

Міністерство освіти і науки України
Сумський державний педагогічний університет
ім. А.С. Макаренка

М.М. ДУДЧЕНКО

**ПИТАННЯ ТЕОРІЇ ТА ПРАКТИКИ
ПЕРЕКЛАДУ
(англійською мовою)**

Essentials of Theory and Practice of Translation

**Навчальний посібник для студентів філологів
вищих навчальних закладів**

Видання друге, доповнене

Суми
Видавництво СумДПУ ім. А.С. Макаренка
2010

УДК 811.111 '25 (075.8)
ББК 81.43.21 – 923
Д 81

Рекомендовано до друку вченою радою Сумського державного
педагогічного університету ім. А.С. Макаренка
(протокол № 2 від 29.09.2008 р.)

Рецензенти:

Соколова І.В. – кандидат філологічних наук, доцент кафедри
іноземних мов Української академії банківської справи;

Ключко Л.І. – кандидат філологічних наук, доцент кафедри
іноземних мов Сумського державного педагогічного університету
ім. А.С.Макаренка

Дудченко М. М.

Д81 Питання теорії та практики перекладу. Навчальний посібник
для студентів спеціальності “мова та література” вищих
навчальних закладів (англійською мовою). – Суми :
Видавництво СумДПУ ім. А.С. Макаренка, 2010. – 148 с.

У пропонованому посібнику висвітлюються окремі питання
теорії та практики перекладу. У теоретичній частині дохідливо
викладаються питання розвитку суспільства і мови, даються
відомості про типи і види перекладу та про історію розвитку
принципів перекладу в цілому та в Україні зокрема. Основна частина
посібника відведена розглядові способів відтворення
лексикологічних труднощів англійської та української мов, зокрема,
відтворення різних типів власних назв, фразеологічних одиниць,
реалій суспільного життя країн, інтернаціоналізмів тощо.

Навчальний посібник призначений для студентів філології
вищих навчальних закладів, а також для всіх тих, хто цікавиться
проблемами розвитку мови та перекладу з метою вдосконалити свої
навички та вміння.

УДК 811.111 '25 (075.8)
ББК 81.43.21 – 923

© Дудченко М.М., 2010
© Видавництво СумДПУ ім. А.С.Макаренка, 2010

CONTENTS

The Author's Preface	4
Part I. Language as a system of signs	
1.1. What is language?.....	6
1.2. What language did primitive man use?	6
1.3. How did language develop?	7
1.4. Is language a closed or open system?.....	8
1.5. What is the purpose of language?.....	9
Part II. Translation	
2.1 What is translation?	10
2.2. Two approaches to the ways of translating	12
2.3. History of translation in Western Europe	13
2.4. Ukrainian history of translation.....	20
2.5. Principles of a faithful translation.....	23
2.6. What is translator's/interpreter's duty?	24
2.7. What makes a good translator/interpreter?	25
2.8. Linguistic problems.....	29
Part III. Kinds and ways of translating/interpreting	
3.1. Kinds of translating/interpreting.....	44
3.2. Ways of translating.....	46
Part IV. Lexicological aspects of translation	
4.1. Ways of rendering of the contextual meaning of the definite and indefinite articles	53
4.2. Antonymic translation	56
4.3. Phraseology. Ways of rendering phraseology.....	58
4.4. Ways of rendering specific national words and phrases (realia).....	64
4.5. Ways of rendering proper names	67
4.6. Ways of rendering asyndetic noun (substantival) clusters (word-groups).....	76
4.7. Internationalisms	77
4.8. Modals	81
Part V. Exercises.....	87
Part VI. Texts for translation	119
Glossary	140
Index of Names.....	143
Literature	146

THE AUTHOR'S PREFACE

I address myself, as a teacher, to teachers of the English language and students of philology who might dedicate themselves to the mystery of teaching after they graduate from the university, all those who should have some basic awareness of the total linguistic process when two languages meet. We need to know the most efficient ways of learning and teaching other people's languages.

This book does not dig deep, and it is far from being highly scholarly. But it does contain the essentials, the irreducible minimum of information about language and translation. It suggests intuitive approach to the theoretical treatment of translation which undoubtedly is based on the theoretical knowledge of the basic rules and structures of both the source and the target languages. Translation and interpretation are becoming a common activity, a part of human interaction in this ever growing world. Human translation makes use of the context, situation and background information.

The advantage of this book is that it is written in plain English, neither very difficult nor simplified, and gives the users an opportunity to learn the basic lexicological aspects of translation such as ways of translating proper names, phraseological expressions, realia of social and everyday life of nations (specific national words and phrases), international words, the articles of the English languages, etc., as well as history of translation in general and in Ukraine in particular. All these characteristics make *Translation Made Plain* a useful manual for students and teachers of language disciplines. I borrowed the title for this manual from Anthony Burgess's book *Language Made Plain* and do not consider it plagiarism. I think this title gives the best understanding of what the book is about and how difficult language problems of translation are explained in it.

ACKNOWLEDGEMENTS

I am eternally grateful to the Ukrainian scholars whose works are invaluable in understanding the extraordinarily complicated process of translation: I.V. Korunets', my teacher and scientific supervisor to whom my gratitude is immense; Yu.O. Zhluktenko, my opponent at the defence of dissertation at Kyiv Pedagogical Institute of Foreign Languages (now Kyiv National Linguistic University), the scientist of great knowledge and of world recognition; V.V. Koptilov, the pioneer of Ukrainian theory and practice of translation, O. M. Morokhovskiy, the head of the Chair of Stylistics in Kyiv Pedagogical Institute of Foreign Languages and H.K. Sydorenko, professor of Kyiv Taras Shevchenko National University, and also B.M. Zadorozhnyi, professor of L'viv Ivan Franko National University – who favourably appraised the true worth of my dissertation on the study of poetic metaphor and ways of its interpretation in Ukrainian translations of British and American poetry; K.T. Barantsev, my examiner in stylistics whose contribution to the study of English stylistics and phraseology was appreciable; O.I. Cherednychenko, V.I. Karaban, R.P. Zorivchak, with whom fate luckily brought me together in my life. All of them were and are experts in their fields who educated many generations of their followers.

PART I. LANGUAGE AS A SYSTEM OF SIGNS

1.1. What is language?

A language is a system of communication used within a particular social group. It is a device for social contacts. No society can exist without communication. Thoughts, desires, appetites, orders – these have to be conveyed from one brain to another. There is, indeed, hardly any limit to the material devices we can use to express what is in our minds: we can wave our hands, screw up our faces, shrug our shoulders, write on walls, carve signs out of stone or wood, mould signs with clay or butter, etc.

Human speech is essentially a system of conventional signs.

Before written language appeared people exchanged information with the help of signs, carved on wood and stone, which transmitted thoughts of people, who lived a primitive life in separate communities. These symbols do not remind us of letters but are just carvings of man and animals which represent the scenes telling about hunting, relationship, worship, death and fight. Then there appeared the so called runes, the first ever written symbols, some of which distantly remind us of letter symbols of today's language.

Later there appeared the symbols intentionally invented by communities on the principle of accepted agreement what each of such symbols should mean. Most common symbols accepted by the world community today are, for example, traffic symbols which can be read and deciphered by people of all continents in the same way.

Each of these symbols has both ideal and material side. The ideal aspect is its meaning, while material is its graphic or sound presentation.

1.2. What language did primitive man use?

We still tend to think that language is more significant when it is seen than when it is heard. Language is primarily sounds, and sounds existed long before visual signs were invented. Why and how and when did man start using those sounds which we call human language? Primitive man may have communicated with visual signs before he developed into a talker, but there is no reason to suppose that his

meaningful movements of hands, face, and body were accompanied by silence; he was probably very far from being a mere dumb gesticulator. Early human society might have been full of noise – babblings and lallings and gurglings – though such noise might be a mere by-product of tongue and lip movements corresponding to the movements of bodily gesture. It is helpful to think of the present relationship of speech and gesture in reverse. We all use nods, shrugs, arm-movements, smiles, frowns, to help our speech; perhaps primitive man used sounds to help gesture. Speech is magical; it is powerful [14:13-27].

1.3. How did language develop?

The world continued to develop and with it ways of communication developed too. People had to invent more complicated symbols to render all complexity of human mind. Things and objects which existed independently of human beings had to be given certain names, which had to be graphically expressed. For these purposes communities elaborated graphical system of signs which is what we call an alphabet.

An alphabet is a series of signs representing signs. The sounds we make when saying ‘man’ stand for something in the outside world; the letters which make up MAN stand for those sounds. Learn the alphabet before you learn anything else. But alphabet is only the alphabet. It is not the body and soul of the language, it is only its dress. Speaking a foreign language is a kind of acting, a kind of imitation of a foreign person.

Naming things of reality is known as the process of *nomination* (from *name* – to give a name). People of the same community agreed what object of the surrounding world should the name denote. This is what we know as *denotation*. But sometimes the name gives only the general description, while in many cases there are hidden meanings, which carry additional, connotative information. This is called *connotation*. Take, for example, such words as *shelter*, *shanty*, *shack*, *hut*, *cabin*, *house*, *palace*, *castle*, *fortress*, *bungalow*, *rancho*, etc. Each of them has the general meaning *construction*, *building*. But their connotative meaning causes associations and gives additional information either about dilapidated structures, or gorgeous buildings, or military installation, or regional

constructions. We have to watch associations carefully, remembering that language is a public, not a private, medium. Languages are developed in social groups, and each group develops the language it needs.

We are normally quick to observe regional variations in the use of the national language, but we feel less strongly about these than we do about class divisions in speech. Thus the dialect known variously as the Queen's English or BBC gained a special glamour as the language of the Court and the language of learning. It has ever since – often falsely – been associated with wealth, position, and education – the supra-regional dialect of the masters, while the regional dialects remain the property of the men.

As no language is either beautiful or ugly, so no language is intrinsically either superior or inferior to another. The fact that English has become a world auxiliary is no evidence that it is a better language than any other.

Latin and Greek are the tongues of two civilizations which have helped to make English and many other languages.

Languages are divided into synthetic and analytic.

Ukrainian and Russian are synthetic languages which build up long words and do everything with inflexions or endings. English is analytic, expressing relationships by means of additional words.

1.4. Is language a closed or open system?

Language is an open system. No man, however learned or powerful, can exert control over a language. Languages change, and we cannot stop them from changing nor can we determine the modes in which they shall change. Fresh words are being made every day; borrowing from other languages goes on incessantly. In any dictionary of the English language some 80% of the entries are borrowed. The majority are likely to come from Latin, and of those more than half will come through French. A considerable number will derive directly from Greek. A substantial contribution will come from Scandinavian languages, and a small percentage from Portuguese, Italian, Spanish and Dutch. Borrowings are useful in enriching the vocabulary and making the language flexible and resourceful.

Other most evident methods of forming new words are compounding (joining two or more words to make a new one), affixation (adding a prefix or suffix to a single word), shortening (both clipping and back formation), imitation of sounds, blending (telescoping two words into one), abbreviation. After entering the language there happen very often changes in words, such as degeneration and elevation, expansion and contraction of meanings, etc. So being an open system any language is constantly developing.

How many words are there in English? We cannot say. We can not say how many more will appear. No dictionary – however large – can ever pretend to be complete. All words in the language come into syntagmatic and paradigmatic relations with each other. Languages are made by the people for the people, and people must use language as their needs dictate. These needs are dictated by social, economic and scientific development.

1.5. What is the purpose of language?

We all accept that the really important purpose of language – the use of language – is to convey wishes, thoughts, and feelings from one person to another or from a person to a group or from a group to a person or from a group to a group. Our highly complex modern societies depend on the precise functioning of such communication. We should learn to interpret thoughts and feelings, to decipher them and translate them by means of another language.

Of the 3,000 or more tongues spoken today, about half a dozen predominate, having among their speakers two thirds of the world's population. English, as one of those influential and growing languages, is spoken in areas widely scattered over the globe.

At present, English is the most widely studied language in areas where it is not native. It is the chief foreign language taught in the schools of Latin America and European countries.

In addition, the use of English is widespread in international trade, international scholarship, and scientific researches. More than half of the world's scientific and technical journals, as well as newspapers, are printed in English. Three fourth of the world's mail is written in English, and English is the language of three fifth of the world's radio stations.

PART II. TRANSLATION.

2.1. What is translation?

Translation in general is a means of communication that is an act of sending and receiving information.

Ivan Franko called translation “*a golden bridge between nations*”. Like a bridge which connects two side of the lake or river thus making it easier for people to reach the other side, so does translation brings nations closer to one another letting the people to learn culture, literature, arts, science, political structure, geography, mode of life of each other.

Maksym Rylskyi called translation a means of communication and cultural exchange, a means of consolidation and growth of international consciousness.

The art of translation is one of the most subtle and difficult arts. A good translation is always the product of hard work of a talented translator.

Translation is a human activity known since remote times and the profession of an interpreter or a translator is one of the oldest. Many people think that they know what translation is. Translation is, they say, *rendering* of sentences from one language into another. But only a few know about the process and the meaning of translation. In order to explain translation we need to compare the original (source) text and the resulting (target) text.

According to G.Miram, “as an object of linguistic modelling translation is a complex entity consisting of the following interrelated components:

- elements and structures of the source text;
- elements and structures of the target text;
- transformation rules to transform the elements and structures of the source text into those of the target one;
- systems of the languages involved in translation;
- conceptual content and organization of the source text;
- conceptual content and organization of the target text;
- interrelation of the conceptual contents of the source and target texts.

In short, translation is functional interaction of languages and to study this process we should study both the interacting elements and the rules of interaction.” [21: 33].

This means that translation involves the systems of the two languages, which consist of grammar units and rules, morphological and word-building elements and rules, stylistic variations, and lexical distribution patterns.

One of the important theories is that of transformational approach to translation, according to which the process of translation is regarded as transformation. “According to the transformational approach translation is viewed as the transformation of objects and structures of the source language into those of the target one. Transformation in translation is any replacement of a source language unit by its equivalent in the target one.” [21: 41]. Transformation happens at different levels – morphological (transformation of morphemes, both word-building and word-changing) of the source language into those of the target one; lexical (transformation of words and word combinations); syntactic (syntactic structures of the source language are transformed into those of the target one). The syntactic transformations comprise a broad range of structural changes in the target text, starting from the reversal of the word order in a sentence and finishing with division of the source sentences into two and more target ones. A syntactic pattern in the source language is transformed into its equivalent in the target language. Transformation is especially frequent when translation involves an analytical and a synthetic language [21: 42].

English and Ukrainian are different languages; one is analytical another – syntactical. Differences exist at both lexical and grammatical levels which should be taken into consideration by translators and interpreters. Specific features of the two languages dictate the necessity of transformations of various types, some of them, according to Professor Karaban V.I., are:

a) transformations caused by differences in lexical and grammatical building of the two languages: absence of certain lexical and grammatical phenomena (verbal adverbs in Ukrainian; categories of time and aspect do not coincide (for example, Ukrainian present time may be

translated by Present Indefinite or Present Perfect); peculiarities of word-building systems; differences in semantic structure of word-groups);

b) normative transformations of verbalization caused by specific features in the standards and norms in the languages – traditional rules of combination of elements of syntactical structure; wide use of sentences with implicit verbs of being in the present tense; specific features of grammatical and lexical phraseologisms;

c) transformations caused by differences in the use of certain syntactical structures and parts of speech [7 :20-25].

2.2. Two approaches to the ways of translating

There existed two tendencies concerning the question how to translate:

The 1st approach demanded that nothing should be changed in the text. It concerned the translation of religious works. People believed that religious books, the Bible in particular, had been created by the Mighty of the Universe, so nothing could be changed in the holy writing, not only thoughts but also the structure of sentences. They did not take into account the differences in grammatical systems of the languages.

The adherents of this approach thought of the Latin language in which all holy books were written as a superior language. Latin and Greek were considered King's languages. And what had been written in them could not be equally reproduced by all other languages which were considered inferior. That's why the greatest Spanish Renaissance writer Cervantes said that translation was *a reverse side of the carpet*. The front side is beautiful and colourful while its reverse side is not clear and faded. By this he meant that the beauties of the King's languages could not be reproduced by means of other languages, lower in qualities.

The 2nd approach allowed greater freedom. Thoughts and ideas, but not the words should be reproduced by means of another language. This was a step forward in the understanding of ways of translating. Though previously translators understood it as freedom to adapt and make changes to the extent that sometimes such translations lost their national colouring.

As time went on and the science of translation developed this second approach also developed into what is known today as literary or faithful translation which demands that the translated text must produce the same impressions on its readers as the original did on its first readers. The main demand of a faithful translation is to get at the spirit of the original work of art.

Professor Cherednychenko O. I. outlines two tendencies in the history of translation in general and in Ukrainian in particular [12: 22]. They might have come, we think, from the two approaches spoken above. The first tendency consists in making translated version sound strictly foreignized when the reader feels himself transmigrated into the country of the author of the original. The adherents of this tendency consider that expressiveness of the text should not contrast with the stylistics of the original. The adherents of the second tendency advocate the freedom of the translator in choosing translation correspondences from the rich arsenals of the target language, thus denationalizing the original and making it sound more Ukrainian than English. Professor Cherednychenko O.I. states that these two tendencies have both positive and negative sides. In the first case strict academic and bookish style may be repulsive if the readers are not acquainted with the original work, while in the second case the work may be more attractive to the readers due to their national language colouring [12: 23].

2.3. History of Translation in Western Europe

Rieu, E.V. [23 : 554-559] gave a detailed description of the development of translation science in Europe stating that for the beginnings of literary form as well as literary criticism it is usual to go back to the Greeks of the classical age. But the Greeks were too much preoccupied in exploiting the beauties of their own language and too contemptuous of the 'barbarous' tongues which they heard abroad to develop the art of translation or even to regard it as an art at all. There is thus no patroness of translation among the Nine Muses. For of all the literary arts, translation has been the most neglected in the long history of criticism. Yet it should not prove impossible to establish it on a sound

theoretical basis. Matthew Arnold's *On Translating Homer* (1861) stands out as one of the few noteworthy essays on the subject. We can follow the change of outlook that has occurred since he wrote.

Shortly before Arnold's book appeared, F. W. Newman, the Cardinal's brother, had declared that 'the translator should retain every peculiarity of the original, so far as he is able, with the greater care the more foreign it may be'. Now this sounds well enough in theory – fidelity to the original should be every translator's aim. But fidelity is an ambiguous term, and this principle, if conscientiously adhered to, might well give us translations of French novels in which the hero called his beloved 'my cabbage'. Newman had also considered the theory that a translation 'should affect our countrymen as the original may be conceived to have affected its natural hearers' – a fundamentally sound idea. But who can tell us how Homer affected the Greeks.

