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Abbreviations Used:

TR ST – translation studies – the discipline that deals with the problems raised by the production and the description of translations;

Tr. – translation;

ST – source text – the text you are translating;

TT – target text – the text in translation;

SL – source language – the language that you are translating from;

TL – target language – the language that you are translating into

SIGNIFICANCE OF TRANSLATING/INTERPRETING

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

Numerous branches of national economies too can keep up with the up-to-date development and progress in the modern world thanks to the everyday translating/interpreting of scientific and technical matter covering various fields of human knowledge and activities.

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

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

Whatever the type of matter is translated (belles-lettres, scientific or didactic, social or political, etc.) and irrespective of the form in which it is performed (written or oral) the linguistic and social or cultural significance of translation/interpretation remains always unchanged. It promotes the enrichment of lexicon and of the means of expression in the TL. Due to the unceasing everyday political, economic, cultural and other contacts between different nations the lexicon of all languages constantly increases. Thousands of words and phrases, which were unknown in national languages before, become an integral part of their lexicon. Among them are units like steppe, Cossack/Kozak, Verkhovna Rada, hryvnia, different scientific/technical and other terms (кібернетика, комп'ютер, дискета, аудит, бартер, менеджмент, спонсор, моніторинг, екологія, etc.). Consequently, translation/interpretation is a very effective means of enriching the national and international lexicon of all languages.

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

Translation in teaching is employed by the teacher both at the initial, at the intermediary and at the advanced stage of learning/ teaching foreign languages. But irrespective of the level

at which the foreign language is studied or taught, translation is both helpful and indispensable in the following cases:

1. When introducing even simple abstract lexemes or notions, which cannot easily be explained in a descriptive way or by actions (gestures): *think, hate, love, actual, invincible, generally, peace, turn, friendship, image, dream, consider, feeling, firstly, immensely, at last, gray, immense, strongly, beautifully, haggis, lordship, ladyship, .*

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

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

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

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

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

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

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

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

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

11. When comparing the expressive means in the system of SL to those in TL.

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

WAYS OF TRANSLATING

Translating is inseparable from understanding and it goes along with conveying content and sometimes even the form of language units. As a result, the process of translation, provided it is not performed at the level of separate simple words, involves simultaneously some aspects of the SL and those of the TL. These are morphology (word-building and word forms), the lexicon (words, idioms, mots), syntax (the means of connection and the structure of syntaxemes), stylistics (peculiarities of speech styles, tropes, etc.).

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

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

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

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

Verbal translating is also employed at lexeme/word level. But unlike literal translating it never conveys the orthographic or the sounding form of the SL units, but their denotative meaning only: *fearful* страшний, *fearless* безстрашний, *helpless* безпорадний, *incorrect* неправильний, *mistrust* недовір'я (недовіра), *superprofit* надприбуток, *non-interference* невтручання, *weightlessness* невагомість etc.

All the words above are practically translated at the lexico-morphological level, as their lexical meanings and morphological stems are identical to those of the English words (cf. *help-less* без-порадний, *mis-trust* не-довір'я, *super-profit* над-прибуток, etc.). The overwhelming majority of other words, when translated verbally do not preserve their structure in the TL. That is explained by the differences in the morphological systems of the English and Ukrainian languages: *abundantly* рясно, *bank* берег (береговий), *cliff* бескид (скеля, круча), *myself* я, я сам/сама; *автомат* automatic machine/rifle, *заввишки* high/tall, *письменник* writer (author), *червоніти* get/grow red, etc.

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

Word-for-word translation is another method of rendering sense. It presents a consecutive verbal translation though at the level of word-groups and sentences: *Many interesting books; All roads lead to Rome*. This way of translation is often employed both consciously and subconsciously by students in the process of translating alien grammatical constructions/word forms. Sometimes students at the initial stage of learning a foreign language may employ this way of translation even when dealing with seemingly common phrases or sentences, which are structurally different from their equivalents in the native tongue. Usually the students employ word-for-word translation to convey the sense of word-groups or sentences which have a structural form, the order of words, and the means of connection quite different from those in the TL. Cf. *You are right to begin with** має рацію, щоб почати з instead of Почнемо з того/припустимо, що ви маєте рацію/ праві.

The interlinear method of translating is a conventional term for a strictly faithful rendering of sense expressed by word-groups and sentences at the level of some text. Interlinear translation always provides a completely faithful conveying only of content, which is often achieved through various transformations of structure of many sense units. E.g. the sentence *Who took my book?* admits only one word-for-word variant, namely: *Хто взяв мою книжку?* In interlinear translation, however, the full content of this sentence can be faithfully rendered with the help of two and sometimes even three equivalent variants: *У кого моя книжка? Хто брав/узяв мою книжку?* The choice of any of the transformed variants is predetermined by the aim of the translation, by the circumstances under which the translating/interpreting is performed or by the requirements of style (for example, in order to avoid the unnecessary repetition of the same structure close to each other). Interlinear translating is neither bound to nor in any way restricted by the particularities of word forms, by the word order or by the structural form of the SL units, which are usually word-combinations or sentences in the work under translation.

Literary translating represents the highest level of a translator's activity. Any type of matter skilfully turned into the TL, especially by a regular master of the pen may acquire the faithfulness and the literary standard equal to that of the SL. Depending on the type of the matter under translation, this method of performance may be either *literary proper or literary artistic*.

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

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

Literary proper/literary artistic translation of a larger passage often requires linguistic, historical and other inquiries in order to clarify the obscure places (historic events, notions of specific national lexicon, neologisms, archaisms, etc.). Sometimes even the title of a work may require a philologic or historic inquiry. So, «Слово о полку Ігоревім» in a verbal or word-for-word translation would be *A Word about Ihor's Regiment* which does not in any way correspond to the real meaning of this title, since the author meant under «Слово» *story*,

tale, saga, song. The word «полк» did not mean the military unit of today's armies (regiment) but *troop, host, army*. Therefore, the meaning of *полк* would be in Ukrainian *дружина* and the whole title would sound in contemporary translation as *The Tale of the Host of Ihor*, which corresponds to the real meaning of the title (*оповідь, повість, пісня про Ігореве військо*, i.e. *дружину*). That is why there exist today different translations of the title of this brilliant work. Among them are the following: 1) *The Tale of the Armament of Igor*. Edited and translated by Leonard Magnus. Oxford University Press, 1915. 2) *The Tale of Igor*. Adapted by Helen de Verde. London, 1918. 3) *Prince Igor's Raid Against the Polovtsi*. Translated by Paul Crath. Versified by Watson Kirkconnell. Saskatoon. Canada, 1947. 4) *The Song of Igor's Campaign*. Translated by Vladimir Nabokov. New York 1960. As can be seen, none of these titles conveys the meaning of the title fully, completely equivalently and faithfully, though some are close to it, esp. that one suggested by Paul Crath (*Prince Igor's Raid against the Polovtsi*) and the V.Nabokov's variant *The Song of Igor's Campaign*. In Soviet times this old Ukrainian literature masterpiece had an unchanged title *The Lay of Igor's Host* (suggested by a Georgian linguist). This Tr. does not differ greatly from the two mentioned above for «lay» is the Middle English poetic word for «song».

To achieve the necessary level of faithfulness the translator has to render fully the picturesqueness, the literary images, the rhythm and the rhyme (vocalic or consonantal), the beauty of sounding of the original poem, etc. An illustration of this may be D.Palamarchuk's versified translation of W.Shakespeare's sonet CXV (145):

Those lines that I before have write do lie, (10)

Even those that said I could not love you dearer. (11)

Yet then my judgement knew no reason why (10)

My most full flame should afterwards burn clearer. (11)

Збрехав мій вірш, колись тобі сказавши: (11)

«Мойй любові нікуди рости». (10)

Я думав – ріст її спинивсь назавше, (11)

Найбільшої сягнувши висоти. (10)

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

Descriptive translating/interpreting is very often employed to render the meaning of idioms, which have no equivalents in the TL. **Cf. in English:** *(as) mad as a hatter* цілком/геть божевільний; *all my eye and Betty Martin!* нісенітниця! (дурниця!); *like one (twelve) o'clock* миттю, вмить, прожогом. **In Ukrainian:** *зуб на зуб не попадати* to feel very cold (to feel freezing); *навчить біда коржі з маком їсти* hard times make one inventive; *наговорити сім кіп/мішків гречаної вовни* to say much nonsense.

