grades 1-5.* – *Пьеса Лесли Милла, которая также была опубликована в журнале «Форум», была поставлена детьми 1-5 классов.* The reason for which this transformation is made is that the target text receptor has different background knowledge. Sometimes this transformation is required because of the dissimilarity between the language structures, with the source language structure being incomplete for the target language, like *gun licence* is *удостоверение на право ношения оружия*.

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

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

4. Antonymic translation is describing the situation by the target language from the contrary angle. It can be done through antonyms: *the inferiority of friendly troops* – *превосходство сил противника*. The reason for this transformation is the lack of a one-word translation equivalent to the word *inferiority*. This transformation can also take place when we change the negation modality of the sentence: *She is not unworthy of your attention.* – *Она вполне достойна вашего внимания.* In the English sentence we deal with double negation, called understatement, which, according to logic rules, means the positive expressed in the Russian sentence. Through understatement, Englishspeaking people avoid expressing their ideas in too a categoric tone.

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

5. Metonymical translation is the transference of meaning and structure based on the contiguity of forms and meanings of the source and target languages: *The last twenty years has seen many advances in our linguistic knowledge.* – *В последние 20 лет наблюдается значительный прогресс в лингвистике.* In

the English sentence, time is expressed by the subject of the sentence, whereas in Russian it is more typical to express it by the adverbial modifier. This causes grammar restructuring of the sentence.

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

SEMANTIC PROBLEMS OF TRANSLATION WORD CHOICE IN TRANSLATION

TYPES OF TRANSLATION EQUIVALENTS

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

oxygen - кислород *to seine – ловить*
неводом рыбу *the House of Commons – палата общин*

Mostly, regular equivalents are terms or proper names.

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

Or they can be polysemantic, each meaning having one or more equivalents: *essence – 1.*
сущность, существо; суть;

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

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

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

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

INTERACTION OF WORD SEMANTIC STRUCTURES

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

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

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

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

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

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

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

brother-doctor – *коллега-доктор*

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

4. a man who is married to one's sister, or to the sister of one's wife or husband = *brother-in-law* – *(sister's husband) зять, (wife's brother) шури́н, (husband's brother) деверь, (wife's sister's husband) свояк* Thus, difference in the semantic structures is the reason why there is no full equivalence between the source and target language words.

WORD CONNOTATION IN TRANSLATION

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

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

③ Emotional coloring: *doggie* – *нёсик, bunny* – *заенька*. The Russian language is known to be abundant in diminutive suffixes (*солнышко, ложечка, чашечка*). Since these suffixes are not as typical in English as in Russian, they are lost in translation: *День склонялся к вечеру. По небу медленно ползли легкие розовые облачка.* (В. Арсеньев) - *Evening was near, and light pink clouds crept slowly across the sky.* (Transl. by V. Shneerson.)

③ Stylistic overtone: *to begin* (neutral) vs. *to commence* (poetic); *husband* (informal) – *spouse* (formal); *спать* (neutral) – *почивать* (poetic);

③ Associations: nations have different associations connected with this or that word. Thus, in English the word *blue* is often associated with something unpleasant: *to look blue* – *иметь унылый вид*; *to be blue* – *иметь плохое настроение*; *to tell blue stories* – *рассказывать неприличные истории*; *to be in a blue funk* – *быть в ужасной панике*; *to be in the blue* – *пойти по плохой дорожке*; *to burn blue* – *быть дурным предзнаменованием*. The word *blue* corresponds to the Russian adjectives *синий* and *голубой*. *Синий* is often associated with unpleasant things: *синий от холода* (*blue with cold*), *синий чулок* (*blue stocking*), *гори оно синим пламенем* (*to the hell with something*). *Голубой* has usually positive connotations: *голубые мечты* (*sweet dreams*), *голубой песец* (*blue fox*), *голубой экран* (*TV screen*); *на блюдечке с голубой каемочкой* (*on a silver platter*).

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

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

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

- *Возьми да и сбей, если не нравится. Попробуй, сбей – тогда узнаешь.*

INTRALINGUISTIC MEANING

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

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

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

CONTEXTUALLY-BOUND WORDS

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

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

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

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

- *Сколько?*
- *2:5.*

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

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

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

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

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

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

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

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

TRANSLATING REALIA

CULTURE-BOUND AND EQUIVALENT-LACKING WORDS

Equivalent-lacking words signify notions lacking in the target language and culture¹⁴⁶. They are sometimes called untranslatable words¹⁴⁷ or ‘unfindable’ words¹⁴⁸.

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

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

Reasons for using equivalent-lacking words can be various:

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

TYPES OF CULTURE-BOUND WORDS

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

Comparison of languages and cultures reveals the following types of culturebound words:

- unique culture-bound words: *вытрезвитель*,
- analogues: *drug-store* – *аптека*, *дедовщина* – *hazing*;
- similar words with different functions: *cuckoo’s call* (asked for by an American girl to find out how soon she will get married¹⁴⁹) – *крик кукушки* (counted by a Russian to find out how long s/he will live)
- language lacunae of similar notions: *clover-leaf* = *автодорожная развязка в виде клеверного листа*.

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

- toponyms, or geographical terms (*Munich*, *the Great Lakes*, *the Sikhote Alin*, *Beijing*);
- anthroponyms, or people’s names (*Aristophanes*, *Victor Hugo*, *Alexander Hamilton*);
- zoonyms, or animal names (*kangaroo*, *grizzly*, *cougar*);
- social terms (*Государственная Дума*, *House of Commons*);
- military terms (*есаул*, *подполковник*, *lance corporal*);
- education terms (*junior high school*, *eleven-plus*, *child/day care*; *пионерский лагерь*);
- tradition and customs terms (*Halloween*, *масленица*);

- ergonyms, or names of institutions and organizations (*Heinemann, крайисполком, санэпидстанция*)
- history terms (*civil war, War of Independence, Великая Отечественная война*)
- words for everyday life (cuisine, clothing, housing, etc.) (*sushi, kilt, trailer, валенки, ланты*)
- titles and headlines (*Война и мир, Vanity Fair*).