Arnold maintains that it is the translator's duty 'to satisfy scholars', and incidentally he implements this calamitous advice by urging him to experiment (in the case of Homer's poems) with an English hexameter.

In thus summarizing Arnold's discussion of the theory of translation, we adhere to a principle which can be put forward as the lodestar of the translator. It is the principle of equivalent effect signifying that that translation is the best which comes nearest to creating in its audience the same impression as was made by the original on its contemporaries. Higher than this no translator can aim.

Translation is a creative art, and no one who has seriously applied himself to such work would describe it as easy. If the original was intelligible to its first audience, the translator's first aim should be intelligibility and that not to scholars only. If the original author writes with deliberate archaism, this aim can be achieved only by the adoption of contemporary diction.

But people translated for each other long before the English language came into being; and some justification of the principle may emerge from a brief historical survey. For this purpose we first select the Bible, the most translated book in the world.

The first and most famous translation of the Hebrew Old Testament is the Greek version known as the Septuagint. This was made during the 3rd

and 2nd centuries B.C. for the Jews of the Dispersion, who were forgetting their ancestral tongue in favour of Greek. The translators, writing with religious rather than literary aims, adopted a highly Semitic style of Greek, which would have shocked Plato or Demosthenes and has, for better or worse, exercised a considerable influence on subsequent Biblical translation. For instance, the authors of the Gospels, when quoting from the Old Testament, used the Semitic Greek of the Septuagint rather than render direct from the original Hebrew into the contemporary Greek. These quotations must have struck their first Greek-speaking audiences as quaint, archaic and even unintelligible to the same degree as the English of Old Testament seems so to the English.

The Gospels and the rest of the Greek New Testament soon came into the translator's hands. Of all the early translations that were made, history and geography decided that the Latin versions should become the most important, and these culminated in the authoritative translation of the whole Bible which was undertaken by St Jerome at the instance of pope Damasus in 382 and was produced in 405, to be known later as the Vulgate.

A belief in the sacrosanctity of the diction and idiosyncrasies of the original authors dominated biblical translation from the earliest days. And it was certainly not discarded by the scholars who in 1611 produced the English Authorized Version or King James's Bible. This famous book, though it was at first received with considerable hostility, gradually acquired and has ever since maintained a unique position in the hearts of English-speaking people.

Robert Bridges in his *Collected Essays* (1934) went so far as to say that English Bible "has not only more beauty than any other vernacular rendering, but is in its vital parts more beautiful and intimate than its originals". But there have been voices on the other side. W. Somerset Maugham in *The Summing Up* (1938) deplores the influence which this 'oriental' work has had on English speech and writing. In fact it is becoming increasingly clear that the Authorized Version is very much of a composite work, because it incorporated so much previous work, even at times reproducing the wording and rhythms of the great Wyclif translation of 1384.

But it is still open to us to judge it purely as a piece of translation. First, it is too literal a version to produce equivalent effect. Its authors, impressed like their predecessors by the sacrosanctity of the originals, mistook fidelity to the idiom and diction of those originals for fidelity to their meaning, with a resulting loss of intelligibility.

Secondly, it is not firmly based on the normal speech of its own period.

Modern scholarship has also detected in the Authorized Version a number of inaccuracies, which are not all due to the inability of the translators to avail themselves of the earlier and better manuscripts on which we now rely. Its beauty and its spirit are not quite the same as that of the original, so that it does not in all respects have the same effect on its hearers as the original must have had on its first audiences.

The modernization of the Bible presents the translator with an exceptionally difficult task. James Moffatt, whose pioneer work appeared in 1913 and 1924, presumably aimed at making the Bible clear to all by adopting contemporary idiom. Other translators with similar aims, misled perhaps by the pronouncements of scholars as to the non-literary character of the Greek originals, make the still worse mistake of thinking that any kind of topical English will do.

The Joint Committee for the New Translation of the Bible have declared their policy as follows: "We aim at a version which shall be as intelligible to contemporary readers as the original was to its first readers – or as nearly so as possible. It is to be genuinely English in idiom, such as will not awaken a sense of strangeness or remoteness. It should *not* aim at preserving "hallowed associations"; it *should* aim at conveying a sense of reality. It should have sufficient dignity to be read aloud."

Let's turn to the translation of secular literature. To the Greeks of the classical period, such literatures as the Egyptian and the Hebrew were practically unknown. But the Romans were in a different position. When 'conquered Greece' retaliated on Rome with the full impact of her art, one might have expected a long succession of translations into Latin. And indeed something was done in this direction. As early as the 3rd century B.C. Livius Andronicus had made a somewhat crude translation

of the *Odyssey* in Saturnian verse and Gn.Naevius had produced Latin versions of Greek plays. But when, a little later, Plautus and Terence appear on the scene, we see in full play the Roman tendency to adapt and remodel rather than translate. And the tendency persisted. It is true that Catullus translates an ode of Sappho's, that Virgil borrows a line here and there from Homer and Theocritus, and that it was Horace's avowed aim to give the Greek lyric to the Roman world.

From the days of Scipio, who is said to have quoted Homer when he saw Carthage burning, all educated Romans knew Greek – Cicero's correspondence is peppered with Greek phrases – and there was little call for the translator's services. A comparable situation arose in Russia in the 19th century, when the aristocracy were as familiar with French as with their native tongue. In consequence there was little translation from French literature till an educated middle class arose. On the other hand, since English was comparatively unknown to all, the translation of classics such as Shakespeare was pursued with diligence.

The disintegration of the Roman empire left Latin as the *lingua franca* of scholarship in western Europe. The Venerable Bede wrote his *Ecclesiastical History* and Pope Gregory his *History of the World* in Latin, and it fell to that great educator, king Alfred, to give his people an Anglo-Saxon version, which, with his rendering of Boethius' *Consolations of Philosophy*, makes a landmark in the history of translation. Thus King Alfred the Great is considered to be the founder of the English national language.

Greek, during the middle ages, was little studied in the west and still less translated. The Byzantine empire faced the east; and thus it was left to the Arab scholars of Bagdad in the 9th century, and later of Cordova, to transmit to Europe an accurate knowledge of Aristotle's philosophical works. Their versions, retranslated into Latin, reached western Europe via southern Spain in and after 1150 – a signal instance of the translator's contribution to civilization. Two centuries later, Constantinople itself, under pressure of the Turkish menace, began to yield the fruits of Greek scholarship to the west, but by a shorter route; and the production of a Latin translation of Homer by Leontius Pilatus at

the prompting of Boccaccio and Petrarch may be picked out as the starting-point of that revival of learning which played so large a part in the renaissance movement.

At about the same time as Leontius was teaching Greek to the Italians of Florence (1363) Chaucer was transplanting French romances into English soil. In the following century Sir Thomas Malory produced his free translation of French versions of the Arthurian legend and William Caxton wrote his delightful rendering of Ovid's *Metamorphoses*. But this too was based on a French work; and it was not until the reigns of Elizabeth I and James I that direct translation from the Greek and Latin classics into contemporary English reached its peak.

Sir Thomas North's version of Plutarch's *Lives* (1579), to which Shakespeare owed so much, is the most famous product of this brilliant period. But it is very far from Plutarch. George Chapman, the author of the first great English translations of the *Iliad* and *Odyssey*, errs by being too topical. The style and spirit of the originals tend to disappear in ephemeral diction and Elizabethan conceits. His first audience heard what they were used to, but they did not hear Homer; and Chapman's version is more remembered today through Keats's famous sonnet than it is read.

Much the same applies to the Homeric translations of Pope. These are noble poems in the Augustan style but Homer was not an Augustan. Nor was Virgil, except in the literal sense of the term. Yet he was more nearly so than Homer, and perhaps for this very reason Dryden's translation of the *Aeneid* (1697), free though it is, comes closer in spirit to its original than Pope did to Homer.

As we come nearer to our own times we are faced by far graver disorders. Early in the 19th century Shelley set a high standard in his version of the Homeric *Hymn to Mercury*. But his example was not followed by the Victorians. An epidemic of pseudo-archaism swept natural translation from the field and produced a crop of versions which may have pleased Arnold's scholars but certainly failed to interpret and endear the classics to less erudite people. Even poets succumbed. Robert Browning, in the preface to his version of Aeschylus' *Agamemnon*,

demands that translation should “be literal at every cost save that of absolute violence to our language”.

The Germans were doing better than this. Luther's version of the Bible (1522-34) had not only created the German language but given subsequent translators a model of easy, unaffected writing which seems to have been seldom forgotten. Translation was recognized as creative work and all the great poets, from Wieland to Rilke, practised the art. August W. Schlegel's Shakespeare (1797-1810) ranks as one of the finest translations in world literature, and his versions of Calderon's plays had the power to inspire original works in Calderon's manner. Homer was repeatedly translated, always in verse; and his translators, down to the latest, von Scheffer (1948), have shown that it is not impossible to transplant the Greek hexameter into a modern tongue. In this respect H. B. Cotterill's *Odyssey* (1911) is their closest rival in the English language. Meanwhile in France the most notable translator of the period was C. M. R. Leconte de Lisle (1818-94). Translating with equal success from the Greek, Latin and Oriental classics, he had a marked influence on the anti-romantic movement, and his versions of the *Iliad* and *Odyssey* enjoyed the unusual distinction of being retranslated into Spanish.

In England, Benjamin Jowett's translations of Plato (1871), though still somewhat pompous in style, mark the beginnings of convalescence; and complete health and sanity were achieved, as far as the translation of Plato is concerned, in F. M. Cornford's version of the *Republic* (1941).

However, translation in England is once more approaching Elizabethan standards. And the Americans, too, judging by their output and its quality, are keenly aware of the importance of the art. But it is to be noted that one of their experiments, that of anthologizing world literature by culling translations from widely separated periods, shows a different approach to the problem; *The Portable Greek Reader* (ed. W. H. Auden, 1948) is an example.

Many of the translators mentioned prefaced or elsewhere defended their works by statements of their own aims and principles [23:554-559].

2.4. Ukrainian history of translation

Ukrainian history of translation is also rather long. It is profoundly analysed by Professor Korunets I.V. in his profound research "Theory and Practice of Translation" [19:34-90].

It began to develop rapidly after the introduction of Christianity in Kyivan Rus in 988, especially during the reign of Great Prince Yaroslav the Wise. There appeared many translations of the Bible, several Psalm books and chronicles of the 11th and 12th translated from Greek and Latin in which the influence of the Ukrainian language is noticeable.

Many ecclesiastic works had been turned into Old Slavic and Old Ukrainian. Then there appeared interpretations of secular works of Byzantine, Roman and other poets and philosophers, including Plutarch, Plato, Socrates, Aristotle and other ancient great men.

Much of what had been translated before had been lost to the world during the Tatar and Mongol invasion and the process of translation was slowed down. But the 15th and 16th centuries turned out noticeable in the change of Ukrainian society and its culture and literature. Maybe translations during these periods were not numerous but they were becoming more professional in comparison with the translations of the 11th and 12th centuries because Ukrainians had access now to European universities. Ukrainian translators as well as those of France, Germany and England turned into their own languages mostly ecclesiastic works. The *Books of the New Testament* appeared in 1580 which was followed by new Bible translation *Ostroch Bible*, printed by Ivan Fedorov in 1581. This book manifested a new era in book publishing and in translation in Ukraine.

With the foundation of the Kyiv Mohyla Academy in 1632 translations from Greek, Latin and Polish were of higher quality though they were mostly free adaptations, among which were versifications of prominent Italian and Polish poets of the Renaissance period.

Among the translators of the seventeenth and eighteenth centuries most famous were Ivan Maksymovych (1651-1715) and Feofan Prokopovych (1681-1736). During the reign of Peter I the bans on the Ukrainian language publications were issued. Enslaving of Ukrainian nation was continued by Catherine II. These oppressions resulted in the

decay of Ukrainian language and translation. Translators, even the great philosopher Hryhoriy Skovoroda, had to perform their free translations in Russian, not Ukrainian.

The revival of Ukrainian culture began in the late eighteenth century with the appearance of the collection of original Ukrainian poetic works, translations, free interpretations and free adaptations of pious songs and *Psalms* from different languages into Ukrainian called *Pious Songs*.

This revival was enhanced by Kotlyarevskyi's free adaptation of Virgil's *Aeneid* in colloquial Ukrainian which paved the way to spoken Ukrainian in original literature and translations and had never been surpassed by anyone. Thus Kotlyarevskyi is considered to be the founder of Ukrainian national language.

Among the successful interpreters of the first half of the nineteenth century were P.Hulak-Artemoskyi and Yevhen Hrebinka. The latter translated Pushkin's poem *Poltava* from Russian into Ukrainian.

Regular belles-lettres translations were laid by the appearance of *Rusalka Dnistrovaya* collection in 1837 composed by M.Shashkevych, I.Vahylevych and Y.Holovats'kyi.

Some of the most recognized poets and authors of the second half of the nineteenth century were Y.Hrebinka, M.Maksymovych, L.Borovykovskyi, Y.Fed'kovych, M.Kostomarov and M.Staryts'kyi. Soon there appeared such great Ukrainian poets and translators as P.Kulish, I.Franko, Lesya Ukrainka and other world-wide renowned men of pen. Unfortunately, many translations could not be published because of anti-Ukrainian Czarist suppressions of Ukrainian language, literature and culture especially in the eastern parts of the country. In the Western part of Ukraine the situation was a bit more favourable and due to the titanic work of the above mentioned translators many translations appeared in magazines and journals such as *Dzvin*, *Zorya*, *Bukovyna* and others. There appeared translations of the works of Shakespeare, Dickens, Harriet Beecher Stowe, Edgar Poe, Alexander Duma and other authors. The world literature and culture was brought to Ukraine through translation of poetic, prose, drama, historic and scientific works of most outstanding authors and poets. Much had also been done by

P.Hrabovs'kyi and M.Staryts'kyi. A important role was played by *Taras Shevchenko Scientific Society* in the last decades of the 19th century and during the 20th century. A great contribution had been made by M.Voronyi, Borys Hrinchenko and Agatangel Krymskyi, a close friend of Ivan Franko and Lesya Ukrainka, a linguist, poet, polyglot and interpreter from many European as well as from Eastern (Arabic, Persian, Indian) languages. Out of a hundred books by Ivan Franko twenty five are his translations from different languages. Though translations of Ivan Franko, and especially of Lesya Ukrainka are subjective, they represent a huge contribution to the development of the Ukrainian theory and practice of translation as well as to the enrichment of Ukrainian literature and culture at large.

The whole 20th century can not be described as either favourable or completely failing period. A short period of Ukraine's gaining independence in 1917 was followed by the Bolshevik holocaust and terror in the 1920th and 1930th. The terror of those years hindered the process of literary revival. Among those who happened to contribute greatly were Mykola Zerov, a professor and scholar in ancient literatures and translation, and Mykola Khvylyovyi, who supported the so-called "West European" way of development of arts. The list of those who continued their hard job of acquainting the Ukrainian readers with the best samples of European and world literature in the XXth century includes Maxim Ryl'skyi, Mykola Bazhan, M.Ivanov and Y.Korets'kyi and especially prominent translator Mykola Lukash. They followed the best traditions of translation started by Ivan Franko, Lesya Ukrainka, Yevhen Hrebinka, Panteleymon Kulish, Myhaylo Starytskyi, Mykola Zerov.

A new wave of reprisals in the end of the 1960's was launched against such prominent translators as H.Kochur, M.Lukash, I.Svitlychnyi and others. Only after the death of Stalin a new revival of Ukrainian culture and artistic translation began. The translators received their journal *Vsesvit*.

A leading position in the history and practice of Ukrainian translation during the 2nd half of the 20th century has been occupied by such translators as Rostyslav Dotsenko, Mar Pinchevs'kyi, Yuriy Lisnyak, Vasyl Mysyk, Iryna Steshenko, Dmytro Palamarchuk and many others.

Alongside with literary translation proper criticism in the domain of translation began to develop rapidly in the second half of the 20th century. Among those who devoted their life to literary and artistic translations criticism were and are such Ukrainian scholars as Y.O. Zhluktenko, O. Kundzich, V.V. Koptilov, I.V. Korunets, O.I. Cherednychenko, R.P. Zorivchak, V.I. Karaban and others who published their theoretical works on different linguistic problems and ways of solving them in the process of translating belles-lettres and other matter-texts.

2.5. Principles of a faithful translation

The following principles concern the translation of belles-lettres texts, though they are also correct for political, religious and publicistic discourse. These principles include the main demands a translator should observe.

1. Nothing to change as far as the content and the form (composition, structure) of the work are concerned. Since school years everybody remembers that the unity of form and content make a work of literature. Especially it is important when translating poetry. The technique of translation demands that a translation should render both the prosody (i.e. rhythm and rhyme scheme that may be monosyllabic ('masculine') or disyllabic ('feminine')) and the sense of the original. Translation should remain true to the text and be line for line with the original.

2. Nothing to embellish as far as artistic values (stylistic devices and expressive means) of the work are concerned. The translator should not introduce stylistic devices which are not characteristic of his literary style. At the same time their loss can also lead to the misinterpretation of the original literary work. The translator's duty consists in finding appropriate rendering that would carry all connotations of the words of the original.

3. Nothing to change as far as aesthetic, religious, political and other views of the author of the original are concerned.

All the three principles are serious demands. But if the first two are the source for criticism only the neglect of the third principle may cause undesirable consequences for the translator.

The translation must always be a recreation of the original. In this connection Professor Cherednychenko O.I. differentiates between

equivalence and adequacy of the translation. By the former he means more or less close reproduction of the content and the structure of the work while the latter represents functional identity of the original and its translation version. [12: 21-31] Certainly, no translation can be 100% perfect. But the translator is to convey as flexibly and devotedly as possible the spirit of the original, its inner melody, its specific atmosphere, the flavour and ease of the work, its characteristic tone.

2.6. What is translator's/ interpreter's duty?

The translator must reconstruct the structure, the whole universe of images, the network of symbols, intuitions and correspondences. The most difficult part of a translator's job is to give an expression to the spiritual architecture of the original work without betraying it.

The translator has to work in his own language exactly as the author of the original did in his, putting forth the same effort to organize the same images and to adjust every word, every line, every sentence to make the translation an equivalent of the original.

The closer the languages are in age, idioms, cultural habits and so on, the easier it is for a translator or an interpreter to reproduce the text under translation.

Translator becomes the co-creator of the work of art, as the artist is the creator of reality. He must be a critic, an analyst, a linguist and a poet too.

The French poet Jacques Delille said that a translator's first duty is to achieve in each concrete extract the same results the writer did in his creation. Everyone who sets about translation involves himself in debts and he ought to pay the debts *if not in the same cash then in the same amount*.