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

Alongside the literal translating some explications of the meaning of specific national notions becomes sometimes necessary: *вареники* varenyky, middle-sized dumplings filled with curd, cherries, etc.; *дума* дума, Ukrainian historic epic song; *кобзар* kobzar, a performer of dumas to the accompaniment of the kobza (a mandoline-like four string musical instrument), *бандура* the bandore, a flat multistringed Ukrainian musical instrument. Descriptive translation is also employed in foot-notes to explain obscure places in narration. Cf. *midland* мідленд, діалект центральної Англії, *a spiritual* релігійна пісня америк. негрів.

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

Machine translation. Rendering of information from a foreign language with the help of electronic devices represents the latest development in modern translation practice. Nevertheless, its employment remains restricted mainly to scientific and technological information and to the sphere of lexicographic work. That is because machine translation can be performed only on the basis of programmes elaborated by linguistically trained operators. Besides, preparing programmes for any matter is connected with great difficulties and takes much time, whereas the quality of translation is far from being always satisfactory even at the lexical level, i.e., at the level of words, which have direct equivalent lexemes in the TL.

LEXICAL PROBLEMS OF TRANSLATION

Handling context-free words. As a rule, the object of translation is not a list of separate lexical units but a coherent text in which the SL words make up an integral whole. Though each word in the language has its own meaning, the actual information it conveys in a text depends, to a great extent, on its contextual environment. Generally speaking, the meaning of any word in the text cannot be understood and translated without due regard to the specific context in which it is actualized. Some words, however, are less sensitive to the contextual influence than others. There are words with definite meanings that are retained in most contexts and are relatively context-free. Context-free words are mainly found among proper and geographical names, titles of magazines and newspapers, names of various firms, organizations, ships, aircraft and the like, as well as among technical terms used by experts.

Context-free words have an important role to play in the translating process. They usually have permanent equivalents in TL that, in most cases, can be used in TT. The translator is thus provided with reference points helping him to choose the appropriate Tr. variants. The permanent equivalents of context-free words are often formed by transcription (with possible elements of Tr.) or loan translations.

Proper and geographical names are transcribed with TL letters, e.g.: Smith – Сміт, Brown – Браун, John Fitzgerald Kennedy – Джон Фітцджеральд Кеннеді; Cleveland – Клівленд, Rhode Island – Род-Айленд, Ontario – Онтаріо; Downing Street – Даунінг-стріт, Foley Square – Фолі-сквер.

The same is true about *the titles of periodicals and the names of firms and corporations*, e.g.: Life – Лайф, US News and World Report – «ЮС ньюс енд уорлд ріпорт», General Motors Corporation – «Дженерал моторз корпорейшн», Harriman and Brothers – «Гарріман енд бразерс», Anaconda Mining Company – «Анаконда майнінг компані».

Transcription is used to reproduce *the names of ships, aircraft, missiles and pieces of military equipment*: Queen Elisabeth – «Куїн Елізабет», Spitfire – «Спітфайр», Hawk – «Хок», Trident – «Трайдент», Honest John – «Онест Джон».

Some geographical names are made up of common nouns and are translated word-for-word: the United States of America – Сполучені Штати Америки, the United Kingdom – Сполучене Королівство, the Rocky Mountains – Скелясті гори.

If the name includes both a proper name and a common name, the former is transcribed while the latter is either translated or transcribed or both: the Atlantic Ocean – Атлантичний океан, Kansas City – Канзас-сіті, New Hampshire – Нью-Хемпшир, Firth of Clyde – затока Ферт-оф-Клайд,

Names of political parties, trade unions and similar bodies are usually translated word-for-word (with or without a change in the word-order): the Republican Party – республіканська партія, the United Automobile Workers Union – Об'єднана профспілка працівників автомобільної промисловості, the Federal Bureau of Investigation – Федеральне бюро розслідувань.

Handling context-bound words. The words have a definite meaning which is reproduced in many texts as it stands. This is not the case, however, with most words in the English vocabulary whose meaning in any sentence largely depends on the context in which they are used. True, all words have meanings of their own which are defined in dictionaries but the context may specify or modify the word's meaning, neutralize or emphasize some part of its semantics. And before looking for an equivalent, the translator has to make a careful study of the context to identify the contextual meaning of the word that should be

rendered in Tr. This meaning is the result of the interaction between the word semantics and the methods of its actualization in the speech act.

Most of the words are *polysemantic*, that is, they have several meanings. As a rule, the word is used in the sentence in one of its meanings and the context must show what meaning has been selected by the speaker and cut off all other meanings irrelevant for the particular act of communication. If somebody complains that "Few Europeans speak Mandarin", the context unequivocally shows that it is the Chinese language that is meant and not a Chinese imperial official or the Chinese fruit. If the same idea is expressed in a more ambiguous way, for instance, "Few Europeans know the first thing about Mandarin", the context of the sentence may fail to indicate the relevant meaning beyond any doubt but the rest of the text or the circumstances of communication will certainly do that.

Handling translator's false friends. There are words in the S and TLs which are more or less similar in form. Such words are of great interest to the translator since he is naturally inclined to take this formal similarity for the semantic proximity and to regard the words that look alike as permanent equivalents.

The formal similarity is usually the result of the two words having the common origin, mainly derived from either Greek or Latin. Since such words can be found in a number of languages, they are referred to as "international".

Very few international words have the same meanings in different languages. In respect to English and Ukrainian we can cite the words like the English "parliament, theorem, diameter" and their Ukrainian counterparts «парламент, теорема, діаметр». In most cases, however, the semantics of such words in English and in Ukrainian do not coincide and they should rather be named "pseudointernational". Their formal similarity suggesting that they are interchangeable, is, therefore, deceptive and may lead to translation errors. For that reason they are often referred to as the *translator's false friends*.

The pseudointernational words can be classified in two main groups. First, there are words which are similar in form but completely different in meaning. Here the risk of making a bad mistake is very great whenever the translator fails to consult his dictionary. Lots of mistakes have been made translating such English words as "decade, complexion, lunatic, accurate, actual, aspirant" and the like:

- (1) It lasted the whole decade.
- (2) She has a very fine complexion.
- (3) Well, he must be a lunatic.

The respective Ukrainian words «декада, комплекція, лунатик» are pseudointernational and cannot be used in translation:

- (1) Це продовжувалося ціле десятиліття.
- (2) У неї прекрасний колір обличчя.
- (3) Так він, мабуть, божевільний.

Second, there are many pseudointernational words which are not fully interchangeable though there are some common elements in their semantics. They may become the false friends if the translator substitutes one of them for the other without due regard to the difference in their meaning or to the way the English word is used in the particular context. The translator should bear in mind that a number of factors can preclude the possibility of using the formally similar word as an equivalent. Among these factors the following are most important:

1. The semantic factor resulting from the different subsequent development of the words borrowed by the two languages from the same source. For instance, the English

"idiom" can be well rendered by its Ukrainian counterpart to convey the idea of an expression whose meaning cannot be derived from the conjoined meanings of its elements but has developed such additional meanings as dialect (local idiom) and individual style (Shakespeare's idiom). When the word is used in either of these meanings its equivalent in Ukrainian will not be «ідіома», but «діалект, говірка» or «стиль», respectively.