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

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

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

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

WAYS OF TRANSLATING CULTURE-BOUND WORDS

Culture-bound words are generally rendered in the borrowing language through **transcription**, **transliteration** and **calque** translation: *авеню, sputnik, Статуя Свободы*. As compared with transcription and transliteration, calques are more convenient. But at the same time, calques can be misinterpreted by a receptor. For example an English calque from the Chinese *Red Guard*, meaning ‘a member of an activist pro-Maoist youth movement in China’, is far more convenient than its transcription counterpart *Hongwei Bing*. However, a Russian receptor can easily confuse this calque with another one, referring to the Russian revolution: *красногвардеец*, whereas this word is known in Russian as a transcription borrowing: *хунвэйбин*. There are cases when a translator resorts to calque translation without thinking thoroughly of the meaning of a culture-bound word or, worse, without understanding it.

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

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

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

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

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

Before translating, it is necessary to check whether a loan word exists in the target language, whether its meaning corresponds to that of the source language word, and what its phonetic and graphic form is (care should be taken for the different spellings of a source language word and the loan word, like *lunch – ленч*).

TRANSLATING PEOPLE’S NAMES

Anthroponyms are usually rendered through transcription or transliteration: *Thomas Heywood – Томас Хейвуд, George Gordon Byron – Джордж Гордон*

Байрон. These days preference is given to transcription. (In the last century it was possible to see and hear *Шакеспиаре* – *Shakespeare*, *Ньютон* – *Newton*.) In rendering names of living people, personal preferences should be taken into account. When *Van Cliburn*, the Tchaikovsky Contest first prize winner, came back to Moscow after a long absence, he was offended by the papers calling him *Ван Клайберн*, as he had become accustomed to being called in Russia *Ван Клиберн*.

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

Oriental names differ from English names in that the former given the family name first and then the person's first name, whereas the latter normally use a person's first name and only then the last (family) name. Thus the name of *Mao Zedong* (*Мао Цзэдун*) suggests that *Mao* is the family name and *Zedong* is the first name. Therefore, the courtesy title word 'Mr/Ms' should be added to the family name not to be mistaken with the first name. Most Chinese personal names use the official Chinese spelling system known as Pinyin.² The traditional spellings, however, are used for well-known deceased people such as *Chou En-lai*, *Mao Tsetung*, *Sun Yat-sen*. Some Chinese have westernized their names, putting their given names or the initials for them first: *P.Y. Chen*, *Jack Wang*. In general it recommended following a preferred individual spelling.

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

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

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

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

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

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

Transparent names (говорящие имена) pose a special problem. Peter Newmark, a well-known translation theorist, suggests the following procedure: "first to translate the word that underlies the source language proper name into the target language, and then to naturalize the translated word back into a new source language proper name – but normally only when the character's name is not yet current amongst an educated target language readership."¹⁵³ For example, Michail Holman (1983) has done this effectively with characters from L. Tolstoy's *Resurrection*: *Nabatov* → alarm → Alarmov; *Toporov* → axe → Hachitov; *Khororshavka* → pretty → Belle.

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

However, unfortunately, personal name connotations are often lost

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

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

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

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

TRANSLATING GEOGRAPHICAL TERMS

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

Care should be taken to revert to non-naturalized place-names: *Beijing* is not **Бейцзин* in Russian, but *Пекин*, *Leghorn* is *Ливорно*, and *Munich* is known to Russians as *Мюнхен*. In rendering, a translator should check all terms in the most recent atlas. Bilingual general and specialized dictionaries may be consulted (especially –*English-Russian and Russian-English Geographical Dictionary* by M.V.Gorskaya¹⁵⁵). A term found must be carefully checked in monolingual dictionaries.

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

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

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

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

Chinese place names are usually written in the Pinyin spelling. If the new Pinyin spelling is so radically different from the traditional spelling that a reader might be confused, it is necessary to provide the Pinyin spelling followed by the traditional spelling in parentheses. For example, the city of Fuzhou (Foochow).

Traditional spelling is used for the following place names: *Canto, China, Inner Mongolia, Shanghai, Tibet*.

TRANSLATING PUBLISHED EDITIONS

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

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

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

commercially more enticing. It is also necessary to observe literary traditions of a country. The world famous tales «Тысяча и одна ночь» are known in English-speaking countries as *The Arabian Nights*. Scientific works in references are not translated. When a work of science is translated from English, the source language title of reference to remains in its original form. When a scientific work is translated from Russian, references to Russian scientists are usually transliterated. Translated document titles must render the general meaning of the official document, so various translation transformations are admissible: e.g., the British *No Hanging Bill* is translated by generalizing «Закон об отмене смертной казни», since it spoke of abolishing the death penalty in general.

TRANSLATING ERGONYMS

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

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

TRANSLATING TERMS

TRANSLATION FACTORS

A term is a word or expression denoting a concept in a particular activity, job, or profession. Terms are frequently associated with professionalisms. Terms can be single words: *psychology, function, equity*; or they may consist of several words: *computer aided design system – система автоматического проектирования*.

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

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

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

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

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

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

illustrating sentences.