Nearly the same idea is expressed by Paul Tabori, a scholar in the field of translation:

"It depends how many shillings in the pound you are paying to your creditor – your creditor being the original author. Sometimes you can pay only twopence in the pound and sometimes you pay as high as eighteen shillings".

Actually, it refers to the translation of fiction in the first place, that has such beauties of the language as metaphors, epithets, similes, cases of oxymoron, zeugma, pun, etc., which make the language powerful, emotional, expressive and beautiful. If a translator returns eighteen shillings (out of twenty in the pound) of what he borrowed from the author of the original creation his translation can be regarded nearly perfect. But when he gives back only twopence such work can not be called translation at all. It's a rehash of the author's thoughts and ideas, a work of a very low quality, the distortion of author's creation.

2.7. What makes a good translator/interpreter?

Remember that translators and interpreters are not machines trying to make a factual communication with other machines: they are concerned with establishing contact with human beings, convincing them that they too (who are now foreigners) are also human beings. Polite, smiling, friendly, deferential (where deference is called for), they are also courting sympathy and help.

According to Professor V. Komissarov while translating we pass from one of the following equivalence levels to another:

- a) sign level (words and word combinations);
- b) utterance level (sentences);
- c) message level (phrase, paragraph);
- d) situation description level (text fragments);
- e) communication purpose level (whole text).

This is the so-called Translation Equivalence Levels theory which was developed by V.Komissarov [8] and it's good for intuitive translation.

What are the necessary qualifications and qualities of a good interpreter? Some of these are obvious: knowledge of languages and as many technical subjects as possible. It is advisable, as a rule, not to embark upon this career without having a good university education or its equivalent. It should be remembered that interpreters are more and more called upon to sit in quick succession in meetings dealing with a fantastic variety of subjects. In the course of one week, they may have to speak on atomic energy, on highly technical legal issues, on statistics, finance,

demographic problems, the regulation of whale hunting, the incidence of the tse-tse fly, tonnage measurement, buoyage and lighting of coasts, the rights of man, atomic energy, industrial and agricultural development, various diseases, both man's and animal's, gas and oil supply, world conflicts, change of climate, and so forth. This means not only an extensive knowledge of technical terms, but also a constant and difficult mental readjustment. And in each case, the interpreter sits with men and women who are experts in the subject, and he has to obtain a quick mental grasp of what is being said, in order to get it across in another language.

In addition to all this, an interpreter must possess a number of other qualities. He must be able to speak in public without any trace of stage fright or even shyness. Not only is he sometimes liable to have large audiences, but he has to meet, and speak before, the best-known statesmen in the world. This, for beginners, is particularly terrifying.

Interpreters should, of course, be able to grasp a meaning with lightning speed. Their work also demands great presence of mind, and a measure of psychological understanding.

Powers of observation, of description, of accurate recollection, sound judgement and a faculty for hard work even in the most exacting conditions are so essential as to go without saying. It is valuable to be able to make speeches in two languages. It is still more valuable to have the power of remembering names and faces.

But these are of little service without the gift of understanding others and seeing things also from their point of view. These are the elements. They are common necessities in all human relations. But those who do not possess them will never become good interpreters. Interpreters must above all things be human.

Of course, mistakes are rectified afterwards, but it is naturally a point of honour with interpreters to perform with a high degree of accuracy. Should part of a speech, or sometimes a whole speech be obscure, the interpreter must decide from his knowledge of the speaker whether he intended to be obscure, or whether it was accidental. In the first case, he must scrupulously reproduce the same degree of obscurity

in the translation, whereas in the second case, it is his duty to make the translation clearer than the original.

Professor S.O.Shvachko identifies as essential for good interpreting the qualities and qualifications of interpreters they must demonstrate regardless of where and for whom they interpret: language skills, analytical skills, listening and recall, interpersonal skills, ethical behaviour, speaking skills, cultural knowledge, subject knowledge, a good university education, a knowledge of languages and variety of technical subjects, mental readjustment, absence of any trace of stage fright and shyness [13:13-14]. Summarizing the ideas of a good interpreter S.O.Shvachko stresses on personal qualities of a professional interpreter: a) a broad education background; b) perfect mastery of the active languages (the language from which and into which the interpreter can work; c) university training or its equivalent; d) the faculty of analysis and synthesis; e) the capacity to adapt immediately to the subject-matter, speakers, public, and conference situations; f) the ability to concentrate; g) good short and long-term memory; h) a gift for public speaking and a pleasant voice; i) intellectual curiosity and intellectual probity [13: 69].

Professor S.O.Shvachko proposes a set of exercises for training good interpreters or translators:

- say it in English (words and phrases);
- pick out words relevant to the topic;
- suggest suitable Ukrainian versions for cultural phenomena;
- match the units in A and B columns;
- enlarge the list of synonyms;
- give antonyms to the words, phrases;
- pick out the words of address;
- pick out expressions, words of politeness;
- commit to memory paradigms of certain language units;
- pick out seemingly international units, comment on their meaning;
- identify cases of transcription, transliteration, generalization, concretization in the original and target communicative units;
- how are phraseological units translated in the given sentences?;

- comment on the way the international units are translated in the texts;
- trace losses and increments in the following sentences (original and target);
- how are the given verbal/ nominal/ adjectival constructions translated?;
- identify the denotational, situational, descriptive and communicative equivalents in the given sentences;
- pick out cases of complete, partial equivalents in the given sentences;
- make a summary of the text;
- put questions on the text;
- answer the questions on the text;
- make consecutive, spontaneous translations of the text;
- complete the text;
- name major blocks of the text;
- give situations illustrating the proper novels;
- remedy the proverbs;
- make a sight translation of the text;
- identify difficulties and challenges of a source text;
- identify precision information units in the text;
- jot down a text in universal interpreter's notations;
- analyse the text (typological aspect);
- find cases of ambiguity in a text;
- remedy the sentences before interpreting them;
- complete proverbs with suitable units;
- make informational liaison (two way) interpreting of a dialogue (interview, talk);
- make discourse interpreting of a speech (lecture, appeal, briefing, toast) [13: 34-36].

Sure, this is not a complete list of exercises to be used in class. It is far from exhaustive; it is suggestive and is intended as a start. It may be several times longer. All depends on the talent and creativity of a teacher.

2.8. Linguistic Problems

There are many aspects of linguistic difficulties encountered in translation practice. Interpreters are at every step confronted with language problems.

At the present time, such difficulties are due to an increasing number of causes: a greater number of official languages in use; differences in the "language convention" between nations supposedly speaking the same language (Belgium, France, French speaking Switzerland, and Canada; England, Ireland, and the United States; Spain and Latin-American countries). Even amongst countries speaking the same language, the same word sometimes has different connotations.

Other sources of confusion are the growing diversity, difficulty and technicality of subjects.

Actually, interpreters have found political discourse most exhausting. Every single word is fraught with significance and is closely watched by parties, so that any slip, or even weakness, of the interpreter may have the most serious consequences.

Using the wrong word, or misunderstanding a speech or a remark, may lead to more trouble, or at least to more waste of time in discussions, than actual political issues. Of course, in politics even more than in private life the greatest difficulty is to know exactly what you are talking about, and this involves a practice of the delicate and precise art of definition.

Quotations and references are always a source of difficulty for interpreters. The United Nations set up a special section in the Secretariat, which deals with this problem and provides interpreters, translators, precis-writers, and verbatim reporters with all the reference material they need.

The difficulty of finding accurate equivalents is especially acute when dealing with the expressive function of the language, for in this case connotations of words are in most cases of greater importance than their denotations. Poetic language generally tends towards semantic plenitude rather than towards semantic economy and it has the power of evoking larger and more universal meanings than the utterance in its literal sense. The poetic truth is made vivid by the force of striking

analogies while a scientific truth is shown by means of deductions from analogies verified by experience. Poetry is intuitive while science is ratiocinative. Poetry is based on associations by similarity and enables us through imagination to penetrate the abstract by the employment of symbols. Imagination enlarges the meaning of words or gives the new meanings. The chief merit of poetic expression is in what it suggests beyond what it actually expresses.

All figures of speech are either directly or indirectly metaphorical and are based on analogy. Metaphor acts as a unifying device over a whole text or part of it by providing recurrent images. Metaphor helps in establishing mood and situation. It also helps to picture the inner world of the characters and their nature. In lyrical pieces it's often applied for making impressions, feelings and thoughts precise and concrete.

A translator, who has the gift for a keen feeling of the beauty of emotive language, is able to achieve the same emotional colouring in the translation which the original author did in his creation.

Compare the lines from Percy Bysshe Shelley's poem "Music" and their translation by the Ukrainian poet and translator Vasyl Mysyk:

I pant for the music which is divine,
My heart in its thirst *is a dying flower*.
Pour forth *the sound like enchanted wine*
Loosen the notes in *a silver shower*.

Прекрасної музики прагне душа,
Без неї лілеєю спраглою в'яне.
Пролийсь, як вино з чарівного ковша,
Як зливи стозвучної срібло жадане.

Scrupulous analyses of the original and translation may reveal certain transformations of metaphorical images which allowed the translator to properly render the general tone and poetic emotion of Shelley's poem.

This brings us by a natural transition to the question of linguistic competence; for such competence is a specialized branch of good manners as well as a by-product of sensitiveness to environment. 'Competence' is a better word here than 'ability' because, despite the

general belief to the contrary, the learning of foreign languages is mainly a matter of hard work and is well within the powers of anyone who is not tone-deaf. It is true, of course, that some people have a greater gift for it than others; but it is not true that as a nation we are less than normally well endowed. Our widespread reputation for being bad linguists merely reflects the fact that we had less practical need than any other race to be good ones, and that consequently very little attention was paid in this country to teaching of languages in the past.

One of the problems which make translation hard is ambiguity. Ambiguity is the property of language units to bear several different meanings. According to the statement of G.Miram, based on the lexicological studies of meaning, any language unit consists of **a sign** (form, expression) of a language unit, **a concept** (meaning) of a language unit (the mental content of the language unit conventionally related to the sign in the minds of language speakers, and **a denotatum** (a fragment of the real world, including the inner world of human beings, that corresponds to a given concept) [21:14]. Much depends on how a meaning is expressed in this or that language. The meaning of any sign is determined by the context. The English sentence “*A bare conductor ran in the car*” is so ambiguous that it has become a translator’s joke (*Голий кондуктор бігав по вагону*). In such cases the meaning can be clarified properly by using such powerful disambiguation tools as

- context environment
- situation
- background information, i.e. knowledge of the way the things are in life.

Thus in the sentence given above a broader context makes the meaning quite clear: “*A bare copper conductor ran in the car*” (*Неізольований мідний кабель був прокладений у вагоні*).

The high quality of translation depends very much on the deep background knowledge, the efficiency in the interlinguistic and intercultural thesaurus, contrastive analysis of the original and target texts, constant search of both differences and similarities in the language systems. In the examples that follow you can feel emotional differences in Ukrainian lines from Taras Shevchenko and Russian translations.

Стоїть явір над водою. Стоит явор над водою,
Над водою, над обрывом.

А мати б сина *научала*
Та соловейко не дає. *Ворчала б мать на сына.*

Compare also the title of the novel by Petro Panch and its Russian variant:

“Гомоніла Україна” *“Клокотала Украина”*

Undoubtedly, Ukrainian words *научала*, *гомоніла* and Russian *ворчала б*, *клокотала* are emotionally different, so they can not be regarded semantically and stylistically equal.

Another linguistic problem arises from the fact that the Ukrainian language is extensively richer in the usage of diminutive and derogative suffixes which express subjective attitude of the speaker or writer toward the content of the utterance and are rather emotional elements of the language that can not be found in English.

е.г. річенька, рученька, лужок, пальчик, хатиночка, ставочок, сонечко, чорнесенький, дівчинонька; собацюра, бицюра, носище, довбешка.

Both diminutive and pejorative intensifiers are used by the English language speakers and writers. They may be helpful when translating from Ukrainian.

Especially, diminutive suffixes are extensively used in phraseological expressions in the Ukrainian language. “Яка *головонька*, така й *розмовонька*”.

Being the analytical language English does not tend to wide usage of such affixes. In modern English there are only 14 diminutive suffixes: -y, (-ie, -ye), -ling, -ing, -ock, -let, -et, -ette, -ee, -enn, -erel/-rel, -kin, -ule, -cule, -el/-le and only some of them may be considered productive as is stated in the works of I.V.Korunets, M. Dudchenko and O. Dudchenko [18:83; 3:186-196; 4 : 90-98].

horsie – лошатко

footsie – ніженька

doggie – собачка

birdie – пташенятко

piggie – поросятко

rivulet – річечка

duckling – уточка

pigling – поросятко

Most productive pejorative suffixes in the English language which help create derogatory words for rendering negative emotions and express subjective attitude of the speaker are *-ard (-art)*, *-ery (-ry)*, *-ling*, *-ish*, *-ism*.

dullard – довбе́ха, довбе́шка

bastard – ублюдо́к, шельма́

drunkard – п'янчу́га

soldiery – солда́тня

tomfoolery – ду́рощі, дура́цька поведі́нка

doggery – поки́дьки, свинська поведі́нка

snakeling - га́дюченя

babyism – хлоп'я́цтво

shrewish –злі́сний, сварли́вий

To render the richness of the Ukrainian language in translation translators use, besides the suffixes, diminutive and pejorative semantic intensifiers among which most widely used are:

Diminutive: *little, small, tiny, good, fine bonny (bonnie), beautiful, pretty, gentle, slender, smooth, narrow, poor, darling, baby, my dear, lovely, soft, softly, light, lightly, tidy, so, etc.*

Тухесенько вітер віє

Степи, лани мріють. (Т. Шевченко)

The breezes softly, lightly wake

The steppelands from their dreams.

Не називаю її раєм,

Тії хатиночки у гаї (Т.Шевченко)

I do not speak of that wee house

Beside the village, by the copse.

Pejorative: *big, huge, enormous, large, wide, great, fat, plump, awful, stunning, broiling, old, rather, etc.*

plump girl (*товстушка*), huge tree (*величезне дерево*), rather elderly (*старе́зний*).

Sometimes their pejorative function may be rendered with the help of intensifying word combinations: a bull of a boy (*бицюра*), a beast of a dog (*собацюра*), a fist of a hammer (*кулачище*).

Compression and decompression of the meaning and the structure is another linguistic problem.

All languages usually tend to economically use language resources. Thus a translator and interpreter should master the language tendencies for compression. Compression can be caused by peculiarities of grammatical structure of the target language as well as stylistic and pragmatic reasons. Among these means in translation from Ukrainian into English professor Karaban V.I. considers the following [20:270-293]:

1) replacement of complex sentence by a simple sentence with infinitive construction;

Очікується, що уряд уживе заходів з метою зменшення безробіття та інфляції. The government is expected to take measures to combat both unemployment and inflation.

2) replacement of a sentence by a phrase;

Оксана Баюл народилася у Дніпропетровську і почала займатися фігурним катанням у дитинстві. Born in Dnipropetrovsk, Oksana Baiul began ice skating as a child.

3) replacement of a subordinate clause by a phrase;

Сторони мають розбіжності, стосовно яких потрібно провести переговори. The parties have areas of disagreement to negotiate about./ Підписання договору саме по собі не гарантує спокою в регіоні. An agreement by itself does not guarantee peace in the region.

4) dismissing unnecessary from the point of view of English language norms abstract verbal nouns;

Найкращим шляхом є швидке (проведення) радикальних реформ. The best way is quick radical reforms.

Compare also: *причини (виникнення) війни* - causes of war, *причини (формування) злочинної поведінки* - causes of criminal behaviour, *причини (існування) злочинності* - causes of crime, *протест*

проти (*прийняття*) цього закону - protest against the law, з часу (*отримання*) незалежності - since independence, підтримка (*запровадження*) республіканської форми правління – support for a republic.

5) replacement of a subordinate clause by a word or word-group;

Слід взяти до уваги, *що хлопчик довго хворів*. You must take into account *the boy's long illness*.

6) replacement of a subordinate clause by an adverbial construction;

Ця хвороба, *що колись вважалася неминуче смертельною*, зараз ефективно виліковується. *Once inevitably fatal*, the disease is now treated effectively.

7) replacement of a notional verb by a representative verb;

Ти сказав, що тобі байдуже, а ми сказали, що нам *не байдуже*. You said you didn't care, and we said we *did*. Я не знаю, де він живе. Я також *не знаю*. I don't know where he lives. Neither *do I*. Він скоро їде в Київ. Я також *їду*. He is going to Kyiv soon. So *am I*.

All these as well as other transformations can be regarded equally considered in the reverse order – when translating sentences from English into Ukrainian.

Weak or inexperienced translators or interpreters often reveal their tendency to rely exclusively on simple or compound sentences; professional people tend to go to the other extreme – using complex or compound-complex sentences one after another and avoiding the refreshing sharpness of simple sentences.

When you write or pronounce sentences it is important to feel that each sentence is not isolated from the others but there is flow from one sentence into the next. The joined sentences or parts of sentences give the paragraph smoothness and fluency and make it more interesting for readers or listeners. Let's learn the mastery of joining sentences with connectors.

Note: As a rule, do not use sentence fragments.

A fragment is a non-sentence. It is a part of a sentence – such as a phrase or subordinate clause – written as if it were a sentence.

Fragments

My father always planting a
spring garden.
Because he likes to eat vegetables.

That help the body to combat
infection.
For example, yellow and green
vegetables.

Sentences

My father always plants a
spring garden.
He likes to eat vegetables.
He eats foods that help the
body to combat infection –

for example, yellow and
green vegetables.

Recognizing intonation patterns may help the interpreter avoid some types of fragments in your writing or speaking. Read the following sentences aloud, and note how your voice indicates the end of each complete statement.

We saw that.

We saw that movie.

We saw that movie on TV last summer.

The best way to avoid fragments, however, is to recognize the structural differences between sentences and non-sentences. A complete statement is an independent unit containing at least one subject and predicate. Not all fragments are to be avoided. Some types of fragments are standard. Exclamations, as well as questions and their answers, are often single words, phrases, or subordinate clauses used as sentences:

Wow! I really enjoy it.

Where does a mystery story begin?

On the last page. Always!

Written dialogue that mirrors speech habits often contains grammatically incomplete sentences or elliptical expressions. Occasionally, professional interpreters or translators deliberately use fragments for rhetorical effect.

Despite their suitability for some purposes, sentence fragments are comparatively rare in formal expository writing. In formal papers, sentence fragments are to be used – if at all – sparingly and with care. College students should learn the fundamentals of English composition

before permitting themselves to take liberties with the accepted patterns of the complete sentence.