The translator may opt for an occasional equivalent to a pseudointernational word just as he may do while dealing with any other type of the word: *South Vietnam was a vast laboratory for the testing of weapons of counter-guerrilla warfare. (Південний В'єтнам став полігоном для випробування зброї, використовуваної у війні проти партизан).*

2. The stylistic factor resulting from the difference in the emotive or stylistic connotation of the correlated words. For example, the English "career" is neutral while the Ukrainian «кар'єра» is largely negative. The translator has to reject the pseudointernational substitute and to look for another way out: *Davy took on Faraday as his assistant and thereby opened a scientific career for him. (Деві узяв Фарадея до себе в асистенти і тим самим відкрив йому шлях в науку).*

3. The co-occurrence factor reflecting the difference in the lexical combinability rules in the two languages. The choice of an equivalent is often influenced by the usage preferring a standard combination of words to the formally similar substitute. So, *a defect* has a formal counterpart in Ukrainian «дефект» but *theoretical and organizational defects* will be rather «теоретичні та організаційні прорахунки». *A gesture* is usually translated as «жест» but the Ukrainian word will not be used to translate the following sentence for the combinability factor: *The reason for including only minor gestures of reforms in the program... Причина включення в програму лише жалюгідної подібності реформ...*

4. The pragmatic factor reflecting the difference in the background knowledge of the members of the two language communities which makes the translator reject the formal equivalent in favour of the more explicit or familiar variant. The reader of the English original will usually need no explanation concerning the meaning of such terms as "the American Revolution", "the Reconstruction" or "the Emancipation Proclamation" which refer to the familiar facts of the US history. In the Ukrainian translation, however, these terms are usually not replaced by their pseudointernational equivalents. Instead, use is made of the descriptive terms better known to the Ukrainian reader: *The American Revolution was a close parallel to the wars of national liberation in the colonial and semi-colonial countries. (Війна за незалежність в Америці була прямим прототипом національно-визвольних воєн в колоніальних і напівколоніальних країнах).*

There are three **methods of transmission of proper names** during the translation: transliteration, transcription, and loan translation (or calque – калькування).

In transliteration foreign proper names and place-names are reproduced by means of the letters of the Ukrainian alphabet without taking into account their pronunciation:

- *Hull* – Гуль
- *Walter* – Вальтер
- *Worcester* – Ворчестер
- *Hudson* – Гудзон

The rules of transliteration are set by the special standards. The international standard of Information and documentation – Transliteration of Cyrillic characters into Latin characters /Slavic and non-Slavic languages/, set by the International organization of standardization (ISO), makes rules for the transmission of proper names and place-names from the languages, that use the Cyrillic alphabet, by means of Roman characters. It should be noted

that in practice these rules aren't always observed while transmitting a specific name: The Ukrainian ч, ш, щ according to ISO 9:1995 are to be transmitted by means of the letters č, š, and the letter combination šč, like in: *Щаденко* – *Ščadenko*; *Шевченко* – *Ševčenko*. But usually Ukrainian proper names are rendered into foreign languages using the letter combinations peculiar to those languages. (E.g., alongside with the English transliteration Taras Shevchenko, there is the German version Schewtschenko, the French one Chevtchenko and the Polish Szewczenko.)

The commission for Ukrainian legislative terminology of the Parliament of Ukraine has developed obligatory for the use in legislative and official texts standard of transliterating Ukrainian proper names and place-names by letters and letter combinations of the Roman alphabet. This transliteration table can be found at <http://www.rada.kiev.ua/translit>.

The transcription consists in transmitting the phonetic composition of the name as it sounds in English:

- *Brighton* – *Брайтон*
- *Cape Town* – *Кейптаун*

The loan Tr. consists in word-for-word Tr. of the components of the proper name

- *Cape of Good Hope* – *Мис Доброї Надії*
- *New South Wales* – *Новий Південний Вельс*

The loan translation can be applied only when the term obtained this way complies with the rules of compatibility existing in the Ukrainian language.

There is no unique system of principles for transmission of the proper names, as traditions play very important role. The desire to preserve the traditional spelling of the names known since ancient times can explain the fact that along with the transcription of the proper names George (Джордж), Charles (Чарльз), William (Уїльям or Вільям) it is possible to find the transliterated names Георг IV (George IV), Карл I (Charles I) or calqued ones Вільгельм Завойовник (William the Conqueror). There is no unanimity about the transmission, for example, of the English letter w. Thus we write Вальтер Скот (Walter Scott), but Уолл Стріт (Wall Street).

Lately there is a tendency for transition from transliteration to transcription, especially in the transmission of place-names. Thus Worcester [wuste] along with the traditional form Ворчестер is often transmitted as Вустер, Hull – Хелл (instead of the traditional Гуль). However, Texas traditionally remains Техас. And this inconsequence goes so far that New Hampshire is transmitted as Нью-Гемпшир (transcription), and New Orleans is Новий Орлеан (combination of loan translation and transcription from French pronunciation).

English last names that end with -ey and -ay are transmitted in different ways:

- *Теккерей* (*Thackeray*) but
- *Гакслі* (*Huxley*), *Прістлі* (*Priestley*),

Some place-names have different forms in different languages. During translation it is necessary to consider the form that they have in the original language:

- *German Aachen* – *French Aix-la-Chapelle* – *Dutch Aken* – укр. *Аахен*
- *Polish Warszawa* – *English Warsaw* – укр. *Варшава*
- *Italian Venezia* – *English Venice* – укр. *Венеція*
- *Dutch den Haag* – *English the Hague* – укр. *Гаага*

Names of newspapers and magazines, as a rule, are transcribed:

- *Times* – *Таймс*
- *International Herald Tribune* – *Інтернешенел Геральд Тріб'юн.*

There are some traditions with respect to well known proper names that are transmitted by loan Tr.:

- *L'Ami du Peuple* – "Друг народу" (the newspaper edited by JeanPaul Marat)
- *Rheinischen Zeitung* – "Рейнська газета" (ed. by Karl Marx).

The transmission of the names of scientific journals is performed by transcoding (transcription and transliteration), loan translation is used as well:

- *Chemical Abstracts* – "Кемікел ебсрєктс" ("Хімічний реферативний журнал")
- *Solid State Physics* – "Солід стейт фізікс" ("Фізика твердого тіла")

The names of scientific and technological institutions are translated:

- *Institute of Biochemistry* – Інститут біохімії
- *Car Development Centre* – Центр проектування автомобілів.

If the name of the institution includes the name of a person, the word "імені" is added in the translation:

- *M.Planck Institute* – Інститут ім.М.Планка
- *Bertran Russel Centre* – Центр імені Бертрана Расселла

The names of businesses are transcribed. Sometimes a generic name is used to explain the profile of the business:

- *Dow Chemical* – (концерн) Доу Кемікал
- *Coca-Cola* – (компанія) Кока-Кола
- *Texasco* – нафтодобувна компанія Тексако.

If the generic name is a part of the name of the company (company, corporation), it is not translated but transcribed:

- *Harris Paint Company* – Гарріс Пейнт Компані
- *Sony Corporation* – Соні Корпорейшн.

Abbreviations are usually transcribed:

- *LG* – Компанія Ел-Джі,
- *CHC Ltd.* – Сі-Ейч-Сі Лімітед

As for the transmission of the names of state bodies, there is some ambiguity. Usually they are translated, though sometimes transcoding is used as well:

- *Federal Bureau of Investigation* – Федеральне бюро розслідувань
- *Central Intelligence Agency* – Центральне розвідувальне управління But:
- *Scotland Yard* – Скотланд Ярд

The names that are symbols or labels. Usually they are the names of mythological creatures, historical, biblical characters and others like that: Тартюф, Рубікон, Аркадія (щаслива країна), During their translation it is necessary to consult a dictionary to define the level of social typicalness and the spelling Дон Жуан – донжуан – гульвіса (гультай). How to translate such names? Firstly, it must be remembered, that all such names have a lot of common features with nationally biased words and therefore some techniques will be the same. Secondly, such names are understandable to the reader, for example, Обломов, Плюшкін, Пузир. Thirdly, some nations have similar names, symbols of certain vices, almost synonymous: on an avarice Пузир – Плюшкін – Гарпагон, but it should be kept in mind that our literature is considerably less known in the West than the characters of French and English literature are among our readers.