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

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

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

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

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

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

TRANSLATION TECHNIQUE

The main ways of translating terms are as follows:

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

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

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

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

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

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

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

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

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

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

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

TERMS IN FICTION AND MAGAZINES

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

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

In fiction, terms and professionalisms can function as the speech record of a character showing his or her vocation, education, breeding, environment and sometimes even psychology. For example, in A. Hailey’s *The Final Diagnosis*, medical terms in the speech of the heroes characterize their profession, some of their traits as well as their experience and sometimes sufferings: “*Goleman spoke carefully. ‘The nurse student – the one who had her leg amputated. I dissected the limb this morning. You were right. I was wrong. It was malignant. Osteogenic sarcoma without a doubt.’*”¹⁵⁹ Russian literature is famous for A. Checkov’s speech portraits, the example being noncom Prishibeyev’s self-portrait: “*Я не мужик, я унтер-офицер, отставной каптенармус, в Варшаве служил, в штабе-с, а после того, изволите знать, как в чистую вышел, был в пожарных-с, а после того по слабости болезни ушел из пожарных и два года в мужской классической прогимназии в швейцарах служил...*”

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

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

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

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

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

PHRASEOLOGICAL AND METAPHORICAL TRANSLATION

METAPHOR AND THE PHRASEOLOGICAL UNIT

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

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

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

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

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

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

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

INTERLINGUAL METAPHORIC TRANSFORMATIONS

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

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

Sometimes this transformation occurs with the introduction of an idiom.

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

- stylistic (to retain the same style). For example, a colloquial form can be compensated by a colloquially colored idiom: *You ain't no worse the rest of us.* (Dreiser) – *Мы все тут одного поля ягоды.*
- grammatical (lexical compensation of a specific grammar form in the source language): *When Rawdon and his wife wished to communicate with Captain Dobbin ..., the captain had vanished.* – *Когда Родон с женой поспешили к нему., нашего приятеля уже и след простыл.*

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

2. Demetaphorization, or dropping of a metaphor: a source language metaphor is translated by a non-metaphoric expression. In written translation this is the last transformation to apply, only in case of a phraseological lacuna in the target language: *The skeleton in our family closet was my brother John. No one mentioned him because he drank too much.* – *Нашей семейной тайной был мой брат Джон. Никто не говорил о нем, потому что он пьянствовал.* However, interpreters often drop metaphors in order not to be trapped by a

sustained metaphor if a speaker were to play upon the idiom.

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

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

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

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

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

WAYS OF TRANSLATING IDIOMS

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

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

When substituting a figurative expression with its analog, a translator may generalize or specify some components of the idiom: *They could not conceive of any greater joy in life; to work their own land, to keep what they produced by the sweat of their brow, for themselves and their children.* – *Они не могли представить себе большей радости в жизни, чем работать на своей земле и делать запасы того, что они производили в поте лица для себя и своих детей.* The words *brow* – *лицо* are the example of generalization. On the other hand, specification can be seen in the following example: *Richard drove back to*

East Hampton, Maria's tirade still ringing in his head. – *Ричард ехал назад в Ист-Хэмптон, а тирада Марии все еще звенела у него в ушах.*

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

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

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

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

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

CHALLENGES IN TRANSLATING IDIOMS

One of the difficulties a translator encounters is selecting a variable equivalent. It should be as expressive as the original and correspond in style and connotation, and convey an adequate meaning. For example, the idiom *to pull one's leg* has the following equivalents: *обманывать, разыгрывать кого-то, морочить голову, водить за нос*. In the dialog "You are pulling my leg." "I'm not pulling your leg; nothing would induce me to touch your beastly leg." (P. D. Wodehouse), this expression can be translated by *морочить голову* because it best suits the situation: «Ты морочишь мне голову.» «Я не морочу тебе голову; ничто не заставит меня даже прикоснуться к твоей дурацкой голове.» Variable equivalents, or synonymous idioms, used in one and the same text, break the monotony of the text and help to diversify the style. For example, in one of his works J. Galsworthy used the expression *to cost a pretty money* several times. To avoid monotony in the translated text, the translator applied variable equivalents: *She cost him a pretty money in dress.* – *Ее туалеты, должно быть, недешево ему обходятся.* *She was spending a pretty penny on dress.* – *Она тратит уйму денег на наряды.*

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

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

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

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

METONYMICAL TRANSLATION

DEFINITIONS

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

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

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

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

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

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

LEXICAL METONYMIC TRANSFORMATION

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

If the translator is not sure that the metonymic realia are well known to the receptor, it is better to explain the realia by a synecdoche shift: **Downing Street**

reported a drop in the number of unemployed. – **Правительство Великобритании** сообщило о снижении безработицы. **Fleet Street** can make or break a politician. – **Английская пресса** может сделать карьеру политическому деятелю или испортить ее.

PREDICATE TRANSLATION

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

These interlingual metonymic relations are typical of translating predicates expressed by

- the link verb *to be* + an adverbial phrase of place: *We were at school together when we were boys.* – *В детстве мы учились в одной школе. Are the boys in bed?* – *Мальчики спят?* This metonymic transformation is a kind of modulation, or logical development of the notion.
- *to be* + adjective / participle: *Still she was hesitant.* – *Она все еще колебалась. Don't be rude!* – *Не груби! Don't be so literal.* – *Не понимай все так буквально. I am serious.* – *Я говорю серьезно. By the time it was dark they were airborne.* – *К тому времени, когда стемнело, они уже летели на самолете.*
- *to be* + noun: *She is not much of a cook.* – *Она плохо готовит. If your handwriting is illegible, you are a fast thinker.* – *Если у вас неразборчивый почерк, значит, вы быстро думаете.*

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

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

ANTONYMIC TRANSLATION

DEFINITION

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

There are three major types of antonymic transformations:

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

CONVERSIVE TRANSFORMATION

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

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

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

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

SHIFTING NEGATIVE MODALITY

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

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

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

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

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

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

REASONS FOR ANTONYMIC TRANSLATION

Antonymic translation may be caused by a lack of a regular one-word equivalent in the target language. For example, the word

inferiority is equivalent to the explicatory translation ‘*более низкое качество, положение*’. But this phrase is very awkward in some translations, so translators have to apply the antonymic translation: *The adoption of the defensive does not necessarily mean the weakness or inferiority of our troops. – Переход к обороне не обязательно означает слабость наших войск или превосходство сил противника.*

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

TRANSLATING NEW COINAGES: ENGLISH WORD BUILDING

One of the formal differences between the English and other languages causing semantic difficulties in understanding the text is dissimilarity in word building tendencies.