When you revise carelessly connected sentences, choose a method that achieves the emphasis you want. See how you can revise the following sentence:

Течія була сильна і він не зміг допливти до берега.

The current was swift, he could not swim to shore.

1. Because the current was swift, he could not swim to shore, [first main clause subordinated].
2. The current was so swift that he could not swim to shore, [second main clause subordinated].
3. Because of the swift current he could not swim to shore, [first clause reduced to an introductory phrase].
4. The current was swift. He could not swim to shore, [each main clause converted to a sentence].
5. The current was swift; he could not swim to shore, [main clauses separated by a semicolon].
6. The current was swift, so he could not swim to shore, [comma preceding the connective *so*].
7. He could not swim to shore, for the current was swift, [comma preceding the coordinating conjunction *for*].

Besides grammatical compression there are also lexical means of compressing the thought. Translators or interpreters should use the so-called time and space savers which help economically use the language resources. Among these are abbreviations, asyndetic substantival word groups (clusters) (See Part IV, 4.6) and hyphenated modifiers.

Abbreviations are heavily used, and provide an invaluable space-saving service.

Abbreviations are desirable in tables, footnotes, and bibliographies and in some kinds of special or technical writing and translating. In ordinary translating, however, only certain abbreviations are appropriate.

In ordinary written translating such as formal letters, fiction, history, and magazine articles only well-known abbreviations, such as *a.m.*, *p.m.*,

Mr., Mrs., Ms., Dr., and St. (for Saint as in St. John, St. Mary) are preferable. Spell out *doctor* and *saint* when not followed by proper names.

Mr. Martyn Southcott, Mrs. Ivajean Wheeler, Mr. Keith Woods, Dr. Bell, St. Francis; the young doctor, the early life of the saint

In addition to the cited abbreviations the following abbreviations and symbols are permissible and usually desirable in written translations.

1. *Titles and degrees after proper names:*

E. R. Ames, Sr. Alice Johnson, D.V.M. Sam Jones, C.P.A.

2. *Certain words used with dates or figures:*

in 586 B.C. in A.D. 70 \$14.25, £349 25.5 mpg No. 13 [OR no. 13];
EST [or E.S.T. or e.s.t]

3. *The District of Columbia and the United States used adjectivally:*

Washington, D.C. the U.S. Navy U.S.– French relations

4. *The names of organizations, agencies, countries, persons, or things usually referred to by their capitalized initials:*

U.N. (or UN); NAACP; NBC; IBM; CIA; FBI; FDA; TV; CB;
DNA; GNP

The strings of letters that are pronounced as if they spelt a complete word (i.e. acronyms) also help translators and interpreters to save time and space.:

UNISEF = from initial letters (United Nations International Children's Fund

UNESCO = from initial letters (United Nations Educational, Scientific, and Cultural Organisation)

NATO = from initial letters (North Atlantic Treaty Organisation)

NASA = from initial letters (National Aeronautics and Space Administration

5. *Certain common Latin expressions* (although the English term is usually spelled out in formal oral translation, as indicated in brackets below):

cf. [compare]

e.g. [for example]

et al. [and others]

etc. [and so forth]

i.e. [that is]

vs. OR v. [versus]

6. *Days and months:*

Jan.	January
Feb.	February
Mar.	March
Apr.	April
May	May
June	June
July	July
Aug.	August
Sept.	September
Oct.	October
Nov.	November
Dec.	December
Mon.	Monday
Tues.	Tuesday
Wed.	Wednesday
Thurs.	Thursday
Fri.	Friday
Sat.	Saturday
Sun.	Sunday

The following abbreviations can be used in written translating of bibliographies, essays, graduation essays, dissertations, publications while in oral translating they appear in complete sound form:

Assn	Associations
bk., bks.	book, books
c.	<i>circa</i> , 'about' (for example, 'c.1340')
cf.	compare
ch., chs.	chapter, chapters
col., cols.	column, columns
dept.	department
diss.	dissertation
ed., eds.	edition, editions
et al.	<i>et alii</i> , 'and others'

ibid.	in the same place; in the source cited in the immediately preceding note
introd.	Introduction, introduced by
ms., mss.	manuscript, manuscripts
n.d.	no date (of publication)
no., nos.	number, numbers
n.p.	no place (of publication), no publisher
p., pp.	page, pages
pt., pts.	part, parts
rev.	revised, revised by, revision OR review, reviewed by
rpt.	reprint, reprinted
sec., secs.	section, sections
trans.	translation, translated by, translator
Univ.	University
vol., vols.	volume, volumes

Another helpful means of saving time and space in translating are hyphenated modifiers which serve as a single adjective before a noun.

The hyphenated modifier is closely joined in speech, and both words are stressed.

e.g. an animal that eats man. = a man-eating animal;
a person who talks fast. = a fast-talking person;
a chocolate that tastes bitter. = a bitter-tasting chocolate;
a sculpture that looks impressive. = an impressive-looking sculpture.

Hyphenated modifiers can be formed from passive and reflexive verb phrases. To form the modifier, place the past participle of the verb at the end of the phrase and place a hyphen between the two words.

E.g. She gave a speech that was filled with emotion. = She gave an emotion-filled speech; He is a man who educated himself. = He is a self-educated man; There is the house that was damaged by fire. = There is the fire-damaged house; She has a voice that is pitched high. = She has a high-pitched voice.

Translators and interpreters who work with the English language should also consider that it exists in two variants – British English and American English. Most difficulties may occur in vocabulary (meaning and spelling), though the differences may be observed in grammatical structure as well.

Differences in vocabulary:

British English	American English	Ukrainian correspondence
flat	apartment	квартира
solicitor	lawyer	юрист
dressing gown	bathrobe	купальний халат
taxi	cab	таксі
tin	can	консервна банка
bill (at the restaurant)	check	рахунок
biscuit	cookies	печиво
maize	corn	кукурудза
cot	crib	дитяче ліжечко
nappy	diaper	підгузок
chemist's	drugstore	аптека
lift	elevator	ліфт
rubber	eraser	гумка
torch	flashlight	ліхтар
rubbish	garbage, trash	сміття
petrol	gas	бензин
crossroads	intersection	перехрестя
cock	rooster	петух
sitting room	living room	вітальня
angry	mad	сердитий, божевільний
post	mail	пошта
single ticket	one-way ticket	квиток в один бік
public school (private, fee-paying school)	public school (state supported school)	приватна\державна школа
timetable	schedule	розклад (занять)
pavement	sidewalk	тротуар

basin	sink	миска, таз
football	soccer	футбол
to queue	stand in line	стояти у черзі
cooker	stove	кухонна плита
underground	subway	метро
lorry	truck	автомобіль (грузовий)
holiday	vacation	канікули

Surely, this list is far from being complete. The vocabulary of differences is quite large, though more and more words are equally used today by both the English and Americans due to intercultural influences. But sometimes English language speakers emphasise on them being specifically either Americanisms or British words. I recall the time when Bill Hutchet from California, the U.S. Peace Corps volunteer, came to work at Sumy State Pedagogical University in 1994. In his letter to his friends in the USA he boasted about the living conditions he had at the dormitory (which he thought to be rather good): "I get a \$200 scholarship from Peace Corps. On this money I can live here as a king. I also have my own *flat* (the English came here first and spoilt the language of these poor people)."

Differences between British and American Spelling

British		American	
ae	aesthetics anaesthesia encyclopaedia	e	esthetics anesthesia encyclopedia
-exion	connexion reflexion	-ection	connection reflection
-t	burnt learnt spelt	-ed	burned learned spelled
-ence	licence defence	-ense	license defense

re	centre metre theatre	-er	center meter theater
isation	civilisation naturalisation	-ization	civilization naturalization
-ise	criticise memorise	-ize	criticize memorize
-1	fulfil skillful	-ll	fulfill skillful
-ement	judgement argument	-ment	judgment argument
-our	colour neighbour	-or	color neighbor

Note: **In British usage**, words ending in an l preceded by a single vowel usually double the **l**.

quarrel – quarrelling; travel – traveling; model – modeling; signal - signalling

In American usage, the consonant is doubled only if the last syllable is stressed.

Signal – signaling; travel – traveling; excel- excellent; propel – propeller

PART III. KINDS AND WAYS OF TRANSLATING/INTERPRETING

3.1. Kinds of translating/interpreting

One of the greatest Ukrainian scholars in theory and practice of translation I.V. Korunets defines the following kinds and types of translating [19:28-29]:

1. The written from a written matter translating. It represents any faithful sense-to-sense translating from or into a foreign language of a belles-lettres passage (prose, poetry or drama), or a scientific, technical, newspaper matter text.

2. The oral from an oral matter – (consecutive or simultaneous/synchronous translation). Interpreting can proceed either in succession (after the whole matter or part of it is heard) or simultaneously with its sounding, when it takes quite the same amount of time as the source language matter flows and the interpreter faithfully conveys its content. Thus it is performed within the same time limit.

3. The oral from a written matter – it is interpreting at sight. It can also proceed either simultaneously with the process of getting acquainted with content of the written matter or in succession (after each part of it is first read through and comprehended).

4. The written translating – translating from an oral speech (like dictation-translation). Translating from an oral speech/recording is now and then resorted to in classes for training practices, when the matter to be rendered is produced at slower speed so that the written translation can be performed (and put down) in the target language.

Apart from one exception, up to the middle of the XXth century, only one type of interpretation was practiced widely within the oral from an oral matter translating, the so-called "consecutive" kind. It's the translation done part after part of the speech, made by the speaker. It is to be interpreted into another language and is meant to be understood by people whose language is different.

The interpreter listens to a speech and takes notes as it goes on. These notes should be as scanty as possible – only a few words and

signs to enable the interpreter to reconstruct the sequence of arguments and to remember the salient and characteristic words which give colour to the speech.

Whatever the length of the discourse, a good interpreter never asks the orator to stop in order to enable him to render it bit by bit. Some orators have been known to speak for over an hour non-stop. Interpretations, of course, are usually somewhat shorter than original speeches, but even then, this represents a tremendous effort. If time and circumstances allow, the interpreter can sometimes whisper a question so as to clarify the point, or even ask it aloud at the end of the speech, but most of them are reluctant to do so.

The question is: do interpreters use shorthand? The answer is definitely in the negative. No one could simultaneously perform the two mental operations of translating, and either taking down shorthand or reading it back. In any case, what the interpreter is after is the reasoning the sequence of arguments, starting with the premises and leading up to the conclusions. Thus, and thus only, can he give an intelligent rendering of a speech.

Apart from "consecutive" interpretation, another system is also in use – the "simultaneous" or synchronous system. Interpreters sit in soundproof booths installed in the rooms where meetings take place. They listen to speeches through earphones, but are able to watch the speakers through a glass window. As the speech goes on, they rapidly inject the translation, one or two sentences at a time, into the mouthpiece of a telephone connected with earphones provided for each delegate, or with a small portable radio receiving apparatus with a very short range, called "walkie-talkie". In either case, by turning a knob, users can get connected with the interpretation in the desired language. Synchronous translation is taught at special departments. The fields in which interpreters are taught (physics, chemistry, biology, genetics, politics, etc.) are usually limited because no person can be equally good in different spheres of life. The interpreter must be sort of expert in the field.

Both types of interpretation, consecutive and simultaneous, are now practiced, according to needs. Many interpreters have been given the necessary training in order to be able to do both.

3.2. Ways of translating

Most important ways of translating or interpreting are the following:

- Literal translation
- Interlinear translation
- Literary (faithful) translation
- Machine translation
- Free adaptation
- Versification
- Authorized translation

Literal translation is mere substitution of words, phrases or parts of sentences. Literal translation looks perfect at the level of separate words when their form fully or partly coincides and when they have approximately or completely identical lexical meaning in the source and target languages: director - директор, administrator - адміністратор, president - президент; *atomic* - атомний, *constitutional* - конституційний, *chemical* - хімічний.

English is not easy for people whose languages are logical and mean exactly what they say. This is well shown by the story of the Frenchman who came to England for the first time. In the train between Dover and London he kept leaning out of the window, the better to see the landscape. Just before Sevenoaks he showed signs of leaning out again. An Englishman in the same compartment, aware of the tunnel, shouted to him, "Look out!", warning him of danger. The Frenchman took the advice literally, leaning out as he did before.

Literal translations from one language into another can produce comic results. A lady told once how she had been to an old book shop and bought some "lovely old books, bound in *veal*". She should have said "bound in *calf-leather*".

Interlinear translation (*interlinear* – from Latin *interlinearis*, i.e. written\printed between the lines *підрядковий переклад*) provides a

faithful rendering of sense only. The difference between word-for-word translation lies in that word-for-word translation admits only one variant while interlinear allows more than one equivalent variants which depend on circumstances and aims of translation. For example, the sentence *Who told you that?* in a word-for-word way has the variant *Хто сказав тобі це?* while in interlinear way this may be also *Від кого ти чув це?*, *Хто тобі розповів про це?*, *Хто сказав тобі це?*, etc. Various changes and transformations (reduction or extension) of the language units may take place for the purpose of achieving faithfulness of rendering the idea expressed in the original. These transformations are sometimes inevitable especially when the forms of expressing the same thing in the source and target languages are not identical. Such translations help to master main aspect of the languages and means of expressing pertaining to the two languages in question.

Interlinear translation is even of greater importance when used for the purpose of artistic translation of poetry or prose. The main demand is that it should faithfully convey the content of the work which is then perfected by a master of pen with all the artistic values that make the text powerful and beautiful. It is usually done on the request of the poets who are great masters but who do not know the language the poetry from which they intend to translate. People who know the language do this for them, translating line after line, giving all the meanings of polysemantic words, different shades of meaning, synonyms of the words if necessary. All this makes it easier for a poet to comprehend the general idea better. As poetry is characterized by rhythm and rhyme, the system of both must be pointed out, as well as a number of lines in a stanza and a number of syllables in each line.

Compare the interlinear translation done by Yuriy Oleksiyovych Zhluktenko from the Fries language (one of two main languages in Netherlands) and its poetic version of Anatoliy Hryzun, a poet and a translator.

Interlinear translation, done by Y.O. Zhluktenko	Important details	Translation done by Anatoliy Hryzun
<p>Ц'їтс Пеанстра Аушвітц Дев'ять сходин ведуть донизу, назад – ні одної, бо йдеш туди приймати душ з сильною кислотою вдвох.</p> <p>І ні зойку, ні сміху звідти, Сліз давно вже не стало. Довжелезні могили готові стоять, І кати вже чекають.</p> <p>Хто сьогодні сюди приходить Лиш з цікавості, так, подивитися, Зневажає їх прах, їхню кров, Передсмертне хрипіння дітей.</p> <p>Сумно сіється, сіється дощ, Тягне пісню свою монотонну, Ніби сипляться сльози дрібно, І це буде, мабуть, довічно.</p>	<p>Чотири- рядкова строфа; Римування абаб; Усі рими чоловічі</p> <p>Розмір – ямб</p> <p>1,3 рядки – чотири стопи; 2,4 – три стопи</p>	<p>Ц'їтс Пеанстра Освенцім Тут дев'ять сходинок униз, Та жодної – назад... Не душ на голови тут ливсь – Отруйний газ і чад.</p> <p>Ні зойку звідси, ні плачу З спустошених очей. Чекають ями на плацу, Від ката не втечеш.</p> <p>О, хто сюди знічев'я йде, Той зневажа без слів І передсмертний хрип дітей, І стогін матерів.</p> <p>Посипав дощ, немов слізьми, Мільярдами краплин. Пронесемо їх в серці ми Крізь вічний часу плин.</p>

It's clearly seen from the two translations how important it is that the person who performs the interlinear version should give clear understanding of both rhyming and rhythmical systems which make the music and form of poetry of the original. Reproducing rhyme scheme is one of the most difficult technical problems of translation even for skilled poets. The interlinear translation does not preserve the prosody. The translation performed by A.Hryzun observes them both on the bases of explanation notes supplied by Y. O. Zhuktenko.

Literary translation is translation of the highest quality when thoughts and ideas but not separate words are rendered on the basis and the standards of the all-nation language. Sometimes scientific inquiries should be made in the process of translation. Take, for example, the title of the literary work „Слово о полку Ігоревім”. To render it correctly the translator should go back to the same period in the Scottish and English history – the twelfth century - and find works of national character in their literature. There we can find a collection of ballads, collected by Walter Scott and titled “The Lay of the Last Minstrel”. Thus we understand that Ukrainian „Слово” (narrative, tale, story) corresponds to the English word “The Lay”. And again *полк* is not surely today's *regiment*, but *host* which means prince's body guard, troops (a great number of warriors who pledged to protect).

The same can be said about the title of Sholokhov's novel „Тихий Дон” which carries in itself implication about the stormy events which took place in the region. This implication is rendered by the conjunction *and* – *And Quiet Flows the Don*.

The term *literary translation* means faithful, correct can be equally applied to translation of any matter-text – fiction, scientific, technical, etc. while the term *artistic translation* is usually applied to translation of belles-lettres texts, which have artistic values due to intensive exploitation of the beauties of the language – different stylistic devices and expressive means.

Machine translation had been at the experimental level until recently. With the extensive development of technology computers have been taught to do the mechanical translation. The programmers must be

capable of making their knowledge of the two languages in question formal, they must formalize meaning and translation and give precise instructions to the machine, to teach it what step to take first and what to do next. All these steps are translation algorithms. "Modern mathematical (computational), structural, and applied linguistics has developed quite a number of precise methods of language modeling. These methods allow us to describe units and structures of a language to a degree of precision required for formal presentation followed by computerization." [21:9].

The quality of translation depends on the programmers and their perfect knowledge of all aspects of lexical and grammatical structures of the two languages in question - the source language and the target language. Information attached to both input word-forms and dictionary entries will change depending on many factors (translation model type, grammar, language, etc.) but in any case the entries will include translation equivalents. "Translation equivalents in machine translation are usually parts of words, word-forms, and word-combinations of the target language, although in some cases (frame models) they may be as long as a sentence or even several sentences." [21:70]. In order to be successful, a machine translation system should be intended for a particular class of texts, for a particular sub-system of the languages involved, and for a particular user.

There exist different translation programmes. Translations of technical and scientific matter texts look much better than publicistic and belles-lettres. The former have a more restricted vocabulary while the latter have unpredicted lexicon, which includes idioms of all kinds, proverbs, sayings, a great number of stylistic devices which carry connotations of the meaning. In the first case the task of people after machine translation is to improve it in accordance with the standards of the target language.

Compare the original technical matter text (in the Russian language) with its strict vocabulary devoid of stylistic devices, and its machine translations in the English language.

С целью преодоления Украиной надвигающегося кризиса в обеспечении транспорта жидкими моторными топливами в период подъема экономики, правительством рассматривается

ряд Программ по использованию альтернативных видов топлива, в том числе и сжатого метана, как наиболее широко доступного, опробованного и сравнительно дешевого топлива.