SOME LEXICO-GRAMMATICAL ASPECTS OF TRANSLATION

The article, both the definite and indefinite, is a functional word serving to identify or determine the noun (cf. *to work – the work*), the superlative degree of its quality (*the tallest tree*) or the order of nouns in a word-group (*the first step*) or in a row of similar nouns. In some prepositional phrases and word-combinations the definite and indefinite articles, however, may change their lexico-grammatical nature (become a particle), as in the expression **the more, the better** (чим більше, тим краще), or acquire some peculiar grammatical, functional and lexical meaning (*the Browns/Petrenkos* подружжя Браунів/Петренків); the article may be lexicalized as in *the Alps/the Carpathians* Альпи/Карпати, *at the baker's/butcher's* у пекаря/м'ясника (в хлібному/м'ясному магазині). Such and the like lexicalized articles, naturally, in no way weaken or lose their determining, i.e., grammatical function. As a result, their lexical meaning is inseparable in these cases from their functional meaning. The determining and lexicalizing nature of the definite and indefinite articles also manifests itself in several set expressions (cf. *in the cart, in a word, what a pity, all of a sudden*, etc.)

The definite article when endowed with the lexical meaning in a sentence or passage can have various realizations in Ukr.:

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

What his sister has seen in <i>the man</i> was beyond him. (J.London) <i>The thought</i> was fire in him. Martin came back and looked at <i>the beady eyes</i> – sneering	Що його сестра знайшла у цьому чоловікові, він не міг збагнути. Ця думка пекла його, мов вогонь. Мартін опритомнів і, глянувши в ці злі, хитрі очі....
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2) as the demonstrative pronouns *такий, той* (*та, те, ті*), *той самий* (*саме той, та сама*), *такий самий*:

“Sometimes there is <i>the impression</i> that the IMF is on the same side of the barricades with <i>the forces</i> which are out to reverse the course of development back to Soviet times,” Ukrainian president said. (Kyiv Post) Prime Minister's dismissal had been rumored from <i>the date</i> of his appointment. (Ibid.) But surely Ruth did not understand it, he concluded. How could she, living <i>the refined life</i> she did? He was amazed at <i>the man's sympathy</i> with <i>the life</i> and his incisive psychology. <i>The fellow</i> behind us in the crowd was talking again. (E.Caldwell) ...and when I could see again, <i>the fellow</i> who stayed with me was dragging me down the street. (Ibid.)	«Іноді створюється таке враження, що МВФ стоїть на одному боці з тими самими силами, які намагаються повернути курс розвитку до радянських часів», – заявив президент України. Чутки про зняття прем'єр-міністра поширювалися від самого початку його призначення. Рут навряд чи розуміла цей твір. Та і як вона могла зрозуміти, живучи таким витонченим, як у неї, життям? Його вразила така любов цієї людини до життя і її психологічне проникнення. Той самий хлопець із натовпу позад нас тепер озвався знову. ...а коли мені розвиднілось в очах, саме той хлопець, що зостався зі мною, тяг мене за собою.
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3) as the possessive pronoun *їхні, свій* (*своя, своє, свої*):

<i>The room</i> was situated over the laundry...	Його кімната була/ знаходилась над пральнею...
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<p>“Why don't you eat?” he demanded, as Martin dipped dolefully into <i>the cold</i>, half cooked oatmeal mush. ...Mr. Higginbotham sneered throughout mealtime at the “literary” person they had discovered in <i>the family</i>.</p>	<p>«Чому ти не їси?» – запитав він, бачачи, як неохоче Мартін копірсає свою недоварену вівсяну кашу. ...містер Хіггінботем під час обіду стільки кепкував з «писаки», що виявився у їхній родині.</p>
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4) as the identifying pronoun *весь, вся, все/цілий*:

<p>He looked up, and it seemed that <i>the room</i> was lifting... <i>The romance and beauty</i>, and high vigour of the books were coming true. Her trained ear detected <i>the overemphasis</i> of the tyro... “What the hell you guys blocking <i>the street</i>?” (E.Caldwell)</p>	<p>Він підвів голову і йому здалося, що вся кімната ходить ходором... Вся романтика і краса, всі високі поривання, про які він читав у книжках, виявились правдою. Її витончене вухо враз вловило всі перебільшення новачка... «Якого біса ви, волоцюги, запрудили всю вулицю?»</p>
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5) as the relative pronoun *який (яка, яке, які)*:

<p>He caught himself imagining <i>the wonder</i> of a caress from such a hand, and flushed guiltily... She did not know <i>the actual fire</i> of love.</p>	<p>Він подумав, яку насолоду повинні приносити пестощі такою рукою, і зніяковіло зашарівся... Вона не знала, яке то справжнє полум'я кохання.</p>
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6) as the indefinite pronoun *якийсь (якась, якась), певний*:

<p>For <i>the moment</i> the great gulf that separated them then was bridged. He was played by <i>the low comedian</i>, who had introduced gags of his own... (O.Wilde)</p>	<p>На якусь мить через велику безодню, що розділяла їх, був наведений міст. Його роль виконував такий собі комік з фарсовими вибриками власного стибу.</p>
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7) as the identifying attributive pronoun *сам, сам собою, інший*

<p>But <i>the man</i> did not seem to know of the content of the great mind. <i>The toil</i> meant nothing to him. ...which was new to him, for of <i>the women</i> he had known – that was the only way he thought.</p>	<p>Та, очевидно, сам бібліотекар нічого не знав про творчість цієї великої голови. Сама собою праця нічого не важила для нього. ... і це було нове для нього, бо про інших жінок, яких він знав, він інакше взагалі не думав.</p>
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8) as an adj. or adjectivized participle (according to the contextual meaning):

<p>Martin Eden did not go out to hunt for a job in <i>the morning</i>. He had worked the day before in the basement and <i>the money</i> had been kept all the time. (E.Caldwell)</p>	<p>Мартін Іден не пішов наступного ранку шукати роботи Напередодні він також працював у підвалі фабрики і ще не витратив зароблені гроші.</p>
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9) as a particle emphasizing or some other part of speech:

<p>But <i>the story</i> was grand just the same, perfectly grand. <i>The man</i> above us was talking to several persons in the crowd. (E.Caldwell)</p>	<p>А так це оповідання – чудове, ну просто чудове. А той чоловік над нами огризався до людей з натовпу/ сперечався з людьми з натовпу.</p>
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<i>The next afternoon</i> , accompanied by Arthur, she arrived in the Morses carriage.	На другий же день в супроводі Артура вона приїхала до нього в кареті Морзів
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10) very often when the noun in the sentence has another attribute the clearly explicit lexical meaning of the definite article remains superfluous:

He lay where he had fallen, and from there he watched <i>the man</i> in the red sweater (J.London)	Він лежав, де впав, і звідти спостерігав за чоловіком у червоному светрі.
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Here *the man in the red sweater* may be translated as *той чоловік у червоному светрі* but the postpositive attribute *у червоному (светрі)* has a stronger force of definiteness than the prepositive lexically charged article. As a result, the meaning of the article remains implicit, though strongly felt.

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

The street lights were fewer now. (J.Steinbeck)	Лампів на вулиці тепер горіло менше.
The old man stared at the open door. (Ibid.)	Старий з острахом дивився на прочинені двері.
The night was getting colder and more raw all the time. (E. Caldwell)	А ніч усе холоднішала і ставала щодалі вологішою/ і ставало вологіше.
The dog had gone back to his slow, spiritless barking. (J. Steinbeck)	Тут собака заходився знову спроквола і неохоче погавкувати.
They silently passed the studio. (J. Fowels)	Повз майстерню вони пройшли мовчки.