COMPOUNDS

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

Compounds exist in both English and other languages, but they are comparatively predominant in English, where compounds are found not only among nouns and adjectives, but also among verbs (*to ill-use*) and adverbs (*crosslegs*).

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

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

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

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

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

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

- ⌚ another compound: *tax-payer* – *налогоплательщик*; *law-abiding* – *законопослушный*;
- ⌚ analogue: *hangman* – *палач*; *homesick* – *ностальгический*; *childcare* – *детский сад*; *air-headed* – *ветер в голове*;
- ⌚ calque: *waterbike* – *водный мотоцикл*; *breathtaking* – *захватывающий дыхание*. Compounds with object and adverbial relations between the elements are often translated in the reverted linear order: *tax-free* – *свободный от налогов*; *far-advanced* – *продвинутый вперед*; *home-grown vegetables* – *овощи, выращенные дома*;
- ⌚ half-calque: *pop-star* – *поп-звезда*; *surfspeak* – *язык серфистов*;
- ⌚ transcription or transliteration: *popcorn* – *попкорн*; *videobusiness* – *видеобизнес*; *audioplayer* – *аудиоплеер*. This technique is normally employed when a word, denoting a piece of realia, is borrowed into the target language;
- ⌚ explication and extension: *flypaper* – *липкая лента от мух*; *gravity-challenged* – *не способный прыгнуть высоко*;
- ⌚ substitution of one or both of the components: *popcorn* – *воздушная кукуруза*; *blackboard* – *класная доска*; *пылесос* – *вакуум cleaner*. It is important that a translator not invent a new word, but use a standard word, fixed in the dictionary (it is of particular significance in translating terms).

CONVERSION

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

There may be various directions of conversion:

- a verb may come from a noun: *to word*, *to bicycle*, *to gangster*;
- a noun may come from a verb: *a try*, *a drive*, *a drive-in*; *that's a must*;
- an adjective may be converted to a noun: *a round*, *a monthly*, *the bitter*;

- an adjective may be changed to a verb: *to empty, to better, to calm down*;
- adverb to noun: *Yesterday was my birthday*;
- a structural word may be converted to a noun: *too many ifs and buts*;
- affix to noun: “ologies” and “isms”;
- grammatical word to verb: *to down tools; to up and do it*.

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

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

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

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

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

ABBREVIATION

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

- Graphical abbreviations, used only in writing, and, therefore, pronounced and translated in its full form. These abbreviations are widely employed in faxes: e.g., *agst* = against, *f/b* = feedback, *ETA* = expected date of arrival, *ETD* = expected date of departure, etc. However, though rarely, some of these abbreviations enter the common stock of vocabulary and, pronounced in a shortened way, they become new words of the language: *asap* = *as soon as possible*, *AGAP* = *As Gorgeous As Possible*.
- Phonetic abbreviations, or a non-standard way of writing some common words based on their pronunciation; typical of advertising. For example, *u* = *you*, *thru* = *through*. Of the same type is the word *OK* (*all correct*). Normally, in translation this type of abbreviation is lost.
- Lexical abbreviations, including initialisms, spoken as individual letters (*BBC, MP, USA*); acronyms, pronounced as single words (*NATO, UNESCO, AIDS; WAP = Wireless Application Protocol*); clippings, or parts of words which serve for the whole (*ad, phone, sci-fi = science fiction; m-commerce = mobile-commerce, business conducted over a mobile telephone system; e-bucks = electronic money*); blends, or words made out of the shortened forms of two other words (*brunch = breakfast + lunch, smog = smoke + fog, Eurovision = Europe + television; anetsitized = anesthetized + net + sit = numb from spending many consecutive hours on the Internet*).

Initialisms and acronyms may be rendered through transcription (*BBC - Би-Би-Си, IBM - Ай-Би-Эм, IREX - АЙРЕКС*), transliteration (*NATO - НАТО, USIS - ЮСИС, UNESCO - ЮНЕСКО*), or their full form can be translated with a calque and then abbreviated (*USA - США, AIDS - СПИД, CIA - ЦРУ*). To make the word clearer to the receptor, an abbreviation may be deciphered and/or explained: *USIS - Информационная служба США, TESOL - международная ассоциация преподавателей английского языка как иностранного*.

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

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

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

When translating abbreviations, one should pay attention to the style of the text. In English abbreviations are mostly neutral and can be used both in formal and informal speech, in Russian abbreviations are strongly separated by styles.

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

CONCEPT OF PRAGMATICS

Semiotics as a sign study posits that each sign, including a language one, be viewed in three perspectives: syntactic, i.e. the relations of signs; semantic, i.e. the relation between a sign and a real situation; and pragmatic, i.e. the relations of the sign and its users.

Each utterance in a speech act is aimed at somebody. Combined together, words make up a syntactic scheme of the sentence. They refer to specific events, persons or objects, acquiring, thus, a **sense**.

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

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

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

The adequate translation is the one whose communicative effect is close to that of the source text; at best, its communicative effect coincides with the author's communicative intention. Regarding this principle, P. Newmark introduced two types of translation – **communicative translation**, which attempts to produce on its receptors an effect as close as possible to that produced on the readers of the original, and **semantic translation**, which attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original.

Дать разгадать пример Taking these concepts into consideration, the sentence *Beware of the dog!* could be rendered as *Осторожно, злая собака!* (communicative translation) or *Опасайтесь собаки!* (semantic translation).