Технологией добычи шахтного метана в настоящее время в мире владеют два государства – США и Украина.

With the purpose of overcoming by Ukraine of approaching crisis in security of a carrier liquid motor (топливами) in a phase rises of economy, the government considers a series of the Programs on use of alternate aspects of fuel, including Oblate methane, as is widest available, tested and rather cheap fuel.

By process engineering of extraction (шахтного) of methane at the moment in the world two states – USA and Ukraine own.

More or less the computer coped with the task of translating. The rest of the job is to be done by a specialist whose task is to improve the translation.

More difficult is the matter text which abounds in figurative speech elements, the beauties of the language such as phraseological expressions, metaphors, epithets, similes, etc.

Read the following extract and see in what places the computers stumbled.

Nick, a used car salesman, had his hands full yesterday. He was about to sell an expensive car to Mrs. Johnson. She liked the way the car looked and all the fancy equipment inside. But Nick really put his foot in his mouth when he mentioned that an eighteen-year-old had done all the work on the car and that it had cost him an arm and a leg. At first she thought that the salesman was pulling her leg, but finally he convinced her to make the purchase.

In this text we find some idioms which are unpredicted language elements and the machine cannot be taught correct way of translating such figurative matters.

a used car – the car which was already in use

to have one's hands full – to be very busy, to have much work

the way the car looked – what the car was like

to put one's foot in one's mouth – to make an embarrassing mistake in speaking
to cost somebody his arm and a leg – cost too much
to pull one's leg – to tease, to fool smb.

Now read and analyse all the faults of translation and explain their reasons:

Зарубка, используемый автомобильный продавец, имела его руки полными вчера. Он собирался продавать дорогой автомобиль (вагон) Госпоже Джонсон. Она любила способ автомобиль (вагон), на который смотрят и все причудливое оборудование внутри. Но Зарубка действительно помещает его фут (ногу) в его раструб, когда он упомянул, что восемнадцатилетний выполнил всю работу над автомобилем (вагоном) и что это имело стоимость им рукой и ногой (опорой, ветвью). В первом она думала, что продавец перемещал ее ногу (опору, ветвь), но в заключение он убедил ее, чтобы делать приобретение.

Free adaptation is a reproduction of thoughts and ideas in one's own words as close to the original as possible with the observation of most peculiar stylistic values of the work. When performed by great masters of letter such translation may be performed on a very high level and may serve as the national heritage of another nation. A good example of such way of translating is I.Kotlyarevskyi's masterpiece *Eneida* which is a free adaptation of Virgil's *The Eneid*.

Versification is translation performed in the form of verse in which thoughts and ideas may be reproduced but both rhythm and rhyme of the original work are not observed.

Authorized translation is the translation of works of fiction looked through and approved of by the author of the original and can be done only during the life time of the author. In case when the author of the original does not know the language into which his work is translated, he and the translator sit together and discuss minute details the correct, faithful reproduction of which is very important from the stylistic point of view, and from different others, such as political, aesthetic, religious themes that found reflection in the novel or story.

PART IV. LEXICOLOGICAL ASPECTS OF TRANSLATION

4.1. Ways of rendering of the contextual meanings of the definite and indefinite articles

One of the differences between English and Ukrainian is the existence in the English language of a specific part of speech, the article, which doesn't exist in Ukrainian. The main grammatical function of the article is to determine or identify the noun. It's a noun determiner. The scholars refused to unite in the question whether the article has or hasn't got the lexical meaning. Some others believe that the article has the so called zero meaning. In some cases the articles are lexicalized and are inseparable from the noun they determine, as in the expressions *the more, the better; at the same time, what a pity, all of a sudden* or acquire some peculiar grammatical and lexical meaning (the Dnipro, the Thames; the Bondarenkos; the Alps; the USA, etc.). In such cases their lexical meaning is inseparable from their functional meaning.

In many other cases the article may acquire some lexical meaning in the context, the so-called contextual meaning which is the subject-matter of our discussion in this chapter.

The faithfulness of conveying of each kind of the lexically charged meaningful articles depends on the ability of a translator/interpreter to penetrate into the context of the utterance and define the additional meaning which the articles carry in the text. None of the lexically meaningful articles should be ignored by translators/interpreters.

The definite article is called so because it usually accompany the nouns which express definite subjects, things, notions or actions.

The lexical meaning of the definite article can be realized in translation with help of:

a) different demonstrative pronouns (цей, ця, ці; той, та, ті; такий, такий самий, той самий, саме той тощо):

He is not *the* man I am looking for. Це не *та* людина, яку я шукаю. Я шукаю не *цю* людину (не цього чоловіка). Він не *та* людина, яку я шукаю.

b) possessive pronouns (її, його, їхні, наш, свій, тощо):

He did not want to quarrel with *the* friend. Йому не хотілося (він не хотів) сваритися зі *своїм* товаришем).

‘Oh,’ said *the* very young Mr.Evans, ‘I think Billy Jackson is a much better name for it.’ ‘О,’ сказав *наш* дуже юний містер Еванс, ‘Я гадаю, що ім’я Біллі Джексон краще пасує цій зірці’.

c) indefinite pronouns (якийсь, якась, весь, вся тощо):

When he came up he noticed *the* man trying to climb over the fence. Коли він підійшов ближче, він побачив, як *якийсь* чоловік намагався перелізти через паркан.

d) any other pronouns or parts of speech due to the context. The success of a faithful translation depends on many factors – the translators’ knowledge of the two languages, their structural systems, his experience, ability to feel the shades of meaning the articles add to the context.

Convinced by her second-floor manner that it was worth *the* \$12 that Mr.Toosenberry always paid for it, you managed to babble that you wanted something still cheaper. (O’Henry) Переконані манерою місіс Паркер описувати переваги кімнат другого поверху, що кімната варта *усіх* 12 доларів, які платив за неї містер Тусенберрі, вам вдається пробурмотіти, що ви хотіли б ще щось дешевше.

Then-oh, then-if you still stood on one foot, with your hot hand clutching *the* three moist dollars in your pocket... nevermore would Mrs. Parker be cicerone of yours. (O’Henry) Потім, о потім, якщо ви насмілитесь попросити показати вам ще щось дешевше, стискаючи у спітнілій долоні *останні* три долари ..., місіс Паркер нізащо вже не буде вашим гідом.

The indefinite article is also very often endowed in speech or text with lexical meanings which coincide with the meanings of different pronouns. Some contextual meanings of the indefinite article may seem similar to those of the definite article. Sometimes contextual meanings of the indefinite article may be quite unexpected. These meanings can be expressed in the following ways:

a) by the cardinal numeral *один, одна, одне, жоден* since the indefinite article *a, an* originated from the cardinal numeral *one*:

Never ironed a rag in my life, honestly, until today. (J.London) Їй же богу, за все життя до сьогодні не випрасував сам *жодної* речі./ Їй же богу, сьогодні вперше сам випрасував *одну* річ.

I know *an* old woman who can be a baby-sitter for you. Я знаю *одну* стареньку жінку, яка може доглянути за вашою дитиною.

b) by the indefinite pronouns якийсь, якась, якесть тощо:

Only for *an* instant he hesitated... (J.London) Він вагався тільки *якусь* мить (тільки *одну* мить). He saw her come down the aisle, with Arthur and *a* strange young man (J.London) Він бачив, як вона пройшла партером у супроводі Артура і ще *якогось* незнайомого молодика. It's a young woman, *a* Miss Elsie – yes, *a* Miss Elsie Leeson. (O.Henry) Це молода жінка, *якась* міс Елсі – так, *якась* міс Елсі Лісон.

He gave us the address of one he recommended, *a* Mrs. Avery, who he said was high up in sociable and diplomatic rings and circles (O.Henry)

c) by possessive pronouns due to the context:

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

d) by the demonstrative pronouns цей, ця, ці тощо, when the meaningful indefinite article precedes the logically stressed noun:

But here was *a* man who sincerely didn't mind what people thought of him. Але *це* була людина якій було абсолютно байдуже, що про нього думали інші.

e) by any part of speech due to the context:

I haven't laid eyes on him for *a* week. Я не бачив його *цілий* тиждень.

It is sweet to feel that you are really and truly *a* woman. (J. London) Приємно відчувати себе *справжньою* жінкою (відчувати, що ти є *справжньою* жінкою). "What room?" cried the doctor in *a* terrible voice, to which Mrs. Parker was a stranger. Яка кімната? – крикнув доктор *таким* жахливим голосом, до якого міс Паркер не була звична.

One of the functions of an indefinite article in the English language is to point to the word which carries a new piece of information while the definite article may express the idea that this piece of information must

be looked for in some other place in the sentence. Especially this is evident when the article directly precedes the noun.

Compare the two sentence:

A meeting in defence of peace was held in Trafalgar Square yesterday.

The meeting in defence of peace was held in Trafalgar Square yesterday.

In the first sentence the subject is formed by the indefinite article and it points out that the word meeting is the centre of utterance, the key information, while in the second sentence the definite article signals that a new piece of information should be found in the following part of the utterance. When the sentence begins with the indefinite article followed by the noun it is advisable not to start translating from it so as not to use such words as *один, якийсь, один якийсь*. On the contrary, when the sentence begins with the definite article directly preceded by the noun, translation should be started from this noun.

Compare also:

A man came round the corner. Із-за року вийшов (появився) чоловік.

The man still stood at the corner. Чоловік все ще стояв на розі.

4.2. Antonymic translation

Antonymic translation is a way of rendering when for the sake of fidelity an affirmative construction is translated with the help of a negative (in sense or form) sense unit, or v.v. It results in adding or excluding elements with negative semantics with complete preservation of the meaning of the word or word-group of the sentence of the source language. It is lexical-grammatical transformation because in the translated sentence in the target language both lexical and grammatical changes occur. Such transformation of negative motivation is called “antonymic transformation”.

Mind your own business - не сунь носа не в свої справи;

Keep your head – не падай духом;

Keep a stiff upper lip – не бійся;

Take your time – не поспішай

a) when there is no direct equivalent for a given word or phrase

Mrs. Parker was *not displeased* with the *inferiority* of her room hunters - Місис Паркер було *приємно* відчувати свою *перевагу* над тими, хто приходив у пошуках житла;

The adoption of the defensive does not necessarily mean weakness or *inferiority* – Перехід до оборони не обов'язково означає слабкість, чи *перевагу* сил противника.

b) when the original construction has two negations

He is *not unattractive* – він *приємної зовнішності*;

Soams with his set lips and his square chin was *not unlike* a bulldog. – Зі стиснутими губами і квадратним підборіддям Сомс був *схожий* на бульдога.

“Leave me alone”, she said *not unkindly*. – „Не турбуй мене (Не докучай мені)”, сказала вона *лагідно*.

It is *not entirely unworthy* of observation – Це *все-таки* заслуговує на спостереження.

It was *not until* the XIX century that this science began to develop rapidly – Ця наука почала бурхливо розвиватися лише у XIX столітті.

Я *не нездужаю*, нівроку (Тарас Шевченко) – I feel well, thanks God!

It is *not uncommon* for young people to become engaged and then wait a year or two to marry because they can not find or afford suitable housing immediately – *Досить часто* буває так, що молоді люди заручаються, а потім чекають рік або два перед тим як одружитися, тому що не можуть знайти або купити одразу підходяще житло.

c) when there is no other way of translating

He was in his *shirt-sleeves* and slippers.

He (*James Brodie*) was in a flaming rage and as he stood in his *shirt-sleeves*, looking at Mary, his upturned face reflected the bitter resentment of his mood. (A.J. Cronin)

d) to fuller express the sense of the original

May not the editor have been right in his revision of your *Sea Lyrics*.

4.3. Phraseology. Ways of rendering phraseology

Phraseology is the most colourful, powerful and expressive part of the vocabulary of any language. Apart from carrying information like any other language sign it makes the language beautiful, colourful and emotional, and fulfills aesthetic functions in the text. Many of the things which belong to phraseology can also be defined by the word idiom.

There is a difference in usage of the terms *phraseologisms* and *idioms* by national and foreign linguists. By idioms western scholars understand any combinability of words including phrasal verbs such as *lean over, lean out, come in, put by* etc., while national scholars understand by idioms phraseological units which usually have a stylistic component that carries certain emotional expressive colouring and has aesthetic function.

Many lexicologists attempted to classify phraseological expressions. Most notable are classifications given by A.V.Kunin, A.I.Smirnitsky, V.V.Vinogradov, K.T.Barantsev. O.M.Morokhovskiy and others. They gave both semantic and structural classifications. *Англо-український фразеологічний словник* by K.T.Barantsev is of great value and contribution to the study of general linguistics and to phraseology in particular.

Great contribution to the study of phraseology has been made by Professor Zorivchak R. P. [5]

According to the semantic classification made by academician V.V.Vinogradov phraseological units are classified into three main groups: traditional word combinations, phraseological unities and phraseological fusions. [2]

1. Traditional word combinations/set phrases (to take part, to throw light, to have a rest, to have a chat, etc.)

2. Phraseological unities represent phraseological expressions the whole meaning of which is clearly motivated by the meaning of its separate components. Sayings, proverbs and catch-words (popular expressions) refer to this group.

Don't trouble troubles until troubles trouble you.

Не чіпай лихо поки воно спить тихо.

Make hay while the sun shines.

Суши сіно поки світить сонце. (Не гай часу.)

To wash dirty linen in public.

To get oneself into a mass (to be on thin ice, to be in shallow water, to be high up a tree, to be in a jam)

3. Phraseological fusions are indivisible phraseological units the meaning of which cannot be derived from the meaning of its parts. The components of such units have completely lost their inner form. Such things must be memorized and remembered.

To find a mare's nest – Попасти пальцем у небо.

To raise the wind – Роздобути грошей.

Some phraseological expressions may coincide with simple word combinations. The meaning of such things can be understood only from the context in which they are used.

red type – червона стрічка – бюрократична тяганина

tables are turned – столи перекинуті – ситуація радикально змінилася

to sit on the fence – сидіти на паркані – займати нейтральну позицію

to sugar the pill – підсолодити пілюлю – підсолодити (прикрасити)

Standardized, non-figurative collocations are usually not difficult to translate. They are usually rendered with the help of corresponding phraseological collocations. The main demand is to avoid literalism.

to have dinner – обідати;

to take measures – вживати заходів;

to make a sacrifice – жертвувати чимось;

to bear resemblance – бути схожим;

to take steps – вживати заходів;

to come to a conclusion – робити висновки;

to jump to a conclusion – робити поспішні висновки;

to have a walk – прогулюватися;

to break silence – порушувати мовчання;

to take into account (consideration) – брати до уваги; враховувати;

to draw a parallel – порівнювати;

Due to their emotional colouring and figurativeness their rendering creates certain difficulties even in akin languages, such as Ukrainian and Russian.

Consider, for example, such Russian colourful expressions and translate them into Ukrainian:

А у самого душа в пятки уходит.

Он окончательно прижал его к стенке.

Каков гусь был этот Николай.

А не то смотри, самого в бараний рог сверну.

Муж ученый, слов нет.

Это из рук вон.

Вместе нужду трепаем.

Faithful translation of picturesque, figurative phraseologisms may be achieved by different methods. Depending on the style of the passage or work, that is the context in general, and the nature of phraseological expressions many ways can be suggested by an experienced translator.

Phraseological units can be rendered in the following ways:

a) by means of absolute (genuine) equivalents, that is by identical in meaning, structure (form) and in origin phraseological expressions.

the heel of Achilles; Achilles' heel – Ахіллесова п'ята;

the sword of Damocles – Дамоклів меч;

Trojan horse – Троянський кінь;

to cross the Rubicon – перейти Рубікон;

Herculian labours; Herculian task; a labour of Hercules – геркулесова праця;

Procrustean bed; Procrustes' bed; the bed of Procrustes – прокрустове ложе;

Pyrrhic victory – Піррова перемога

to be in the seventh heaven – бути на сьомому небі

the game is worth/not worth candle – гра варта (не варта) свічок

an apple of discord – яблуко розбрату;

Second Coming (Advent) – друге пришествя

b) by means of approximate, relatively complete (absolute) units, that is phraseological expressions which have absolutely equal meaning and completely, or absolutely completely coincide in the two languages in their grammatical structure and symbols used, and their stylistic colouring.

грати з вогнем – to play with fire

читати поміж рядків – to read between the lines

гірка правда – bitter truth

взяти себе в руки – to take oneself in hands

d) by means of near (partial) equivalents or semantic analogies

In this case the meaning of expressions and its stylistic characteristics are preserved, though the structure may be slightly or completely different.

a drop in the bucket – крапля в морі

a fly in the ointment – ложка дьогтю в бочці меду (щось неприємне)

to make a mountain out of a molehill – робити із мухи слона

to kill two birds with one stone – вбити відразу двох зайців

a grass widow – солом'яна вдова

East or West home is best – немає ніде краще, як дома; у гостях добре, а дома краще

to get out of bed on a wrong side – встати на ліву ногу

out of a frying-pan (and) into the fire – з вогню та в полум'я; з дощу та під ринву

to put by for a rainy day – відкладати на чорний день, на всякий випадок (заощаджувати, зберігати).

e) by means of translation loans

сидіти, склавши руки – to sit with one's hands folded

Ніч не тітка! The night is not our aunt!

f) in a descriptive way. It's rendering of the meaning of phraseological expression without preserving its structure and figurativeness

to cut off with a shilling- позбавити засобів існування

to dine with duke Humphrey – залишитися голодним

to send to the world's end – послати туди, де Макар і телят не пас

to go west – пропасти, зникнути

yes-man – людина, яка завжди з усіма погоджується, підтакує

to throw bouquets at somebody – вихваляти кого-небудь

to throw up one's hand – здатися, спасувати, скласти зброю

health is above wealth – здоров'я за гроші не купиш

не горить – there is no need to hurry

казка про білого бичка – a fishy story

який Сава, така й слава – as is the workman, so is his work

g) by means of word for word translation

This may happen when the phraseological expression is a regular sentence with the principal and secondary parts.

The moon is not seen when the sun shines – місяця не видно, коли світить сонце;

People who live in glass houses should not throw stones – Люди, котрі живуть у будинках зі скляними дахами, не повинні кидатися камінням; (не бачить сова, яка сама; насміхався кулик з болота, та й сам туди заліз);

Promises are like piecrusts, made to be broken – обіцянки що скоринки пиріжків – їх на те й печуть, що ламати; (обіцяного три роки чекають; обіцянки-цяцянки;

Many phraseologisms have more than one semantically analogous phraseological unities in the target language for the one of the source language (be it Ukrainian or English). Then their picturesqueness as well as the speech style and situation may prompt what to choose in each concrete case.