The indefinite article is endowed in speech/text with lexical meanings, which may coincide with those of different pronouns. The only exception is made for the meaning of the cardinal numeral «one» from which the indefinite article historically originates. No wonder that the contextual meanings of the lexically charged indefinite article can sometimes be, as will be seen further on, quite unexpected. The most frequent and common of these meanings can be expressed:

1) by the cardinal numeral *один (одна, одне)*:

He said something about a schooner that's gettin' ready to go off. (O. Wilde)	Він тут розповідав щось про одну шхуну, яка готується відпливати.
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2) In some contexts, however, the indefinite article may acquire a lexical meaning which corresponds either to the Ukrainian cardinal numeral *один*, to the ordinal numeral *перший* or to the indefinite pronoun *якийсь (якась, якась)*:

Only for an instant he hesitated, then his head went up and his hand came off. (J.London)

In this sentence any of the above-given substitutes may be quite faithful, since the cardinal or ordinal numeral and the indefinite pronoun are equally fitting in the utterance, which in Ukrainian will have another position:

Він був у нерішучості (вагався) тільки якусь мить... Він був у нерішучості (вагався) тільки першу мить... Він був у нерішучості (вагався) тільки одну мить...

Similarly in the following sentences:

It was only for a moment. (J. London) – *Це тривало тільки одну/якусь мить.*

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

He saw her come down the aisle, with Arthur and a strange young man . (J.London) Sometimes, when with her, she noted an unusual brightness in his eyes, and she liked it. (Ibid.)	Він бачив, як вона пройшла партером у супроводі Артура і ще якогось незнайомого молодика . Часом, коли він бував з нею, вона помічала якийсь особливий блиск в його очах, що подобався їй.
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4) when the lexically meaningful indefinite article precedes the noun under logical stress, it functions as the demonstrative pronoun, which is translated into Ukrainian as *цей, ця, це*:

This was his programme for a week . (J.London) Here was a man who could do anything, was the message she read there. (Ibid.) How can a man write so badly? (E.Hemingway)	Це була його програма на цей тиждень . Ця людина здатна на все – ось що вона прочитала в його погляді. Як може ця людина (цей чоловік) писати так погано?
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5) As one of the possessive pronouns (textual meaning):

He did not go home immediately, and under the tree, where he kept his vigils, he looked up at a window and murmured. (J.London) When she returned with the grammar, she drew a chair near his. (Ibid.)	Він (Мартін) не рушив зразу додому, а пішов до знайомого дерева, став на звичне місце проти її вікна і прошептав схвильовано. Коли вона (Рут) повернулася з граматикою, вона присунула свій стілець до його стільця.
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6) As the negative pronoun *жоден* or the negative particle *ані* (when the determined noun is preceded by the negative particle *not*):

You were not following a word . He hadn't a penny . (S. Maugham)	Ви не чули жодного слова (ані слова) . Він не мав жодного пенні (ані пенні) .
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7) as the relative adjective *цілий* which is lexically equivalent in the sentences below to the Ukrainian identifying pronoun *весь (вся, все)*:

Martin rented a typewriter and spent a day mastering the machine. (J. London) (his) day's work was the equivalent to a week's work of the average successful writer. (Ibid.)	Мартін узяв напрокат друкарську машинку і цілий (весь) день вчився друкувати на ній. ...(його) доробок за день дорівнював доробкові якого-небудь модного письменника за цілий тиждень.
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8) More common in Ukrainian contextual substitutes for the lexically meaningful indefinite article are, however, different relative adjectives, the most often used being *справжній*:

It is sweet to feel that you are really and truly a woman . (Ibid.) This small sum seemed a fortune . (Ibid.)	Приємно відчувати (себе), що ти є справжньою жінкою . Ця маленька сума здалася (Мартіну) справжнім (цілим) скарбом .
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9) The contextual meaning of the indefinite article may sometimes be expressed in Ukrainian through different adverbs:

There is a great difference . (O.Wilde) He had the conviction that he could sit in a draught if he wanted to. (J. Galsworthy)	Це зовсім різні речі/зовсім інша річ . У нього було таке переконання, що він міг сидіти навіть на протязі , якби того захотів...
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10) The broader context often predetermines the employment of lexically equivalent variants which could scarcely ever be offered for a narrow context. The kind of contextual substitutes can be seen in the examples below, where Ukrainian demonstrative and other pronouns, adjectives, numerals, etc., are contextually/semantically enforced by emphatic or modal particles. Thus, the contextual meaning of the indefinite article below is expressed through an adjective enforced by an emphatic or some other particle or group of particles:

He was not to remain a sailor . (London)	Бо ж він не буде простим собі матросом .
He seemed to think it a distinction . (Ibid.)	Він вважав це чи не за особливу відзнаку.

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

...a penniless young fellow, a mere nobody , sir, a subaltern in a foot regiment...	...молодик без шеляга за душею, – власне ніщо, сер, усього лишень якийсь піхотний офіцерик...
What a lovely day! (La Mure)	Який же гарний день!

SOME SEMATIC ASPECTS OF TRANSLATION

Idiomatic or phraseological expressions are structurally, lexically and semantically fixed phrases or sentences having mostly the meaning, which is not made up by the sum of meanings of their component parts. An indispensable feature of idiomatic expressions is their figurative, i.e., metaphorical nature and usage. It is this nature that makes them distinguishable from structurally identical free combinations of words Cf.: *red tape* (free word-comb.) червона стрічка – *red tape* (idiom) канцелярський формалізм (бюрократизм); *the tables are/were turned* (free word-comb.) столи перекинуті/були перекинуті – *the tables are turned* (idiom) ситуація докорінно змінилася; супротивники помінялися ролями/місцями; *play with fire* (free word-comb.) гратися з вогнем (біля багаття) – *play with fire* (idiom) гратися з вогнем (наражатися на небезпеку).

On rare occasions the lexical meaning of idiomatically bound expressions can coincide with their direct, i.e., not transferred meaning, which facilitates their understanding as in the examples like: *to make way* дати дорогу; *to die a dog's death* здохнути як собака; *to receive a hero's welcome* зустрічати як героя; *wait a minute/a moment* зачекайте хвилинку/ один момент; *to tell (you) the truth* правду казати/правду кажучи; *to dust one's coat/jacket* витрусити пальто/ піджака – дати духопеликів.

Some proper names can also be endowed with figurative meaning and possess the necessary expressiveness which are the distinguishing features of idioms: *Croesus*, *Tommy* (*Tommy Atkins*), *Yankee*, *Mrs. Grundy*, *Jack Ketch*, etc. These proper names have acquired their constant meaning and cannot be confused with usual (common) proper names of people. As a result their transferred meaning is conveyed in a descriptive way. So *Mrs.Grundy* means світ, люди, існуюча мораль; *Jack Ketch* кат; *Croesus* Крез, надзвичайно багата людина; *Tommy Atkins* англійський солдат; *Yankee* (in Europe) янки/американець.

Idiomatic expressions should not be mixed up with different fixed/set prepositional, adjectival, verbal and adverbial phrases the meaning of which is not an actual sum of meanings made up by their constituent parts either: *by George*, *by and by*, *for all of*, *for the sake of*, *cut short*, *make believe*; or compounds like: *topsy-turvy*, *higgledy-piggledy*; coordinate combinations: *high and dry*, *cut and run*, *touch and go*; *Tom, Dick and Harry*, etc. These stable expressions can be treated as standardized collocations. Their meaning can

be rendered in a descriptive way, like of idiomatic expressions: *fifty-fifty* так собі; ні добре ні погано; О.К; все гаразд, на належному рівні; *cut short* обірвати, присікти/припинити щось (поїздку), обірвати (розмову).