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

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

TEXT PRAGMATICS

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

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

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

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

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

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

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

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

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

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

AUTHOR'S COMMUNICATIVE INTENTION

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

- Rendering regional dialect;

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

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

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

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

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

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

When rendering a **foreigner's speech**, it is necessary to take into account contrastive typology of the languages under consideration and traditions of the target language literature.

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

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

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

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

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

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

Agrammatical phrases purposefully used by the author to create a character can be compensated by other agrammatical forms typical of the speech in the target language or by colloquial structures, also typical of uneducated people. An example from "The Adventures of Tom Sawyer" illustrates the case: Tom and Huck Finn are wading through the graveyard: "*Hucky, do you believe the dead people like it for us to be here?*" *Huckleberry whispered: "I wisht I knowed. It's awful solemn like, ain't it?" "I bet it is."* In the Russian translation, Huck's incorrect forms are compensated by low colloquial syntactic constructions: - *Как ты думаешь, Гек, мертвецы не обидятся, что мы сюда пришли, - Я почему знаю. А страшно как, правда?*

- *Еще бы не страшно.*

COMMUNICATIVE EFFECT UPON THE RECEPTOR

A target text should convey the same information as the source text and produce the same impact on the receptor as does the source text. To get full information from the text, the receptor must have adequate background knowledge.

This knowledge may not be enough if the receptor is not well acquainted with the source language culture. New realia, habits and customs are usually commented upon by a translator. Sometimes a translator uses commentary notes in the text, but they are inconvenient, as they distract the reader's attention. It is also possible to place a commentary in the footnote. But most typically, explication is given after the text or, more rarely, before it.

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

Regarding the receptor's comprehension of the text, another problem arises – rendering the **historical overtone** of a text. A source text can be distanced from the target language receptor not only in culture, but also in time. Books belonging to earlier literature are understood differently by source language readers and target language readers, due to the difference in their knowledge and cultural backgrounds. How can a translator solve the problem of conveying a historical coloring? There are two main ways: 1) using an archaic syntax and vocabulary, typical of the target language works (for example, when translating from English into Russian, using 18th century Russian, of the type: *Правда, чтоб видеть сие явственнее еще, потребно самому иметь и очи и чувства ипохондрические; но я, благодаря бога! будучи оными всецело одарен, надеюсь представить вам самую живейшую картину тех лиц и особ, с коими я на берегу часто общался.* – *Н. Новиков*); 2) using today's syntax and some archaic words and culture-bound words for the local and historical coloring. This can be exemplified by an abstract from *Gulliver's Travels* by J. Swift: *My father had a small estate in Nottinghamshire; I was the third of five sons. He sent me to Emanuel College in Cambridge, at fourteen years old, where I resided*

three years, and applied myself close to my studies; but the charge of maintaining me (although I had a very scanty allowance) being too great for a narrow future, I was bound apprentice to Mr. James Bates, an eminent surgeon in London, with whom I continued four years; and my father now and then sending me small sums of money, I laid them out in learning navigation, and other parts of the mathematics, useful to those who intend to travel, as I always believed it would be some time or other my fortune to do. The translator did some partitioning and other transformations to make the text better adapted to the contemporary reader, retaining the culture-bound words (unfortunately, some information was necessarily reduced): *Я уроженец Ноттингемшира, где у моего отца было небольшое поместье. Когда мне исполнилось четырнадцать лет, отец послал меня в колледж Иманьюела в Кембридже. Там я пробыл три года, прилежно занимаясь науками. Однако отцу было не по средствам дольше содержать меня в колледже, поэтому он взял меня оттуда и отдал в учение к выдающемуся лондонскому врачу мистеру Джемсу Бетсу, у которого я провел четыре года. Все деньги, какие изредка присылал мне отец, я тратил на изучение навигации и других отраслей математики. Эти науки всегда могли пригодиться в путешествии, а я был убежден, что судьба предназначила мне сделаться путешественником.* (Transl. by B. Engelgardt)

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

TRANSLATOR'S IMPACT

In the attempt to make a good translation, a translator, nevertheless bears the influence of cultural and literary trends typical of the time, which effect his/her outlook and have a certain impact on the translation. It brings us back to the history of translation. It is known that Vasily Zhukovsky, translating Byron, avoided all themes of rebellion from the poet's works, as they were alien to the translator. On the other hand, he emphasized the religious motifs in Byron's poems. He adjusted Byron's poetry to himself, which allowed V. Belinsky to say that he was a poet rather than a translator.

Another example of ideological incursion in translation was Voltaire's translation of Hamlet's soliloquy, not as a meditation on death, but as a diatribe against religion.

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

SPEECH FUNCTIONS AND TRANSLATION

LANGUAGE AND SPEECH FUNCTIONS

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

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

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

designated the nominative, syntactic, and pragmatic functions as universal properties of the language corresponding to the three aspects of semiotics – semantics, syntax, and pragmatics.

The question of differentiating between language functions and speech functions has so far been disputable. Some linguists do not discriminate language functions from speech functions. Others stress the difference between them. While language functions are universal and constant, speech functions are typical of a certain speech event; they are temporary, characterized by definite language elements. Language functions are realized through speech.

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

Following Halliday, translation theorists added one more function to the list – interpersonal function, which implies the speaker's intervention in the use of language and the expression of attitude.

Obviously, each discourse has more than one speech functions. As a matter of fact, it combines a number of functions but one of them is always predominant.

INTERPERSONAL FUNCTION AND MODALITY IN TRANSLATION.

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

There are two types of modality - objective and subjective.