From English into Ukrainian:

A man can die but once – двом смертям не бувати, а однієї не минути; пан, або пропав;

There is no use crying over spilt milk – що з воза упало, те пропало;

сльозами горю не зарадиш; після бійки кулаками не розмахують; втративши голову, за волоссям не плачуть.

Do in Rome as Romans do – у чужий монастир зі своїм статутом не ходять; з вовками жити, по-вовчому вити; між воронами сидіти, по-воронячи каркати; на чиєму возі їдеш, того й пісню співай;

Not for love or money – ні за які гроші; нізащо в світі;

From Ukrainain into English:

Баба з воза – кобилі легше – Good riddance to bad rubbish!; We are better off without you (them, etc.);

Біда не приходить одна – Misfortunes never come alone; an evil chance seldom comes alone; one misfortune comes on the back (neck) of another; it never rains but it pours; troubles never come singly;

Видно пана по халявах – a bird may be known by its song; one can tell a (the) bird by the way it flies;

Гора народила мишу – great cry and little wool; a grain of wheat in a bushel of chaff; the mountain has brought forth a mouse;

З хама не зробиш пана – Can the leopard change his spots?; the leopard cannot change his spot; one has to be born a gentleman; dogs bark as they are bred; you can't make a silk purse out of a saw's ear;

Шукай вітра в полі – you can't catch the wind in a net; you might as well look for a needle in a haystack;

Моя хата з краю – it's neither my headache nor my piece of cake; it's nothing to do with me; it's no concern of mine;

Nationally coloured phraseological units are not usually reproduced in translation. In this case the translator must try and find an equally coloured corresponding thing in the target language or give a descriptive reproduction.

to carry coal to Newcastle – (рос. Ездить в Тулу со своим самоваром);

в ліс дрова возити, в море воду носити.

Tom, Dick and Harry – середні, звичайні, пересічні люди

To frighten the French – тероризувати

The success of translating phraseological expression greatly depends on the ability of a translator to deduce its figurative stylistic meaning so as to render all the beauty and richness of the language.

4.4. Ways of rendering specific national words and phrases

Each language whether big or small has specific word stock which reflect the complex nature of the nation – its history, culture, political structure, geography, customs and traditions, holidays, way of thinking, mode of life.

Ukrainian realia: borshch, hopak, steppe, дума, varenyky, kobzar, pryimba, rushnyk, vyshyvanka, trembita, polonyna, kozack, Verkhovna Rada, etc.

Russian realia: tsar, barin, troika, shchi, matrioshka, samovar, sarafan, lapki, etc.

English realia: lunch, lady, mister, speaker, eleven+examination, coroner, lock-out, the House of Commons, Big Ben, etc.

The problem of rendering implicitly expressed information in ethno national phraseologisms and national realia has been thoroughly studied by R.P.Zorivchak [6] and I.V.Korunets [19].

Specific national words and phrases can be rendered in the following ways.

1. by means of direct transliteration or transcription (when the meaning of words has become very clear due to wide usage in the target language).

Translate the following words.

lady	lord
labourist	Mr.
gentleman	speaker
sandwich	Mrs.
Coca-Cola	jeans
Trade union	mister

2. by means of transliteration or transcription and explication or explanation (when the word has not firmly rooted itself in the target language and people may not know the meaning).

Translate and explicate the meaning of the following words.

whiskey	Empire State Building
picnic	призба
lockout	кобзар
dreadnought	трембіта

Scotland Yard

борщ

3. by means of translation loans or word-for word translation

the House of Lords – the House of Commons

the Senate – the House of Representatives

the UK – the USA

the Capitol – the Congress

Skyscraper – Salvation Army

Brain washing – oat-flakes

учнівський щоденник – (student's record book)

Верховна Рада – Verkhovna Rada

Студентське наукове товариство – Students' Research Society

класний керівник –class tutor

Учнівські правила– school rules\regulations

Класний журнал – form register and record book

виховна година – educational lesson on good behaviour and morality of students in school

Курси підвищення кваліфікації – (in-service training course\extension course)

Курси вдосконалення – Refresher course

Курсова робота – yearly essay \ project

Дипломна робота – Graduation essay \ project

Залік – qualifying test

Консультація – tutorial

Заочне навчання – extramural education

Дистанційне навчання– distant education

Вербна неділя – Willow Sunday

Піст перед Різдвом – The pre-Christmas fast

Свячена вода – The bless water

Міський відділ освіти – City Board of Education

Голова рай/обл. ради народних депутатів – Chairman of the District/Region Rada of People's Deputies

Заслужений діяч мистецтв України – Ukraine's Merited Worker of Arts

Заслужений працівник освіти України – Merited Educationalist of Ukraine
Заслужений учитель України – Outstanding Teacher and Educator of Ukraine (Honoured Teacher of Ukraine)

Медаль „За трудову відзнаку” – The medal for Labour Distinction\ Labour Distinction Medal

Орден Ярослава Мудрого – The Order of Yaroslav the Wise

Міністерство освіти і науки України – Ministry of Education and Science of Ukraine

some national elements are rendered by means of translation and additional explication:

summer school літня школа (курс лекцій і практичних занять для іноземних студентів для підвищення кваліфікації)

special school спеціальна школа (школа для дітей із психічними або фізичними вадами)

4. by means of semantic analogies

sandwich – бутерброд

mister - пан

trade union - профспілка

Stewed fruit - компот

Ladies and gentlemen – Пані та панове!

Your Ladyship – Ваша світлість, Ваша милість!

Your Majesty – Ваша королівська світлість (величність)!

Your Honour – Ваша честь!

Attorney General – генеральний прокурор

the best man/bridesmaids – старший свідок (дружок)
нареченого/подружка нареченої

5. by means of description or explication only

a teller – обліковець голосів у британському парламенті;

a whip – керівник фракції у парламенті;

porridge – вівсяна каша;

coroner – судовий пристав, який розслідує справи з передчасної або насильницької смерті;

eleven+examination – тести в англійських школах по досягненню дітьми одинадцяти років для виявлення коефіцієнту розумових здібностей(IQ), за наслідками яких учні продовжували навчання у відповідних середніх школах (grammar secondary school, modern secondary school, technical secondary school);

the first floor – перший поверх (у США); другий поверх (у Великій Британії);

backbencher – рядовий член парламенту;

frontbencher – міністр, член „тіньового кабінету”;

Pilgrim Fathers

shepherd's pie – запіканка картопляна з м'ясним фаршем і цибулею;

Hear! Hear! – Вірно! Вірно! (вигук, яким виражається згода з тим, що говорить промовець);

To whistle up – тепло вітати (актора, виступаючих);

Matron – завгосп (у навчальному закладі)

Translation of some nationally coloured words and phrases requires sometimes certain knowledge of economy or history of the country.

Turkish towel – махровий рушник

Russian leather – юхта (шкіра)

Turkey carpet – турецький килим (ворсистий килим)

Molotov cocktail – запальна суміш (пляшки з запальною сумішшю, які використовувалися під час другої світової війни проти німецьких танків.

Belgium blocks – буличник, брущатка

Manchester goods – бавовняні тканини

Colchester natives – устриці (від назви міста Колчестер, яке славалося своїми устрицями

Eton crop – жіноча стрижка („під хлопчика”)

4.5. Ways of rendering proper names

To proper names we refer anything that has been names – personal names of people (proper names proper), nicknames of people, all geographical names (continents, countries, cities and villages,

administrative divisions, streets and squares, oceans, seas, bays, rivers and lakes, mountains and valleys, etc.), names of companies, firms and corporations, names of different political and social bodies, names of newspapers and magazines, names of pictures, films, titles of works of literature, etc.

a) The general approach is that proper names of people should be transliterated or transcribed.

William Shakespeare

William Makepeace Thackeray

Charles Dickens

Микола Лукаш

Марія Коваль

Марія Сорока

Григорій Вода

Микола Вересень

Степан Жупанін

Петро Вовк

Валентина Зузуля

Foreign proper names preserve in English the spelling of the original language:

Jean-Jacques Rousseau, Charles Perrault, Frederic Joliot-Curie, Gaius Julie Caesar, Erich Maria Remarque, Alighieri Dante, Charles de Gaulle.

b) Proper names of Russian prominent people (politicians, writers, etc.) are translated into Ukrainian: Дмитрій Шостакович – Дмитро Шостакович, Павел Антокольский – Павло Антокольський, Николай Гумилев – Микола Гумільов, Михаил Лермонтов – Михайло Лермонтов. For the sake of preservation of Ukrainian or Byelorussian national flavour Ukrainian and Byelorussian proper names of such people are transliterated in Russian: Павло Тичина – Павло Тычина, Дмитро Павличко – Дмитро Павлычко, Микола Бажан – Микола Бажан, Михайло Стельмах – Михайло Стельмах. The same rule is applied when rendering proper names of prominent Byelorussian people in Russian. e.g. *Янка Купала*. This rule does not work when we deal with

the proper names of people in passport system. Here proper names of people are transliterated or transcribed, but not translated.

c) Names of kings, queens, princes and princesses are translated as a rule.

King Charles – король Карл, King Henry – король Генріх, Queen Elisabeth- королева Єлизавета, Queen Mary Stuart – королева Марія Стюарт, Prince William of Orange – принц Вільгельм Оранський, Princess Margaret – принцеса Маргарита, Princess Ann – принцеса Анна (but King John – король Джон, Prince Andrew – принц Ендрю, prince Harry – принц Гаррі, prince William – принц Вільям).

d) Nicknames of people are translated.

King Richard the Lion Heart – король Ричард Левине Серце

King William the Conqueror – король Вільгельм Завойовник

King Edward the Confessor – король Едуард Сповідник

Bloody Mary – Кривава Мері

The Hawkeye – Соколине Око

The Leather Stocking – Шкіряна Панчоха

The Pathfinder – Слідопит

The Deerslayer – Звіробій

The Gadfly – рос. Овод / укр.Овід

Князь Ярослав Мудрий – Prince Yaroslav the Wise

Цар Петро Перший – Tsar Peter the Great

Цар Іван Грозний –Tsar Ivan the Terrible

Федір безрідний – Fedir the Commoner

Цар Василь Темний – Tsar Basil the Blind

e) the so-called characterizing names used by writers to emphasise upon behaviour, appearance or certain features of character of persons (usually of negative nature) are transliterated or transcribed as a rule.

Mr. Skidder, Miss. Longnecker; Mr. Backbite, Mrs. Candour, Mr. Snake, Sir Oliver Surface

f) Names of magazines and newspapers are transliterated or transcribed and explicated (explained).

Іноземні мови в школі – Ukrainian foreign languages teachers magazine *“Inozemni movy v shkoli”*

Літературна Україна – Ukrainian writers weekly *“Literaturna Ukraina”*

Вечірній Київ – the Kyiv city *Vechirniy Kyiv* evening newspaper

Молодь України – the Ukrainian youth newspaper *Molod’ Ukrainy*

London Evening News – Лондонська вечірня газета „*Івнінг Ньюз*”.

Київський вісник – the Kyiv city *Kyivskyi visnyk* morning paper

g) Names of companies, firms and corporations are also transliterated or transcribed and explicated (explained).

General Motors – американська машинобудівна компанія
Дженерал Моторс

Standard Oil Company – американська нафтова компанія
Стандарт Оіл Компані

Harriman and Bros. Co. Textile Engineers – американська компанія по виробництву устаткування для текстильної промисловості
Гарріман енд Брозерс Текстайл ендженіерс

Columbia Pictures – американська кінокомпанія *Колумбія (Колумбія) Пікчерс*

British Lion – британська кінокомпанія *Брітіш Лайен*

20th Century Fox – американська кінокомпанія *Двадцяте сторіччя Фокс*

The Royal Court Hotel – готель *Роял Корт*

українське книжкове видавництво “Радянська школа” – The Ukrainian *Radyans’ka Shkola* Publishers

h) names of continents, countries, cities, towns and villages are usually transliterated or transcribed. Many geographical names (place names, streets etc.) are often conveyed in English by mixed ways – partly via transliteration and partly via transcription: Weymouth - Веймут, Brighton - Брайтон, Birmingham – Бірмінгем.

There is a tendency today to transliterate Ukrainian common nouns *вулиця, площа, бульвар* as *vulytsia\vulyt’sa, provulok, ploshcha, bulvar* instead of translating them as *street, square, avenue*. Thus we have today Vulytsa Bohdana Khmel’nytskoho, Ploshcha Peremohy, Provulok Promyslovyi, etc.

The following proper names are translated:

1. Names of political parties

The Conservative Party

The Labour Party

The Royalist Party

The Republican Party

2. Names of trade unions

Transport and General Workers Union – профспілка робітників транспорту і некваліфікованих працівників.

The Engineering Workers Union – профспілка робітників машинобудівної промисловості.

International Ladies Garment Workers – об'єднана профспілка робітників США і Канади по пошиттю жіночого одягу.

the Amalgamated Union of Engineering Workers – об'єднана профспілка робітників машинобудівної промисловості.

3. Names of different public bodies

Civil Rights Congress – конгрес боротьби за громадянські права

The F.B.I. – Федеральне бюро розслідувань

The C.I.A. – Центральне розвідувальне управління

4. Names of oceans and seas, straits and bays

The Atlantic Ocean

The Pacific Ocean

The Arctic Ocean

The Mediterranean Sea

The North Sea

Bay of Bengal

The Gulf of Mexico

The English Channel

Чорне море

Азовське море

Sometimes we can meet with the mixed type of conveying such names. This is what *The World Atlas* gives:

Море Лаптевых	More Laptevykh
Сибирское море	Sibirskoye More
Чукотское море	Chukchi Sea

5. Titles of books, novels, poems, etc. are also translated.

Henry Longfellow. The Quadroon Girl – Квартеронка

John Galsworthy. The Silver Spoon – Срібна ложка

Geoffrey Chaucer. The Canterbury Tales – Кентерберійські оповідання

John Priestley. Good Companions – Добрі товариші

John Priestley. Journey Down a Rainbow – Вниз по райдузі

John Priestley. Dangerous Corner – Небезпечний поворот

John Grisham. The Pelican Brief – Досьє пелікана

John Grisham. The Client – Клієнт

Jerome Salinger. The Catcher in the Rye – Над прірвою у житті

Arabian Nights – Тисяча і одна ніч

А.Пушкин. Братья-разбойники – Брати-розбійники – The Robber Brothers

Слово о полку Игоревім – The Tale of Igor; The Lay of Igor's Host

Михаил Шолохов. Тихий Дон – And Quiet Flows the Don

That's why we consider the proposed translation of the titles of some literary works unjustified [20: 482].

e.g. “Кайдашева сім'я” by Ivan Nechuy-Levytskyi and his poem “Хмари” should not be transliterated as “Kaydasheva simya” and “Khmary” (proper translation should certainly might be “The Kaydash Family” and “The Clouds”).

On the contrary, the translation of “Малороссийские повести” by Hryhoriy Kvitka-Osnovyanenko as “Little Russian Stories” is also incorrect. Anyone may translate it as “Маленькі російські оповідання”. But Malorossiia (Little Russia) was the name of Ukraine in official documents of tsarist Russia. “Little Russia Stories” might have been closer to the original. In this case transliteration “Malorossiiskie Povesti” might have also been better than translation “Little Russian Stories”. Such names may serve as the exclusion from the rule relating to translation of the titles of books.

When dealing with the proper names we should take into consideration the letter correspondences of phonetically represented sounds in different languages. To make things easier for translators to convey personal names, family names and also all geographical names Verkhovna Rada adopted the Romanization System. It is based on sound linguistic principles. The standardized system of reproduction of Ukrainian and Russian sounds by means of English letters has been adopted to make easier for the foreigners to correctly or approximately correctly pronounce and write personal names of people as well as other proper names. This is how it is represented:

Ukrainian	Romanization
А а	A a
Б б	B b
В в	V v, W w
Г г	H h
Ґ ґ	G g
Д д	D d
Е е	E e
Є є	Ye ye
Ж ж	Zh zh
З з	Z z
И и	Y y
І і	I i
Ї ї	Yi/li yi/ii
Й й	Y y
К к	K k
Л л	L l
М м	M m
Н н	N n
О о	O o
П п	P p
Р р	R r
С с	S s
Т т	T t

У у	U u
Ф ф	F f
Х х	Kh kh
Ц ц	Ts ts
Ч ч	Ch/Tch ch tch
Ш ш	Sh sh
Щ щ	Shch shch
Ю ю	Yu yu
Я я	Ya ya
Ь	‘

There is also a standardized system used by the Library of the Congress of the USA in which we can observe slight differences in presentation of some Ukrainians letters and sounds:

Ukrainian transcription	Transcription used by the Library
--------------------------------	--

А а	A a
Б б	B b
В в	V v
Г г	H h
Ґ ґ	G g
Д д	D d
Е е	E e
Є є	Ie ie
Ж ж	Zh zh
З з	Z z
И и	Y y
І і	I i
Ї ї	Ii ii
Й й	Ii ii
К к	K k
Л л	L l
М м	M m
Н н	N n
О о	O o
П п	P p

Р р	R r
С с	S s
Т т	T t
У у	U u
Ф ф	F f
Х х	Kh kh
Ц ц	Ts ts
Ч ч	Ch ch
Ш ш	Sh sh
Щ щ	Shch shch
Ю ю	Iu iu
Я я	Ia ia
Ь	,

Such substitutions of Ukrainian or English letters and sounds help to approximately, similarly or completely correctly reproduce letters or letter combinations in proper names in corresponding languages. This can be illustrated by many names, both Ukrainian and English.

Victor Yushchenko, Arseniy Yatseniuk, Maryna Stavniychuk, Sviatoslav Vakarchuk.

Ukrainian or Russian palatalized sounds are sometimes conveyed by means of palatalization sign' : Mel'nyk, Koval', Rad'ko. But mostly this sign is not used and Ukrainian and Russian names obtain a hard pronunciation: Koltsov, Maltsev,

The Ukrainian sounds *я, ю, є* (also Russian *ě: ŭo*) are conveyed through the English combinations *ya, yu, ye, yo* or through *ia, iu, ie, io*: Solovyov, Mariya/Maria, Vorobyov, but Gumiliov, Pomialovsky, Sviatoslav, Piotr Viazemsky.

The difference in spelling Russian and Ukrainian names is that Russian proper names ending in –*uŭ* have only one spelling in English – *y* (Uspensky, Stanislavsky, Vasily Zhukovsky, Yevgeny, Dmitry), while Ukrainian names usually have two endings: –*uŭ* and –*iŭ*. Accordingly, the proposed English endings are –*yi* or *iy*: Pokutnyi, Svitlychnyi, Bezl'udnyi, Levykovskyi, Hrushevskyi; Andriy, Huliyy, Bozhiy, Perederiy, Sukhoviyy.