Such and the like stable expressions, like most of other standardized collocations, have usually a transparent meaning and are easier to translate than regular idioms (the so-called phraseological fusions). It is next to impossible to guess, for example, the meaning of the English idiom *Hobson's choice* from the seemingly transparent meanings of its componental parts. Only a philological inquiry helps establish the meaning of the name and the real sense of the idiom – “no choice whatsoever”, “acceptance of what is offered” *жодного вибору*.

A faithful translation of idiomatic expressions depends upon some factors:

- 1) whether the idiomatic expression in the SL and in the TL is of the same/different source of origin;
- 2) whether the idiomatic expression has in the TL only one, more than one or all componental images in common;
- 3) whether the componental images, when translated, are perceived by the TL speakers;
- 4) whether the structural form of the idiomatic expressions can be retained in the TL without any transformations;
- 5) whether there exists an analogous/similar in sense idiomatic expression in the TL, etc.

Ways of faithful rendering the idiomatic expressions:

1. By Choosing Absolute/Complete Equivalents. This is the method of translating by which every componental part of the SL idiom is retained in the TL unchanged. The componental parts include all notionals and also the lexically charged functionals which contribute to the lexical meaning of the idiomatic expression. The notional components also create the main images (the picturesqueness), the expressiveness and the figurative (connotative) meanings of idiomatic expressions. Translating with the help of equivalents is resorted to when dealing with idioms which originate from the same source in both the languages in question. These sources may be:

1) Greek or other mythology: *Augean stables* авгієві стайні (занедбане, занехаяне місце); *Cassandra warning* застереження Кассандри (застереження, на які не звертають уваги, але які збуваються); *Hercules' Pillars (the Pillars of Hercules)* геркулесові стовпи (Гібралтарська протока); *a labour of Sisyphus* сізіфова праця (важка і марна праця); *Pandora's box* скринька Пандори/ Пандорина скриня (джерело всіляких лих); *the Trojan horse* троянський кінь (прихована небезпека); *between Scylla and Charybdis* між Сциллою і Харібдою;

2) ancient history or literature: *an ass in a lion's skin* (назва однієї з байок Езопа) осел у левовій шкурі; *to cross (pass) the Rubicon* перейти Рубікон (прийняти важливе рішення); *the die is thrown/cast* жеребок кинуто (рішення прийнято); *the golden age* золотий вік (золоті часи); *I came, I saw, I conquered* прийшов, побачив, переміг;

3) the Bible or works based on a biblical plot: *to cast the first stone at sb* першим кинути у когось каменем; *to cast pearls before swine* розсипати перла перед свиньми; *the golden calf* золотий телець/ідол; *a lost sheep* заблудла вівця; *the massacre (slaughter) of innocents* винищення немовлят; *the ten commandments* десять заповідей; *the thirty pieces of silver* 30 срібняків; *prodigal son* блудний син.

Many absolute equivalents originate from contemporary literary or historical sources relating to different languages (mainly to French, Spanish, Danish, German, Italian, Arabic).

English: *Time is money* час – гроші; *self made man* людина, що сама проклала собі шлях у житті; *my house is my castle* мій дім – моя фортеця. **French:** *after us the deluge* після

нас хоч потоп; *the fair sex* прекрасна стать; *the game is worth the candle* гра варта свічок; *more royalist than the king* більший монархіст ніж сам король; *to pull the chestnuts out of the fire* вигрібати каштани з вогню; *one's place in the sun* місце під сонцем; **Spanish:** *blue blood* блакитна кров; *the fifth column* (introduced by E. Hemingway) п'ята колона; *to tilt at the windmills* (introduced by Cervantes) воювати з вітряками; **Italian:** *Dante's inferno* Дантове пекло; *finita la commedia* ділу кінець; **Arabic:** *Aladdin's lamp* лампа Аладдіна; **German:** *da ist der Hund begraben* ось де собака зарита; *Sturm und Drang* буря і натиск.

Especially considerable is the amount of Shakespearean mots: *better a witty fool than a foolish wit* краще дотепний дурень, ніж дурний дотеп; *cowards die many times before their deaths* боягузи вмирають багато разів; *something is rotten in the state of Denmark*, etc. не все гаразд у Данському королівстві; *vanity fair* (J.Bunyan) ярмарок марнославства/суєти; *to reign in hell is better than to serve in heaven* (J.Milton) краще панувати в пеклі, ніж слугувати в раю; *the banana republic* (O'Henry) бананова республіка; *the last of the Mohicans* останній з могікан; *to bury a hatchet* (F.Cooper) закопати томагавк (укласти мир); *the almighty dollar* (W.Irving) всемогутній долар; *never put off till tomorrow what you can do today* ніколи не відкладай на завтра те, що можна зробити сьогодні; *the execution of the laws is more important than the making of them* (T.Jefferson) закони виконувати важче, ніж їх створювати/писати; *the iron heel* (J.London) залізна п'ята (ярмо); *gone with the wind* (M.Mitchell) пішло за вітром/знесено вітром; *the cold war* (G.Orwell) холодна війна; *Iron Curtain* (W.Churchill) залізна завіса.

2.Translation of Idioms by Choosing Near Equivalents. The meaning of a number of phrase idioms and sentence idioms originating in both languages from a common source may sometimes have, unlike absolute equivalents, one or even most of their components different, than in the TL. The quality of their images is not identical either, though not necessarily their picturesqueness and expressiveness (if any): *baker's/printer's dozen* чортова дюжина; *the devil is not so black as he is painted* не такий дідько/чорт страшний, як його малюють; *a lot of water had flown/run under the bridge* багато води сплигло відтоді; *love is the mother of love* любов породжує любов; *too much knowledge makes the head bald* від великих знань голова лисіє; *in broad daylight* серед білого дня; *as short as a dog's tale* короткий, як осінній день; *as pale as paper* блідий мов стіна, *measure twice cut once* сім раз одміряй, один раз одріж.

The slight divergences in the near equivalents as compared with the SL idioms can also manifest themselves in some other aspects:

- a) in the structure of the TL variant (cf. *to make a long story short* сказати коротко);
- b) in the omission (or adding) of a componental part in the TL (cf. *a lot of water had run under the bridge since then* багато води сплигло відтоді);
- c) in the substitution of a feature (or image) of the SL idiomatic expression for some other (more fitting or traditionally expected) in the TL: as *pale as paper* блідий мов стіна; *baker's/printer's dozen* чортова дюжина; *everything is good in its season* все добре в свій час (cf. добра ложка до обіду);
- d) in the generalization of the features of the SL idiomatic expression: *one's own flesh and bone* рідна кровинка;
- e) in the concretization of some features of the original: *a voice in the wilderness* глас волаючого в пустелі; *you cannot cheat an old bird with chaff* старого горобця на полові не впіймаєш.

Similar componental substitutions, both semantic and structural, can be observed in regular standardized collocations and in comparative proverbs or sayings as: *to do harm* завдати шкоди; *to do one's duty* виконувати свій обов'язок; *to throw/shed light* проливати світло; *as busy as a bee* працьовитий, мов бджола; *(as) slippery as an eel* слизький як в'юн; *as cool as a cucumber* холодний як крига (лід); *golden opportunity* чудова можливість, *to shed crocodile's tears* плакати крокодилячими слізьми.