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

Some particles require special attention to their usage in translation, especially such as *hardly*, *scarcely*, positive in form but negative in meaning: *It's hardly my fault.* – *Это не моя вина. I'd scarcely have done it if I didn't think it was absolutely necessary.* – *Я, конечно же, не сделал бы этого, если бы не думал, что это так важно.*

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

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

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

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

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

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

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

③ incredulity, verbalized by the negative modal verb *can/could*:

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

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

③ doubt, expressed by *can/could* in the interrogative structure:

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

③ uncertainty, expressed by *may/might (not)*:

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

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

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

□ near certainty, expressed by *must*:

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

③ prediction or supposition based on expectation rather than fact - *will/would*:

Jolyon is late. I suppose it ll be June keeping him. – *Джолион опаздывает.*

Должно быть, Джун задержала его.

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

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

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

③ ability and possibility denoted by *can, may*. It is necessary here to draw attention to Russian and English asymmetry. While English uses modal verbs to show physical ability or possibility, the Russian utterance is apt to be devoid of any forms with this meaning: *I can hear footsteps, who’s coming?* – *Я слышу шаги, кто там идет?*

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

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

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

- the expression *be supposed to do* is a neutral and informal way to say that it is the accepted way of behaving, the right thing to do according to the rule: *I didn't know what I was supposed to do so I just waited for Mr. Garcia to come back.* – *Я не знал, что мне делать, поэтому я просто ждал, пока вернется господин Гарсиа.*
- the expression *be expected to do* is used to show that people think you should do a particular thing because of your position, age, etc. *“Can I help myself to something to eat?” “Of course, you are expected to, you are our guest.”* – *“Можно я положу что-нибудь себе поесть?” “Конечно, нужно. Вы же наш гость.”*
- circumstantial necessity is rendered in English by *have to* and is equal to the Russian *вынужден, приходится*: *My CD player had a design fault so I didn't have to pay to have it repaired.* – *У моего проигрывателя компакт-дисков был конструкторский дефект, поэтому мне не пришлось платить за его ремонт.*
- a moral or legal duty is shown by the modal verb *should*: *Technically, you should ask permission before you use the computer, but most people don't bother.* – *С формальной точки зрения, необходимо спрашивать разрешения на пользование компьютером, но большинство людей даже не задумываются об этом.*
- authoritative necessity, admonition (“I think it would be good for you”) is expressed by *must* and *need*: *Carolyn's behavior is getting worse and worse – we must do something about it.* – *Кэролин ведет себя все хуже и хуже; нам нужно что-то делать. I think you need to defrost your refrigerator.* – *Мне кажется, тебе нужно разморозить холодильник.*
- the expression *it is better* shows that it is the fairest or most polite thing to do in a particular situation: *The keys were in her dad's car but she thought she'd better ask him before she took it.* – *Ключи были в отцовской машине, но она подумала, что, прежде чем взять машину, надо спросить разрешения отца.*
- advisability is signaled by the modal verb *ought to*, especially to stress one's personal opinion (more formally it is expressed by *should*). This verb corresponds to the Russian *следует*: *Do you think we ought to call the police?* – *Ты думаешь, нам следует вызвать полицию?*

Modal verbs, varying from formal to informal style, may indicate interpersonal relations between communicators. Such pragmatic characteristics must be taken into account in translating. Sometimes, according to the functional principle of translation, it is necessary to make a translation substitution of a modal verb, even if it has a direct equivalent in Russian. This can be illustrated by an extract from a modern novel: *“Can I have the stamp?” Goober asked. “May I,” Hellen corrected. “Дай мне марку,” – попросил Губер. “Пожалуйста,” – напомнила Эллен.* The modal verb *may*, being more formal than *can*, sounds more polite in the described situation. In Russian, the translators M. Loriye and E. Kalashnikova expressed politeness with the etiquette word *пожалуйста*.

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

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

EXPRESSIVE FUNCTION IN TRANSLATION

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

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

- emotive semes (emosemes)
- expressive semes (expressemes)

- appreciative semes (appresemes)
- stylistic semes (stylesemes)
- pragmatic semes (pragmemes)

Emotive semes, or emosemes, are bits of meaning, with the help of which a person expresses emotions. “*You old fool,*” said Mrs. Meade *tenderly*... (Mitchell) – “*Ах, ты, дурачок,*” – *нежно сказала миссис Мид*... The word *tenderly* shows positive emotions expressed in the first words, which makes a translator choose a diminutive form of address in Russian and reduce the adjective *old* (compare the opposite meaning of the phrase “*Ах, ты, старый дурак*”). As has been described in Part IV Chapter 9 §3, expressive affixes are a cultural and linguistic peculiarity of Russian. Though they exist in English (-*let*, -*ster*, -*ard*, -*kin*, -*ling*), affixes of this type are used far less frequently.

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

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

Expressive semes (expressemes) intensify the denotative meaning either by special intensifying phrases or by creating an image through a metaphor or simile. Intensification can involve the use of adverbs. The position of an adverb can be decisive in meaning and it, therefore, effects the translation: *They attacked him violently.* – *Они напали на него со всей силой* (physical assault is implied.) *They violently attacked him.* – *Они подвергли его яростным нападкам* (verbal assault is implied.)

In informal American English, the phrases *sort of* and *kind of* are used as intensifiers before any part of speech, including the verb: “*He doesn’t have any job,*” Maxwell explained. “*He just sort of hangs around various labs and lends a hand.*” (M. Wilson) – “*У него нет работы,*” – *объяснил Максвелл.* “*Он вроде как крутится возле разных лабораторий и помогает.*” *He is kind of clever.* – *Он вроде умный.* In Russian, particles and adverbs are widely used as intensifiers. Special syntactic constructions are used to intensify the expression: *Don’t I know that!* – *Мне ли не знать этого!* *Who should come in but the mayor himself!* – *Кто бы вы думали вошел – сам мэр!* *Look here, Father, you and I have always been good friends, haven’t we?* – *Слушай, папа, мы с тобой всегда были хорошими друзьями, правда?*

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

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

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

Russian diminutive and pejorative forms of address (*Ванечка* – *Ванька*) are usually lost for an English-speaking person, unaccustomed to such forms:

Ванечка, подожди минуту! (И. Куприн) – Vanya! Wait a minute.