Unfortunately, we sometimes observe complete ignorance of the translators and publishers. Thus in the newspaper *Kyiv Post* we find the confusion of the endings *-iŭ* and *-uŭ*: Arseniy Yatsenyuk (Арсені́й Яценю́к), Yevhen Dykiy (Євге́н Дики́й), Volodymyr Khandoliy (Володи́мир Хандо́лій), Serhiy Holovatiy (Сергі́й Голова́тий), Oleh Chorniy (Оле́г Чорни́й), Valeriy Savytskyu (Вале́рій Сави́цький). Also we find here the Ukrainian name Oxana instead of the correct Oksana.

4.6. Ways of rendering asyndetic noun (substantival) clusters (word groups)

The substantival (noun) word groups are condensed sense units and are time and space savers alongside with abbreviation, blending, shortening, telescoping, compounding.

The following rules may be observed when rendering noun clusters.

1. When translating the clusters consisting of one sense unit the general rule is to start translation from the key (head) word.

Cotton yarn

Cotton yarn *production*

Cotton yarn production *figures*

Cotton yarn production figures *analyses*

Cotton yarn world production figures *analyses*

The Republican Party *candidate*

Major Western states *interests*

The U.S. Supreme Court *decision*

Food industry *output*

It should be remembered that multi-membered noun clusters are mostly used in technical and scientific matter-texts with the purpose of economical use of paper space. In everyday conversation prepositional phrases are proffered. There is no just one established rule as to how to convey them from English into Ukrainian.

The major approach to translating multi-membered substantival noun clusters consisting of more than one sense units is to single out these sense units within the cluster and finding the necessary head noun or head sense unit to start the translation from the head sense unit.

Cotton yarn world production figures *computer analyses*

London County Council *school teachers*

International Ski Federation *rules*

London underground *first women train guard*

Central Statistical Board *report*

United Post Workers London council postmen section *chairman*—
голова Лондонської окружної філії листонош об'єднаної профспілки
поштових працівників.

The National Union of Railwaymen *jubilee celebration dinner*

2. When clusters are preceded by an attribute (adjective, pronoun, numeral) translation should be started from the attribute as a rule.

Total food industry output

Ill-intention rumours

20-years old World Swimming Championship winner

public protest meeting

two-month summer holiday

six-week summer holiday

additional television news programmes

3. Translation of nationally or culturally biased words and expressions requires some knowledge in a certain sphere. Sometimes they can be translated in a descriptive way or even with the help of a single word.

Mill-Hill School – Міл-Гіл-Скул, чоловіча привілейована
приватна середня школа в Лондоні.

4.7. Internationalisms

What words are called international words?

Due to what process such words appear in different languages?

International words are words which exist in at least three languages with the same meaning and in the same lingual form. The main process due to which words penetrate into other languages from the source language is borrowing.

Words making up the fund of international lexicon are largely of Greek and Latin origin.

Greek: democracy, poem, philosophy, geography

Latin: constitution, republic, auditorium, school, institute; appendicitis, apoplexy, cholera.

Also consisting of Latin and Greek roots: telephone, television, telecast, kilometer, kilogram, photograph, phonograph.

Many international words have synonyms in the language of translation:

Interest – інтерес, зацікавлення

Leader – лідер, вождь, керівник, вожак

Conference – конференція, нарада

Meeting – мітинг, збори, зустріч

Some words differ in their usage as well.

e.g. industry – індустрія = промисловість

fishing industry, farming industry, shipping industry; індустрія розваг, індустрія відпочинку.

In some cases nouns preserve international meaning while adjectives derived from them have both international and pseudo-international meanings:

Drama – dramatic (dramatic measures, dramatic death, dramatic end of smth.)

Practice – practical (practical results, practical data)

Some international words have broader meaning in English than in Ukrainian, and v.v.

Party – (geological party, tourist party, fishing party, hunting party, birthday party, dinner party, dancing party, parties in the court, (President and his party).

Character – (written character (reference), public character, central character, Chinese character, in the character of a friend).

Апарат – (apparatus, staff, personal, organs of speech)

Історія – (history, event, story)

Рецепт – (recipe, prescription)

Концерт – (show, performance, concerto)

Ways of translating

Internationalisms can be rendered in the following ways:

1. Letter-to-letter transliteration of genuine internationalisms.

Latin: angina, dentist, microscope, rector, student

Greek: poet, micron, electron, stadium, drama, theatre

Italian: macaroni, pizza, solo, concerto, opera

Spanish: armada, tango, embargo

English: bulldog, club, mister, shelf, shilling

French: chef, festival, chiffon, franc, terror, transport

Japanese: kimono, tsunami

Arabic: algebra, atlas, harem

Also the so-called Sovietisms: kolkhoz, komsomol, udarnik, piatiletka, perestroika, novoye myshlenie.

When orthographic systems of the languages are based on other than phonetic principles genuine internationalisms are rendered in their sounding form, not in the letter-to-letter transliteration.

English: boom - бум, box - бокс, jeans - джинси, leader - лідер, round – раунд, meeting - мітинг, toast - тост.

French: boulevard - бульвар, bouquet - букет, bourgeoisie – буржуазія, bureau - бюро, prize – приз, garage - гараж, mirage – міраж.

Internationalisms are adopted in the target languages in accordance with historically established traditions and standards of the languages. They adopt an orthographic, sounding and morphological form similar to the original. This may be called *practical transcribing*. The words retain a considerable degree of lingual and structural similarity.

English: bankruptcy, **German:** bankrott – **Ukrainian:** банкрут

Also **English:** giant, bachelor, grade, crown, oil, pound, diplomacy, ambition, devil, vegetarian, criticize, economic, etc.

2. English international compounds can be usually rendered with the help of corresponding compounds of the target language (*film-actor, gas-meter, motorcyclist, radio-active*) or by word combinations (*dance-music, nerve-centre, gas-collector, telegraph-line*).

3. Mixed compounds (containing both international and non-international components) may be translated by similar units of the target language:

Gas-mask, river-basin, toilet-table, turning-point, torpedo-boat.

4. Descriptive translating: classifiable – що піддається класифікації, examinee – той, що складає іспит\екзаменується; deputize – виступати (бути представником) від когось, park – паркувати (ставити машину на стоянку), twopenny – нікчемний (копійчаний, дешевий).

5. Translating by way of synonymous substitution:

Athletics - гімнастика, base - фундамент, fashion paper – журнал мод, committee - комісія, gangster – бандит, national anthem – державний гімн, living standard – життєвий рівень, foreign trade – зовнішня торгівля.

False friends of the translator:

There are a lot of words which by their sound presentation can easily mislead non-experienced translators. They sound in the Ukrainian and English languages somewhat alike but they have completely different meaning. They are pseudo international words and are usually called false friends of the translator. (See *Англо-русский и русско-английский словарь «ложных друзей переводчика»*).

Exercise. Translate the following words:

Sympathetic, replica, obligation, graphic, null, engineer, delicate, momentum, data, date, decoration, compositor, officer, billet, spectacles, dramatic, Dutch cheese, mattress, matrass, complexion, spirt (in sport), spirit, spirits (in low spirits; spirits of wine), ammunition, decade, fabric, intelligence, prospect, accurate, cabinet, base, basin, camera, concern, decade, magazine, repetition, muslin.

Актуальний, спектакль, композитор, облігація, магазин, інтелігенція, консерваторія, аспірант, графік, декорації, репетиція, апеляція, мультиплікація, комплекція, канал (*телевізійний*), дирекція (*керівництво компанії тощо*), романіст (*письменник*).

4.8. Modal verbs

Modal verbs represent one of the few means of conveying modality. Being an extralingual category modality is the most subjective element of language and speech and ways of its realization in the target language depends on the translator's/interpreter's mastery and his keen feeling of the language. Ways and means of expressing modality in English and Ukrainian, among which are phonological (stress and intonation), lexico-grammatical (modal verbs), lexical (modal words and modal expressions) and grammatical (mood forms of the verb) are described thoroughly by I.V.Korunets in his book "Theory and Practice of Translation" [19:308-342].

In this chapter we briefly discuss modality expressed in the English language by some modal verbs. For detailed analyses of modality read the above mentioned book by I.V.Korunets.

Can

Present action	Past action	Future action
Can Can not (can't)	could/couldn't was able wasn't able	shall /will be able

Can expresses physical /mental ability or capability/ possibility of a person to perform an action and is usually translated with the help of modal verbs *можна, могли, вміти, мати можливість, мати силу/бути в змозі, бути здатним (фізично або розумово, або з дозволу)*.

Exercise. Translate the following sentences.

You can buy this book. It is on sale now.

Can William play the piano? Yes, he can.

Can Mary ski? No she can't, but she can swim.

Can Arthur play the violin? Yes, he can. He is a good violinist.

Can Shirley drive a car? I think she can.

Can you speak Hungarian? No. I can't. But I can speak English.

I couldn't call you yesterday. My telephone didn't work.

Why couldn't you come earlier? Sorry, I didn't know the way.

She wasn't able to answer, she had a sore throat.

I called you several times, but I couldn't get you on line.

Sorry, I wasn't in.

I shall be able to help you. I can come at five.

Will you be able to do it without anybody's help?

I think, I shall.

The verb **can** also expresses wonder, surprise, reproach, permission or doubt. In such cases it is translated as *можна, невже?, невже може (можуть)?*, а в заперечно-питальній формі – *не може бути, не може, не можуть, не міг* тощо.

Can she know Japanese? She never studied it.

He can't be at home now. I saw him at the post office half an hour ago. He can't be at two places at a time.

Can he have done it? - I doubt it. He is a serious man.

Can she be working now?

He can't be waiting for us now.

May

Present	Past
may	might

The verb **may** expresses:

a) request or permission *можна?, можна виконати дію з дозволу:*

May I take your pen? - You are welcome.

May John come in? – Yes, he may.

May I use your phone? (Might I use your phone?) – Yes, you may. I don't use it now.

b) supposition, assumption, desire, etc. – припущення щодо можливості чи бажання виконання певної дії (*може, може бути*).

He may be waiting for you downstairs.

They may be at school now.

c) possibility to perform an action due to circumstances: можливість виконання дії завдяки певним обставинам (*можна, могли мати можливість*).

You may go there by train.

d) reproach, disapproval: докір (маєш бути, треба бути).

You might be more attentive.

Must

The modal verb **must** expresses strong obligation, duty, necessity, order or advice in affirmative sentences and corresponds to the Ukrainian modal verb *мусити, треба, повинен*. In negative sentences **must** expresses prohibition – *не повинен, не треба*.

I must get up at six.

I must be at school not later than seven.

Must we go to the doctor tomorrow?

You must not read much in the dark. You can spoil your eyesight.

You must not talk aloud in the reading hall.

Have to

The modal verb **have to** expresses necessity – необхідність виконання дії в силу обставин (змушений, доводиться, маю\має\мають (зробити щось).

Exercise. Translate the following sentences.

1. Can we go to the party tonight? – Sorry, I can't. I have to do my home work.
2. Can you go skating with me on Wednesday? - I'm sorry, I can't. I have to go to the dentist.
3. We had to look all over town before we found what we wanted.
4. I can't go to a movie with you. I have to help my mother.
5. You don't have to type it again; this copy will be quite satisfactory.

Exercise: Make up conversations with your classmates.

**Include these words
in your questions**

have dinner
go swimming
go dancing
go skating
go skiing
go shopping
go to a baseball game

**Include these words in
your answers**

go to the bank
go to the doctor
do my home work
visit my friend in the hospital
work at the report
wash my clothes
clean my flat

go to the cinema

go to the supermarket

have lunch

fix my bicycle

Exercise: *Translate the following sentences.*

1. We have to go home now. 2. You don't have to come so early. 3. I had to sell most of my books. 4. Do we have to stay here? 5. Do you have to go to the post office? 6. They have to live in a small room. 7. They had to work late. 8. She had to read many books while preparing for her report. 9. The driver saw a group of children on the road and he had to stop the car. 10. She was not very attentive and I had to repeat my question. 11. I shall have to go there at once.

Should, Ought to

The modal verbs **should** and **ought to** express advice and obligation or duty – порада, необхідність виконання дії (*слід, треба, належить*), або відсутність такої необхідності робити що-небудь (*не потрібно, не треба*). The difference in the usage of the two modal verbs is that **should** expresses advice (which can be followed or not) while **ought to** sounds as advice with the obligatory fulfillment of the advice as one's moral duty or necessity caused by the seriousness of circumstances and possible consequences.

Exercise. *Translate the following sentences.*

1. You ought to be more attentive.
2. You should visit them tomorrow.
3. You should read this book in the original. I hope you will like it.
4. He ought to apologize to her.
5. They ought to take the child to the doctor.
6. I think you should read it aloud.
7. You should go to the skating rink. You need a good rest.
8. I have a cold. What should I do?
9. I have a toothache. What should I do?
10. You ought to save your money: you are going to need it later.
11. They ought not to make so much noise at this time of the night.
12. We ought to wait for John, shouldn't we?
13. You should get some rest; you've been working very hard lately.

14. I said I should like to see him when he comes back from Los Angeles.

15. You should go and help him immediately.

16. You should go home and tell mother the good news.

Perfect modals

Should have, must have, might have, may have, could have

Perfect modals express actions as: possible - impossible, probable – improbable, desirable – undesirable, doubtful – undoubtful, certain- uncertain, obligators necessary - unnecessary, etc.

Sentences with perfect modals can be translated into Ukrainian with the help of modal words: *безумовно, безперечно, очевидно, безсумнівно, мабуть, мабуть-таки, неймовірно, повинен, треба, треба було, не може бути, щоб /, не міг/ не могли/*, etc. Translation depends very much on intonation and stress in the sentence when pronounced.

Exercise. *Translate the following sentences.*

1. He should have spoken louder. I couldn't hear anything.
2. He must have been very angry.
3. John didn't come to school yesterday. He must have been very sick.
4. He mustn't have said it. It destroyed his career.
5. He mustn't have said it. He is not that sort of man.
6. I can't find my keys. I must have lost them again. - They might be in your pocket. You might have forgotten to take them out of your pocket last night.
7. He might have been trying to steal in unobserved.
8. Due to unhealthy conditions of work at the chemical plant my health was badly injured and I might have lost my sight.
9. You must not have looked very hard, or you would have found the keys yourself.
10. Elaine might not have wanted to help him, but she did anyway.
11. You might have left it at home.

Dialogue.

A. You must have been angry with me yesterday.

B. Why should I?

A. I didn't help John to move the piano.

B. Did John move the piano by himself?

A. I am not sure. He might have asked Tom to help him.

B. He shouldn't have done it by himself.

A. Of course he shouldn't have. He could (might) have broken his back.

Dialogue

A. Did you like the game last night?

B. I sure did. I wouldn't have missed it for anything.

A. I think it was one of the best games I've ever seen.

B. Me too. I thought both teams played super ball. Too bad one had to lose.

A. Yeah. I thought they were evenly matched. It could have gone either way!

B. That shot that won in the last fifteen seconds was really something.

A. I could hardly believe my eyes.

B. What about going to the game next Sunday again?

A. Wonderful. So long.

B. So long.

PART V. EXERCISES

✓ **Exercise 1. Read the text and identify its style. Translate the text into Ukrainian.**

DECLARATION OF INDEPENDENCE

Thomas Jefferson, 1776

When in the Course of human Events, it becomes necessary for one People to dissolve the Political Bands which connected them with another, and to assume among the Powers of the Earth, the separate and equal Station to which the Laws of Nature and of Nature's God entitle them, a decent Respect to the Opinions of Mankind requires that they should declare the causes which impel them to the Separation.

We hold these Truths to be self-evident, that all Men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the Pursuit of Happiness – That to secure these Rights, Governments are instituted among Men, deriving their just Powers from the Consent of the Governed, that whenever any Form of Government becomes destructive of these Ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its Foundation on such Principles, and organizing its Powers in such Form, as to them shall seem most likely to affect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient Causes; and accordingly all Experience hath shewn, that Mankind are more disposed to suffer while Evils are sufferable, than to right themselves by abolishing the Forms to which they are accustomed. But when a long Train of Abuses and Usurpations, pursuing invariably the same Object, evinces a Design to reduce them under absolute Despotism, it is their Right, it is their Duty, to throw off such Government, and to provide new Guards for their future Security.

● **Exercise 2. Find the differences between the text in exercise 1 and the following text of publicistic style. Write out expressions which make it highly emotional and powerful.**

“I HAVE A DREAM”

Martin Luther King, 1963

Five score years ago, a great American, in whose symbolic shadow we stand, signed the Emancipation Proclamation. This momentous decree came as a great beacon of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of captivity.

But one hundred years later, we must face the tragic fact that the Negro is still not free.

I say to you today, my friends, that in spite of difficulties and frustrations of the moments, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: “We hold these truths to be self evident; that all men are created equal.”

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slaveowners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a desert state sweltering with the heat of injustice and oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today.

I have a dream that one day the state of Alabama, whose governor's lips are presently dripping with the words of interposition and nullification, will be transformed into a situation where little black boys and girls will be able to join hands with little white boys and white girls and walk together as sisters and brothers.

I have a dream today.

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plains,

and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together.

This is our hope. This is the faith with which I return to the South. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

This will be the day when all God's children will be able to sing with new meaning:

My country, 'tis of thee,
Sweet land of liberty,
Of thee I sing:
Land where my fathers died,
Land of the pilgrims' pride,
From every mountain side
Let freedom ring.

And if America is to be a great nation, this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania. Let freedom ring from the snowcapped Rockies of Colorado. Let freedom ring from the curvaceous peaks of California. But not only that; let freedom ring from Stone Mountain of Georgia. Let freedom ring from Lookout Mountain of Tennessee. Let freedom ring from every hill and molehill of Mississippi. From every mountainside, let freedom ring.

When we let freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, "Free at last, free at last, thank God almighty, we are free at last!"

●**Exercise 3. Identify the style and say what most peculiar features of the matter text are. Translate into Ukrainian.**

(THE GENERAL ASSEMBLY CHARTER)

Article 15.

1. The General Assembly shall receive and consider annual and special reports from the Security Council. These reports shall include an account of the measures that the Security Council has decided upon or taken to maintain international peace and security.

2. The General Assembly shall receive and consider reports from the other organs of the United Nations.

Article 17.

1. The expenses of the Organization shall be borne by the members as apportions by the General Assembly.

2. The General Assembly shall consider and approve the budget of the Organization.

3. The General Assembly shall consider and approve any financial and budgetary arrangements with specialized agencies referred to in Article 57 and shall examine the administrative budgets of such specialized agencies with a view to making recommendations to the agencies concerned.