3. Translation by Choosing Genuine Idiomatic Analogies. Sometimes the lexically corresponding idiomatic expressions of the SL may also contain easily perceivable for the TL speakers combinations of images as well as similar or identical structural forms. These idiomatic expressions are in most cases easily given corresponding analogies in the TL. Such expressions are sometimes very close in their connotative (metaphorical) meaning in English and Ukrainian as well. Any common or similar traits of idiomatic expressions are the main proof of their being genuine analogies. The latter in each of the two languages comprise also proverbs and sayings as well as the so-called standardized and stable collocations: *he that mischief hatches mischief catches* хто іншим лиха бажає, сам лихо має/хто іншим яму копає, сам у неї потрапляє; *to have the ready tongue* за словом у кишеню не лізти; *to keep body and soul together* жити надголодь/зводити кінці з кінцями; *like mistress, like maid* яблуко від яблуні недалеко падає; *there is no use crying over spilt milk* що з воза впало, те пропало; *beat a dead horse* товкти воду в ступі.

Many of such idiomatic expressions may have two and more analogous by sense variants in the TL. The choice of an analogy rests then with the translator and is predetermined by style of the text: *not for love or money* ні за що в світі/ні за які скарби в світі; *don't teach your grandmother to suck eggs* не вчи вченого; не вчи рибу плавати; яйця курку не вчать; *he that lies down with dogs must rise up with fleas* з ким поведешся, того і наберешся; скажи мені, хто твій друг, і я скажу тобі, хто ти; *a crooked stick throws a crooked shadow* який Сава, така й слава/який батько, такий син, яка хата, такий тин; *don't cross the bridges before you come to them* не поспішай поперед батька в пекло; не кажи гоп, доки не перескочиш; *first catch you hare then cook him* не скуби, доки не зловиш; скажеш «гоп», як перескочиш. The number of analogous (similar by sense) expressions for an idiom in the TL may reach a regular row as it is the case with the Ukr. phraseological expression *і на сонці є плями/людини без вад не буває*. This idiom may have such substitutes in different contextual environments: *every man has a fool in his sleeve*; *every man has his faults*; *every bean has its black*; *every man has his weak side*; *Homer sometimes nods/sleeps*; *no man is wise at all times*; *it is a good horse that never stumbles*; *a horse stumbles that has four legs*.

4. Translating Idioms by Choosing Approximate Analogies. Some SL idiomatic and stable expressions may have a peculiar nature of their componental parts or a peculiar combination of them and form nationally peculiar expressiveness and picturesqueness of componental images. The latter constitute some hidden meaning, which is mostly not quite explicit and comprehensible, not transient enough for the foreigner. There exist no genuine phraseological analogies for the units in the TL. Since it is so, their lexical meaning can be expressed by means of only approximate analogies or through explication, i.e., in a descriptive way. These analogies are only to a slight degree similar to the SL idioms, although they may be no less picturesque and expressive than the SL variants: *fine words butter no parsnips* годувати байками солов'я; *to lose one's breath* кидати слова на вітер; *to make a cat's paw of something* чужими руками жар вигрібати; *a joint in one's armour* ахіллесова п'ята (вразливе місце); *the sow loves bran better than roses* кому що, а курці

просо; *more power to your elbow* ні пуху, ні луски!; *to come off scot free* вийти сухим з води; *to be finger and thumb* водою не розлити (cf. нерозливвода); *to be from Missouri* (Am.) вірити тільки своїм очам; *it is six and half a dozen* не вмер Данило, так болячка задавила; *what's Hecuba to me* – моя хата скраю; *to get the blues* місця собі не знаходити/ сумувати.

No need to emphasize that selection of approximate analogies for a translator is no easy task, as the SLs idioms often bear some characteristics of a language's traits having no correspondence in the TL. Cf.: *The answer's a lemon* так не буде, так не вийде.

5. Descriptive Translating of Idiomatic and Set Expressions. The meaning of a considerable number of idiomatic as well as stable/set expressions can be rendered through explication only, i.e., in a descriptive way. Depending on the complexity of meaning contained in the SL idiom, it can be expressed in the TL in some ways:

1) by a single word: *out of a clear / blue sky* раптом, зненацька; *to pall and peel* (*to peel and pall*) грабувати/оббирати; *poor fish* йолоп, бевзь, нікчема; *red blood* мужність, відвага, хоробрість; *to sell smoke* піддурювати, підманювати; *to set a limit to sth* обмежувати, стримувати; *to set at large* звільнювати (випустити на волю); *to go aloft* померти;

2) the most frequent is rendering the sense of idiomatic expressions with the help of free word-combinations: *school miss* школярка, соромлива, недосвідчена дівчина; *to sell someone short* недооцінювати когось; *to sham Abraham* удавати з себе хворого (прикидатися хворим); *to shoot Niagara* вдаватися до ризикованих дій, *short odds* майже рівні шанси; *to sit above the salt* сидіти на почесному місці; *the sixty-four dollar question* найважливіше, вирішальне питання; *a stitch in time* своєчасний захід/вчинок, своєчасна дія; *to go to rack and ruin* загинути; зовсім розоритися; *to go west/West* пропасти, зникнути, зійти зі сцени;

3) when the lexical meaning of an original idiomatic expression is condensed or when it is based on a nationally specific notion/ structural form alien to the TLs, the idiomatic expression may be conveyed by a sentence or a longer explanation: *a wet blanket* людина або обставина, що розхолоджує; *well day* (*well-day*) день, коли у хворого не погіршувався стан здоров'я (час між приступами гарячки, малярії тощо); *wise behind* млявий, що погано міркує; *white elephant* подарунок, якого важко позбутися (те, що приносить більше турбот, ніж користі); *yes man* (*yes-man*) людина, що з усіма згоджується, тільки підтакує (підтакувач); *to cut off with a shilling* залишити без спадщини; *fight like Kilkenny cats* битися до взаємного знищення; *to accept the Stewardship of the Chiltern Hundreds* (*Parliament*) скласти з себе обов'язки члена британського парламенту.

Exercises

I. Make a careful study of the following groups of words. Note the difference in the meaning in English and in Ukrainian and suggest the appropriate equivalents.

1. actual is not the same as актуальний; 2. appellation is not the same as апеляція; 3. aspirant is not the same as аспірант; 4. balloon is not the same as балон; 5. baton is not the same as батон; 6. billet is not the same as білет; 7. compositor is not the same as композитор; 8. concern is not the same as концерн; 9. depot is not the same as депо; 10. direction is not the same as дирекція; 11. fabric is not the same as фабрика; 12. genial is not the same as геніальний; 13. intelligence is not the same as інтелігенція; 14. motion is not the same as моціон; 15. motorist is not the same as моторист; 16. obligation is not the same as облігація; 17. physique is not the same as фізик; 18. probe is not the same as проба; 19. protection is not the same as протекція; 20. pathos isn't the same as пафос

II. Note the meanings of the English international words and translate them:

1. extravagant *adj.* 1. spending much more than is necessary or prudent; wasteful; 2. excessively high (of prices) : We mustn't buy roses – it is too extravagant in winter.
2. catholic *adj.* (esp. likings and interests) general, wide-spread; broad-minded; liberal; including many or most things :Mr. Prower was a politician with catholic tastes and interests.
3. dramatic *adj.* 1. sudden or exciting; 2. catching and holding the imagination by unusual appearance or effects : How would you account for such dramatic changes in the situation?
4. minister *n.* 1. Christian priest or clergyman; 2. a person representing his Government but of lower rank than an ambassador /*The British minister at Washington was requested to notify his Government of a possible change in the agenda of the forthcoming meeting.*
5. routine *n.* the regular, fixed, ordinary way of working or doing things /*Frequent inspections were a matter of routine in the office.*
6. pathetic *adj.* sad, pitiful; exciting pity or sympathetic sadness; affecting or moving the feelings; 2. worthless, hopelessly unsuccessful /*Perhaps it was merely that this pathetic look of hers ceased to wring his heart-strings.*
7. pilot *n.* 1. a person qualified to steer ships through certain difficult waters or into or out of a harbour; 2. a guide or leader /*Before entering on his literary career Mark Twain was employed as pilot on vessels going up and down the Mississippi river.*
8. student *n.* a person with a stated interest; anyone who is devoted to the acquisition of knowledge /*The recently published work of the world-known ornithologist will be interesting to any student of bird-life.*

III. Translate the following sentences with particular attention to the translation of pseudointernational words.

1. When he was fifteen Chopin entered his father's school for academic studies. 2. It was largely due to Eisner's sympathy and understanding that Chopin was able to evolve a personal style of writing almost from the very beginning of his creative career. 3. His desire to leave Warsaw was intensified by a schoolboy love for Constantia Gladkowska, a singing student. A change of scene seemed the logical prescription. 4. He was bored with the city and agonized by his unrequited love. 5. His father provided him with funds and in the summer of 1829 he came to Vienna. 6. World War I was a dramatic demonstration of the fact that capitalism had plunged into an incurable general crisis. 7. The President's tour of the flood-stricken areas dramatized the fact that the terrible tragedy presented, in the first place, a federal problem. 8. Reason told him he was in the presence of an archenemy, and yet he had no appetite whatever for vengeance. 9. More than 500 senior British scientists from 20 universities signed a pledge boycotting research for the American Strategic Defence Initiative, popularly known as Star Wars.