Stylistic semes (stylesemes) lower or elevate the tone of speech. K. Chukovsky illustrates stylesemes with his well-known denotative synonyms: *Светловолосая дева, чего ты дрожишь? Рыжая девка, чего ты трясешься?* Stylistic semes regulate semantic agreement of words. The following sentences seem odd or humorous because they include words with opposite stylistic charges: *He commenced to scratch his back. Графиня хлебала щи с аппетитом.* Since not all stylistically charged words have equivalents of the same style in the target language, there is a possible trap for a translator to lose a styleseme or change it.

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

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

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

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

How can a translator obtain adequate translation or, to use the term by E. Nida, dynamic equivalence?

Among the most frequently used techniques for obtaining the text expressive function in translation are compensation and substitution. Particularly common is asymmetrical compensation, that is, using a compensated element in some other place of the text. This can be illustrated with an extract from "The Catcher in the Rye" by J. Salinger. Holden is describing his brother: *He just got a jaguar. One of those little English jobs that can do around two hundred miles an hour. It cost him damn near four thousand bucks. He's got a lot of dough, now. – Купил себе недавно «ягуар». Английская штучка, может делать двести миль в час. Выложил за нее чуть ли не четыре тысячи. Денег у него теперь куча.* (Пер. Р. Райт-Ковалевой) Some of the expressive words (*damn, dough*) are lacking in this translation. But their expressiveness is compensated by other words, (more emphatic than their English correspondences - *выложил, штучка, куча*) and elliptical Russian sentences.

PHATIC FUNCTION IN TRANSLATION

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

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

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

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

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

The title *Mrs.* may be used either with the married woman's forename (*Mrs. Mary Brown*) or, more formally and more rarely, with her husband's name (*Mrs. John Brown*). In the latter case, her name is translated as *госпожа Браун, супруга Джона Брауна*.

The title *Miss*, placed before the name of an unmarried woman or girl, is becoming rare. It is still used in British English, though, as a respectful form of address by pupils to a woman teacher.

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

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

Intimate and friendly addresses in English and Russian communication are also different. In the English-speaking community, the following forms predominate: *My dear, darling, dear, love, honey, sweet* – with the associations of tenderness, and love. Russian people use similar vocatives (*дорогой, милый, любимый, сладенький* – intensified by a diminutive suffix). Moreover, Russian vocatives are often metaphorical (*солнышко*), especially with the zoological image (*рыбочка, котик, зайчик, цыпёнок*, etc.). In order not to produce a strange effect upon an English-speaking receptor, metaphors like these are left out in translation. A very informal form of address in today's American English is *guys*, corresponding to the Russian *ребята*, irrespective of the communicators' gender. In Russian, unlike English, there is no universal form of address. *Дамы и господа* is restricted to the world of business; *товарищ* is now outdated; *сударь/сударыня* sound pretentious, *гражданин / гражданка* are restricted to the sphere of law. More or less common for everyday usage are *девушка, молодой человек, женщина, мужчина*. In translation these forms of address cannot be calqued and should be substituted by proper English analogues.

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

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

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

CONATIVE FUNCTION IN TRANSLATION

Conative function is a voluntative expression denoting effort. As R. Bell put it, “where language is being used to influence others, we have a conative function.” The term is derived from Latin *conatio* “effort, attempt”. P. Newmark gives another name to this function – the vocative function.

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

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

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

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

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

<ul style="list-style-type: none"> • permission 	<p><i>might I...? may I...? could I...? can I...? shall I...?</i></p>	<p>formal, very tactful formal very polite informal and neutral asking for instruction</p>	<p><i>Не мог бы я (сделать)? Можно мне (сделать)? Можно мне ...? Можно я (сделаю)? Мне (сделать)?</i></p>
<ul style="list-style-type: none"> • request: 	<p><i>would you...? could you...? will you...? can you...?</i></p>	<p>most tactful tentative informal and neutral</p>	<p>Не могли бы вы...? <i>(Сделайте), пожалуйста...</i></p>

• advice:	<i>you should... you ought to...</i>	according to moral norms or logic informal	<i>Вам следует... Вы бы (сделали)</i>
• admonition:	<i>you must...</i>	I think it is better for you	<i>(Сделай) Нужно (сделать)</i>
• command:	<i>you are to... you will ... you are supposed to...</i>	Formal pressing neutral	Вы обязаны... <i>Вы (сделаете) Вы должны...</i>
• prohibition:	<i>you mustn't you can't you may not you are not to</i>	pressing advice strict formal very formal	Не должен, нельзя, не надо <i>Нельзя, не смей Нельзя, запрещается Категорически запрещается</i>

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

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

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

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

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

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

FUNCTIONAL STYLES AND TRANSLATION

FUNCTIONAL STYLE, REGISTER: DEFINITION

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

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

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

All styles are subdivided into substyles and genres. They can be written and oral forms.

A translator has to know not only special features of each style, but also the differential peculiarities of a style in the source and target languages.

TRANSLATING SCIENTIFIC AND TECHNICAL STYLE

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

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

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

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

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

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

In the target text, references in the source language and foreign languages are retained in the original form, so that the receptor would not search for a nontranslated book, thinking that it has been translated. For the same reason a translator keeps untranslated quotations in a third language. (Though, for the

receptor's convenience, the translator may do a quote translation in parentheses, footnotes or after-text commentaries.)

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

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

A specialized text tends to emphasize thematic components by various means because the theme serves as a linking element between what has been said in the text and what will follow (new, rhematic element). English texts often manifest their implicit character and do not verbalize the thematic component of the sentence. Therefore, in the more explicit Russian text, a translator has to extend the sentence by adding an implied thematic element: *The fundamental principles of alternating current are presented in this chapter. Included are the basic principles of some alternating current machines.* – *В данной главе изложены основные принципы переменного тока. Здесь же изложены основные принципы действия некоторых моторов переменного тока.* Logical enumeration of classification in a scientific text is a matter of graphical hierarchy: first come Roman numerals (*I, II*, etc), then Arabic numerals (*1, 2*), then, if necessary, Arabic numerals with a parenthesis: *1), 2)*, followed by capitalized letters (*A, B*), lowercase: *a, b*, or lowercased letters with parenthesis: *a), b)*. It is advisable not to change the hierarchy of enumerating elements, since a different order will seem illogical. In marking the enumeration, the translator (like the author) should be consistent: the numeral *I* implies the numeral *II*. If the text receptor sees only the numeral *1)*, not to be followed by the numeral *2)*, s/he might be confused. After saying (or writing) *a*, it is necessary to say (write) *b*.

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

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

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

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

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

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

To Attach the Loopback Plug

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

Для проведения теста 3 необходимо прикрепить разъем к плате Эзерлинк.
Чтобы прикрепить разъем, нужно

1. Установить компьютер с платой, подлежащей тестированию, на его постоянное место.
2. На задней или боковой панели компьютера найти гнездо платы Эзерлинк...
3. Вставить разъем в круглое гнездо BNC и повернуть муфту на ¼ оборота по часовой стрелке до фиксации муфты.

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

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

TRANSLATING BUREAUCRATIC STYLE

The basic function of this style is to regulate interrelations between the State and its citizens, among citizens, the community and its members, between governments, parties, enterprises, etc. This style serves in two spheres of activity – 1) administrative and legislative spheres; 2) business, public life, and community service. Respectively, there are two substyles: *officialese* and *commercialese*, or business language. The substyles are presented by the following genres: law, treaty, agreement, contract, act, bylaw, decree, constitution, charter, edict, interim, instruction, memorandum, certificate, letter, fax, telex, business plan, etc. These genres have a mostly written form.

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

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

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

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

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

The standard character of the "officialese" is made up of a number of set phrases, which must be kept in the translator's memory: *on behalf and instruction of...* - *от имени и по поручению*; *I have the privilege to introduce...* - *имею честь представить...*; *Mr. X has the floor* – *слово предоставляется г-ну X*; *the motion is open to debate* – *вопрос выносится на обсуждение*; *I second the motion* – *я поддерживаю предложение*.

There are many archaic words typical only of this style: *aforsaid* – *вышеуказанный*, *henceforth* – *впредь*, *hereby* – *настоящим*, *hereinafter* – *в дальнейшем*, *herein* – *при сем*, *therein* – *в нем*, *therewith* – *с ним*, *thereat* – *при этом*. Though Russian equivalents may have no bookish ring, it is necessary to

preserve the tone of official discourse, often by employing contextual substitutions, as was done in translating the phrase *the earth and all therein* – *земля и все сущее на ней*.

Standard vocabulary of the English bureaucratic style incorporates a number of foreign (mostly Latin and French) words and phrases. These phrases are less frequent in Russian business and official texts. Therefore, these phrases are normally translated into Russian unless they are well-known expressions. For example, *condition sine qua non* (mind the English reading rather than Latin)– *непременное условие*; *ad hoc* – *специальный*; *per capita* – *на душу населения*; *pro rata* – *пропорционально*; *laissez faire* – *невмешательство*; *en attendant* – *в ожидании*; *fait accompli* – *совершившийся факт*.³ Widely known Latin expressions may be transliterated in Russian (*persona non grata* – *персона нонграта*, *status quo* – *статус-кво*), sometimes with changed spelling (*a priori* – *апериори*), or transferred to Russian text in Latin letters (*terra incognita*, *homo sapiens*).

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

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

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

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

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

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

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

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

TRANSLATING JOURNALISTIC (PUBLICISTIC) STYLE

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

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

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

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

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

English mass media are abundant in connotative colloquial words and phrases, even slang: *eyesore*, *blackleg*, new words (*drunk-driving*, *think-tank*), abbreviations (*champ* for 'champion', *E. Germans* for 'East Germans'). Metaphorical and metonymical associations are not infrequent [*Russia's perestroika has turned missiles into sausages. (The Daily Telegraph)*], especially those connected with sports: *An industrial port ... received a serious blow... (Vladivostok News)*; *Mortgage lenders call for curbs on 'low start' advertisements (The Daily Telegraph)*. Epithets sometimes accompany nouns (*strenuous political activity*, *aggressive grain exporters*, *the crystal-clear waters*).

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

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

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

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

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

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

It is typical of an English newspaper to have more verbs, and of Russian newspaper, more nouns to express actions: *Одна из крупнейших южнокорейских корпораций – Halla Business Group – приняла решение отказаться от участия в строительстве Владивостокского индустриального*

норма. (Владивосток) The article with this sentence was shortened in translation for *Vladivostok News*, with the corresponding sentence reading: *An industrial port ...received a serious blow recently when a major investor decided to pull out.*

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

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

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

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

A headline summarizes and draws attention to the story. It is often elliptical: auxiliary verbs, articles and even the sentence subject may be reduced. This presents a particular difficulty in translation. Headlines are normally translated only after reading the whole article, so that the translator is able to restore the subject: *Fury at City Bus Cowboys.* The article tells us about Manchester’s bus passengers coming out on the streets in protest against bus chaos. It is this thematic component that is missing in the headline. Hence the translation: *Жители Манчестера возмущены работой городских автобусов, or Возмущение жителей Манчестера работой городских автобусов.*

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

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

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

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