IV. Translate the following sentences into Ukrainian considering the contextual meaning of articles:

1. I cannot identify anyone. But I testify that **a** woman came out of that particular room at that particular time. 2. On this particular morning he sat facing **a** new client, **a** Mr. Redginald Wade. 3. "Unless I can get to **a** major competition" – **a** young American concert pianist said to me once, – "I haven't **a** hope of establishing myself here". 4. He hadn't answered **the** one letter she had written to him. 5. "She says that as I have my friends down here she doesn't see why she shouldn't have hers. She is asking Sinclair Jordan". – "Is he **the** one?" 6. I was beginning to mix with people of **a** kind, I'd never mixed with before. 7. I don't believe he is **a** Newton, though he is undoubtedly an extremely talented physicist. 8. It was **a** very sharp and decisive Poirot who spoke now. 9. It was **the** David Rubin I knew very well, the American physicist. 10. Ivan Petrov, **a** Russian poet, wrote the words to this song.

V. Suggest suitable Ukrainian versions for the following English proverbs, sayings and catchwords (крилаті слова та вирази):

1. Actions speak louder than words. 2. Not all that glitters is gold. 3. Work and no play make Jack a dull boy. 4. A bad workman always blames the tools. 5. Barking dogs seldom bite. 6. Beauty is only skin deep. 7. Creaking gate hangs long. 8. Don't cross the bridge until you come to it. 9. Don't put the cart before the horse. 10. The early bird catches the worm. 11. Every dog has his day. 12. Forbidden fruit is sweetest. 13. If a thing is worth doing, it is worth doing well. 14. It's easy to be wise after the event. 15. It's never too late to mend. 16. It never rains but it pours. 17. More haste less speed. 18. No gain without pain. 19. Necessity is the mother of invention. 20. Never look a gift horse in the mouth. 21. No news (is) good news. 22. One swallow doesn't make a summer. 23. Out of sight, out of mind. 24. Paddle your own canoe. 25. The proof of the pudding is in the eating. 26. The road to hell is paved with good intentions. 27. The spirit is willing but the flesh is weak (The Bible). 28. Still waters are deep. 29. Time and tide wait for no man. 30. Too many cooks spoil the broth. 31. When the cat's away the mice will play. 32. Where there's a will, there's a way. 33. While there's life, there's hope. 34. You can't run with the hare and hunt with the hounds. 35. You may lead a horse to water, but you cannot make him drink. 36. Man proposes and God disposes. 37. Give a man a fish and he eats all day; teach him catch fish and he eats for a lifetime. 38. Education makes people easy to lead but difficult to drive, easy to govern but impossible to enslave. 39. Good advice comes from the aged. 40. An old man is like a child. 41. Early to bed and early to rise makes a man healthy, wealthy and wise. 42. There is no place like home. 43. One today is worth two tomorrows. 44. A man is old as he feels, a woman is old as she looks. 45. Many a good cow has a bad/evil calf. 46. One's eyes drop millstones. 47. A forgetful head makes a weary pair of heels. 48. Great talkers are all little doers. 49. A great ship asks deep water/s. 50. Great weeds grow apiece. 51. To have not a penny to one's name/to have not a shirt to one's back. 52. Keep your mouth shut and your ears open. 53. Spare the rod and spoil the child. 54. A sparrow in the hand is better than the pigeon on the roof. 55. A bird in the hand is worth two in the bush. 56. Birds of a feather flock together. 57. The ass is known by its ears. 58. A bird is known by its note, and a man by its talk. 59. A bitten child dreads the dog. 60. A burnt child dreads the fire/a scalded cat/dog fears cold water. 61. The face is the index of the mind. 62. A fair face may hide a foul heart. 63. Far from eye, far from heart/seldom seen, soon forgotten. 64. To fear as the devil fears the holy water. 65. To fiddle while Rome is burning. 66. One's fingers are (all) thumbs. 67. Fish begins to stink at the head. 68. Fools will be fools. 69. A fool when he is silent is counted wise. 70. Friends may meet but mountains never. 71. Friends are thieves of time. 72. God helps those who help

themselves. 73. Man is known by the company he keeps. 74. A good Jack makes a good Jill. 75. Every god has his way. 76. Fine feathers make the bird. 77. Don't have too many irons in the fire. 78. While there's life there's hope. 79. The wish is father to the thought. 80. A word is enough to the wise. 81. A rolling stone catches no moss. 82. Rain at seven, fine at eleven.

VI. Translate the story below into Ukrainian. Use the list of idioms below where necessary for the purpose.

Up, Up and Away

On Monday, **out of the clear sky**, the local travel agent telephoned Janice to tell her that she had won two tickets to the Albuquerque International Balloon Fiesta in New Mexico.

Janice and John, her husband, had always wanted to go ballooning at the festival, but they thought that such a trip **was beyond their reach**. She was **walking on air** when she telephoned John to tell him the good news. At first, John thought that Janice was joking and **full of hot air**, but when he realized that she was not **building castles in the air**, his annoyance **vanished into thin air**. As soon as John came home from work, Janice and John eagerly talked about the trip. Soon their plans grew **by leaps and bounds**. Janice's **head was in the clouds** all the time because she was anticipating the trip and her first balloon ride.

Two weeks before the trip, Janice was rushed to the hospital. After examining her, the doctor **burst her bubble** when he said that she would need an operation. The doctor's decision **went over like a lead balloon**. Janice was devastated. Now their balloon vacation was **up in the air**. She knew that without the free tickets, the cost of the trip would be **sky high**. But Janice was lucky. The operation was not serious, and she begged the doctor to let her go on the trip. One week later, Janice and John took their dream trip. They **were on cloud nine** as their balloon rose into the blue sky. Janice smiled and thought: sometimes it pays to **reach for the sky**.

Idioms to the story:

1. The sky's the limit – there is upper limit.
2. Out of the clear blue sky – suddenly. without warning.
3. Go sky high – go very high.
4. Walk on air – be very happy. euphoric.
5. By leaps and bounds – rapidly.
6. Full of hot air – talking nonsense.
7. Go fly a kite – go away and stop bothering me.
8. Burst one's bubble – disillusion someone.
9. Have one's head in the clouds – be unaware of what is going on.
10. Up in the air – undecided. uncertain.
11. Out of thin air – out of nowhere. out of nothing.
12. Vanish into thin air – disappear without leaving a trace.
13. On cloud nine – very happy.
14. Reach for the sky – aspire to something. set one's goals high.
15. Beyond one's reach – more than one can afford.
16. Under a cloud of suspicion – be suspected of something.
17. Go over like a lead balloon – not well received by others.
18. As high as a kite – very happy.
19. Breath of fresh air – new, fresh, and imaginative approach.
20. Build castles in the air – daydream. make plans that never come true.