Article 18.

1. Each member of the General Assembly shall have one vote.

2. Decisions of the General Assembly on important questions shall be made by a two-thirds majority of the members present and voting.

RULES OF PROCEDURE OF THE GENERAL ASSEMBLY

LANGUAGES. OFFICIAL AND WORKING LANGUAGES

Rule 51.

Chinese, English, French, Russian and Spanish shall be the official languages of the General Assembly, its committees and subcommittees. English, French and Spanish shall be the working languages.

Rule 52.

Speeches made in any of the working languages shall be interpreted into the other two working languages.

Rule 53.

Speeches made in either of the two official languages shall be interpreted into the three working languages.

Rule 54.

Any representative may make a speech in a language other than the official languages. In this case, he shall himself provide for interpretation into one of the working languages. Interpretation into the other working languages by the interpreters of the Secretariat may be based on the interpretation given in the first working language.

•Exercise 4. Identify the style and say what most peculiar features of the matter text are. Compare the English translation with the Russian original. Pay attention to the correspondences of the Russian italicized units. Translate the text into Ukrainian.

Звезды еще *сверкали* остро и холодно, но небо на востоке уже *стало светлеть*. Деревья понемногу *выступали* из тьмы. Вдруг по вершинам их *прошелся* сильный, свежий ветер. Лес сразу *ожил*, зашумел *полнозвучно и звонко*. *Свистящим шепотом перекликнулись между собой* столетние сосны, и сухой иней с *мягким шелестом* полился с потревоженных ветвей.

(Борис Полевой. Повесть о настоящем человеке)

The stars were still *glittering* with a bright, cold light but the faint *glow of morning had already lit* the eastern sky. The trees gradually *emerged* from the gloom. Suddenly, a strong, fresh breeze *blew through* their tops *filling the forest with loud, resonant sounds*. The century-old pines *called to each other in anxious, hissing whispers* and the dry *powdery snow poured* with a soft swish from their disturbed branches.

(Boris Polevoy. The Story of a Real Man.)

●Exercise 5. Identify the style and say what most peculiar features of the matter texts are. Translate into Ukrainian.

Obstacles and solutions

The great war of ideas that has defined the twentieth century is over. The central ideas of democracy and market-based economic systems are now accepted in most of the world. At the most fundamental level, the idea that a self-appointed group of individuals can run a country is seen as folly. The transitions to democracy during the 1970's and 1980's, as well as those yet to come, are due to the variety of quest for a higher quality of life by people everywhere. Although the recent trends outlined above highlight various ways that changes in political system affect and are affected by economic factors, they also rebut any simple notion that economic change alone causes the development of democracy.

●Exercise 6. Identify the style and say what most peculiar features of the matter texts are. Translate into Ukrainian.

The Leonids through the ages

Comet P55\TEMPEL-TUTTLE and its associated Leonids meteor storm have long been known to astronomers, but have a tendency to disappear for extensive stretches of time. The comet probably crossed Earth's orbit for the first time in 868 A.D., say astronomers. The first written account comes from Chinese astronomers in 902 A.D. Through the centuries, witnesses continued to record the appearance of the Leonids storm in awestruck terms. Observers generally failed to notice the cyclical nature of the event. In 1866 Ernst Tempel and Horace Tuttle calculated the comet's orbit to be every 33,3 years.

●Exercise 7. Give Ukrainian semantic analogies of the following English sayings and proverbs.

1. first catch your hare then cook him
2. to put the cart before the horse
3. to run with the hares and hunt with the hounds
4. to cover with wet blanket
5. to rob Peter to pay Paul
6. a skeleton in the cupboard

7. cupboard love
8. the white elephant
9. between Scylla and Charybdis
10. to cast pearls before swine
11. to beat the air
12. to lash the waves
13. to mill the wind
14. to speak a great length
15. when pig flies
16. when the moon turns green cheese
17. when two Sundays meet together
18. to bark up the wrong tree
19. to lay the blame at someone's door
20. the leopard cannot change his spot
21. home truth hurts
22. don't cross your bridges before you come to them
23. to bark on the moon
24. to wash dirty linen in public
25. make hay while the sun shines
26. Dark as midnight
27. Curiosity killed the cat
28. to be born with a silver spoon in the mouth
29. my house is my castle
30. the fifth column
31. the devil is not so black as he is painted
32. out of a clear blue of the sky
33. better a lie that heals than a truth that wounds
34. forbidden fruit is sweet
35. where there is a will, there is a way
36. good health is above wealth
37. out of the blue
38. too many cooks spoil the broth
39. to pull one's leg
40. to show the white feather

•Exercise 8. Learn the following Ukrainian sayings and proverbs and their English correspondences.

1. Сьома вода на киселі (далекий родич). Scotch cousin.
2. Знати, відкіля дме вітер. To see which way the wind blows. To see how the land lies.
3. Сім раз одміряй, а раз одріж. Measure thrice and cut once. Score twice before you cut once.
4. Якби, та якби, та вирости в роті гриби. Аби знаття... . If ifs and ans were pots and pans. If pigs had wings, they would be angels.
5. Ранні пташки росу п'ють, а пізні слізки ллють. The early bird catches the worm.
6. Скорий поспіх – людям посміх. Make haste slowly.
7. Як прийшло, так і пішло. Easy come, easy go.
8. Легко знайти щастя, але важко удержати його. Fortune is easily found, but hard to be kept.
9. Багато будеш знати – скоро постарієш. Too much knowledge makes the head bald.
10. Гречана каша сама себе хвалить. Each bird loves to hear himself sing.
11. Про вовка помовка (а він і тут). Speak / talk of the devil and he is sure to appear.
12. В тихому болоті чорти водяться. Beware of a silent dog and still water / Still waters run deep.
13. Тихіше їдеш – далі будеш. Steady does it.

•Exercise 9. Find the English correspondences to the following Ukrainian sayings and proverbs from the list below.

1. Хитрий, як муха.
2. Куди дерево хилилося, туди й повалилося.
3. Який Сава, така й слава.
4. Яке посієш, таке й пожнеш.
5. В умілого і долото рибу ловить.
6. Надвоє баба ворожила \ казала Настя, як удасться.
7. Лякана ворона і куща боїться / обпечешся на молоці, то дмеш і на воду.

8. Попався, хто кусався \ катюзі по заслугі.
9. Ділити шкуру неубитого ведмедя.
10. Багато будеш знати – скоро постарієш.
11. Кінь на чотирьох, та й то спотикається.
12. Казка про білого бичка.
13. Посієш вітер – пожнеш бурю.
14. Остання крапля переповнює чашу.
15. Старе – як мале.

(a fishy story; as artful as a cart-load of monkeys; it is the last straw /feather that breaks the camel's back; as the tree falls, so shall it lie; between the cup and the lip a morsel may slip; as is the workman, so is the work; he who sows the wind reaps the whirlwind; as they sow, so let them reap; every man has a fool in his sleeve; bad workman quarrels with his tools; a bitten child dreads the dog; the biter bit; to count one's chicken before they are hatched; curiosity killed a cat / care killed a cat / worry killed a cat).

● **Exercise 10. Translate the following noun clusters.**

Republican Party leaders
Scottish Electrical Workers Union
current wages negotiations
forestry products
an oblast capital
John Fitzgerald Kennedy library
Ukraine-British business partnership
the Windows operating system
a Bachelor of Music Education Degree
White House press secretary
the oblast government administration
post office employees
Labour Shadow Home Secretary
British Steel Corporation shop-stewards
international labour organization criteria
the nuclear power plant disaster
the nuclear weapons test ban treaty

a Harvard Business School professor
the Nobel Peace Prize Winner
United Kingdom Atomic Energy Authority Council
The Daily Mail's splash headline
South Vietnam's liberation forces

•Exercise 11. Translate the sentences into Ukrainian by means of antonymic rendering.

"Look here, if everybody acted like you the world couldn't go on.
But here was a man who sincerely didn't mind what people thought of him.

I have had something up my sleeve.

You better keep a civil tongue in your head.

I see you don't let the grass grow under your feet.

I am sorry. Take your time! Don't hurry! There's a good girl (boy)!

I knew very little about him at that time.

She was *not displeased* when he came up to speak to her asking if she remembered him.

I must do something, she said to herself.

Remember that I acted for the best.

Remember to sign this paper and bring it to the boss.

Nothing has been left undone, my dear Sir – nothing whatever.

The sight of him brought back to me all the horrors which I was not unwilling to forget.

It's one of the defects of my character that I cannot dislike anyone who makes me laugh.

I never knew the truth until I grew up.

He was not greatly interested in the impressionists.

Until he married he led the ordinary life of his fellows.

Half an hour ago Walter for his life would have hardly called her by her name.

... he offered himself as her guide to Versailles, and primly, but not without a stir of excitement, she accepted. (C.Cookson)

You are just being spiteful now; you know it isn't true: you don't know Michael. (C.Cookson)

You'll likely be in dry dock until it's over. And that won't be long so they say. (C.Cookson)

I should not have been against her marrying him in the first place. (C.Cookson)

You should have made us aware of this. (C.Cookson)

I'm against those who make saints out of sinners once they are dead. (C.Cookson)

I'd advise you not to come any nearer and to keep a civil tongue in your head. (C.Cookson)

•Exercise 12. Choose adequate correspondences to the phraseological expressions in the sentences.

1. Уряд намагається робити гарну міну при поганій грі. 2. Наші невдачі в економіці і політиці все через те, що ми часто міняємо коней на переправі. 3. Якщо ми справді хочемо стати європейською державою, ми повинні взяти долю України у свої власні руки. 4. Олігархи великодушно відпускають гріхи один одному; от справді ж ворон ворону ока не виклює. 5. Наші парламентарі бояться дочасних виборів, бо їм дуже хочеться залишитись на політичній сцені. 6. При політичній нестабільності місцеві чиновники поспішають зловити якомога більшу рибу у каламутній воді. 7. Під час виборчих перегонів політичні партії намагаються зловити якомога більше „маленької риби” (тобто своїх виборців), роздаючи обіцянки наліво і направо. 8. Таке ставлення, безперечно, зачепило за живе усіх людей. 9. Деякі політики граються з вогнем, роздмухуючи його ідеями сепаратизму. 10. Найбільше, що гарно вміють робити сьогодні можновладці – це товкти воду у ступі.

•Exercise 13. Translate into English. Pay attention to translation of proper names and realia.

У Сумському художньому музеї представлені зразки українського портретного живопису XVIII століття, а також полотна російських художників Боровиковського, Тропініна, Кіпренського, шедеври неперевершеного мариніста Айвазовського.

Найвідомішими творами живопису є: „Іван III розриває ханську грамоту” Миколи Шустова, „Ранок поміщиці” і „Портрет запорізького

козака” Костянтина Маковського (автора картини „Князь Репнін на бенкеті у Івана Грозного”), „Князь Дмитро Юрійович Красний у летаргічному сні” українського художника Івана Селєзньова (Князь Дмитро Юрійович був онуком князя Дмитра Івановича – сина царя Івана IV Грозного і Марії Голої), „Портрет гетьмана Івана Скоропадського” невідомого художника, „Портрет італійського співака Антоніо д’Андраре” Валетнина Серова, „Ілюстрація до „Слова о Полку Ігоревім” Василя Фаворського, а також полотна Іллі Рєпіна, Ісаака Левітана, Івана Шишкіна, Архипа Куїнджі, Аполлінарія Васнецова та інших художників.

Це не копії, а оригінальні твори.

•Exercise 14. Translate the sentences paying attention to correct rendering of proper names.

1. У XIX столітті велику популярність завоювала опера „Запорожець за Дунаєм” Семена Гулака-Артемовського. 2. У 1989 році Левко Лук’яненко стояв на чолі Української Гельсінської спілки, а в її керівництві важливою постаттю був В’ячеслав Чорновіл. 3. Місто Володимир-Волинський було засноване великим київським князем Володимиром у X столітті. 4. Сумщина славна іменами великих людей. Це край Павла Грабовського, Миколи Хвильового, Дмитра Білоуса, Олекси Ющенка, Павла Ключини, Остапа Вишні, Пантелеймона Куліша, Миколи Лукаша. Тут бували Тарас Шевченко, Григорій Сковорода, Антон Чехов, Леся Українка, Олександр Купрін. 5. Шарль де Голль народився 22 листопада 1890 року у буржуазній католицькій сім’ї у Ліллі. 6. Великий американський поет Генрі Лонгфелло був професором і завідувачем кафедри сучасних мов і літератури у Гарвардському університеті у Кембриджі. 7. Вільгельм III Оранський і його дружина Мері Стюарт були проголошені королем і королевою Великобританії після Славної революції 1688 року, коли король Яків II залишив трон і втік у Францію. 8. Головними авторами праць того періоду були літописець Нестор, проповідники Іларіон Київський та Кирило Туровський і князь Володимир Мономах.

●**Exercise 15. Translate the following Ukrainian proper names.**

а) Тягнирядно, Тягнибок, Нездіймишапка, Нетудихата, Підпригора, Охріменко, Матвієнко, Катеринчук, Жлуктенко, Герасим'юк, Прокопчук, Ігнатенко, Покутний, Трохимчик, Дружченко, Юрченко, Повалій, Куйбіда;

б) Валерій, Георгій, Михайло, Архип, Севастян, Яків, Юрій; Анжеліка, Оксана, Ольга, Уляна, Леся, Святослава, Ірина, Наташа, Людмила, Світлана.

●**Exercise 16. Change the sentences to include hyphenated modifiers.**

1. This is the traffic lane that moves slowly.
2. Mr. Green is a man that looks impatient.
3. This is an object that catches the eye.
4. The Concorde is a plane that flies fast.
5. It's a story which provokes thought.
6. Is Ralf a person who looks angry?
7. That book has a title that sounds interesting.
8. That was an event that shook the world.
9. Constance is a person who works hard.
10. He likes to read documents which have been preserved well.
11. He prefers to talk with people who are informed well.
12. He gave a speech that was filled with emotion.
13. Does he have a voice that is pitched high?
14. His daughter bought him a basket that was woven by hand.
15. His wife gave him a sweater that was made by hand.
16. They have children who behave themselves well.

●**Exercise 17. Change the italicized noun phrases into hyphenated modifiers.**

1. She seemed to be a person with *mild temper*.
2. She's known as the woman with the *loud voice*.
3. For this job we need a person with a cool head.
4. I thought she was a businesswoman with *clear sight*.
5. Her assistant always said she was a person with a *hard head*.

6. She gave a presentation which showed only *one side* of the problem.
7. Her secretary is considered to be a person with a *kind heart*.
8. She's the only person with *good manners* in the office.

●**Exercise 18.** Convert the following word groups according to the pattern of the examples.

EXAMPLES: an initiation lasting two months *a two-month initiation*
 ideas that shake the world *world-shaking ideas*

1. an apartment with six rooms
2. examinations that exhaust the mind
3. fingers stained with ink
4. a voter who is eighteen years old
5. shoppers who are budget minded
6. tents costing a hundred dollars
7. peace talks that last all night
8. a program that trains teachers
9. a hitchhiker who was waving a flag
10. ponds covered with lilies

●**Exercise 19. Remember the following holy names and remembrance days of the Orthodox Church.**

Святий дух	the Holy Spirit
Різдво	Christmas
Хрещення, Водохреща	Epiphany, Twelfth-day
Великий піст	Great Fast
Пресвята Богородиця	Mother of God
Благовіщення	Annunciation
Страсна субота	Easter-eve
Великодня неділя	Easter Sunday
Світлий понеділок	Easter Monday
Поминальна субота	All Souls Saturday
Хрещення України	Baptism of Ukraine
Святий (чистий) четвер	Great Thursday /the Holy Thursday
Преображення Господнє \ Спас	Transfiguration

Успіння Пресвятої Богородиці	Assumption
Покрова Святої Богородиці	Protection Mother of God
Трійця / День Святої Трійці	Whitsunday
Вознесіння	Ascension Day
Воздвиження	Holy Cross Day

•Exercise 20. Classify the following words into British or American and translate them into Ukrainian.

to book, garbage can, class, grade, football, couch, district, soccer, sofa, neighborhood, post, maize, sneakers, tennis shoes, mail, corn, sweets, drug-store, candy, railway, chemist shop, movie, booking office, check room, to make a reservation, waste paper basket, railroad, tram, cinema, ticket office, street-car, movie theatre, cloak room, fellow, film, guy, waistcoat, vest, wardrobe, closet, toilet, restroom, tin opener, tea towel, can opener, dish towel, sweets, doctor's office, surgery, stick, cane, pub, bar, porridge, oatmeal, hall, passage, hallway, mincer, meat grinder, patrolman, constable, city centre, booking, reservation, downtown, push chair, pram

•Exercise 21. Compare English and Russian translations of Taras Shevchenko's poem with the original. Which of the two translations is better in your opinion and why?

Т.Шевченко

ЗАПОВІТ

Як умру, то поховайте
Мене на могилі,
Серед степу широкого,
На Вкраїні милій,
Щоб лани широкополі,
І Дніпро, і кручі
Було видно, було чути,
Як реве ревучий.
Як понесе з України
У синєє море
Кров ворожу... отоді я
І лани і гори –

Все покину і полину
До самого бога
Молитися... а до того
Я не знаю бога.
Поховайте та вставайте,
Кайдани порвіте
І вражою злою кров'ю
Волю окропіте.
І мене в сем'ї великій,
В сем'ї вольній, новій,
Не забудьте пом'янути
Незлим тихим словом.

MY TESTAMENT

When I die? Let me be buried
In my beloved Ukraine,
My tomb upon a grave-mound high
Amid the wide-spread plain,
That the fields, the steppe unbounded,
The Dnieper's plunging shore
My eye could see? My ear could hear
The mighty river roar.
When from Ukraine the Dnieper bears
Into the deep blue sea
The blood of foes... then will I leave
These hills and fertile field –
I'll leave them all behind and fly
To the abode of God
To sing His praise... But till that day –
I nothing know of God/
Oh bury me, then rise ye up
And break your heavy chains
And water with the tyrants' blood
The freedom you have gained.
And in the great new family,

The fam'ly of the free,
With softly-spoken kindly word
Remember also me.

Translated by John Veir

ЗАВЕЩАНИЕ

Как умру, похороните
На Украине милой;
Пусть курган в степи широкой
Будет мне могилой.
Положите так, чтоб видел
Я луга и кручи,
Чтобы слышал, как волнами
Днепр ревет могучий...
Как польется по Украине
Вражья кров рекою, -
Вот тогда-то поднимусь я,
Оживу душою.
Буду господа молить я
Дать родному краю
Вольной воли, - до того же
Бога я не знаю!
Схоронивши, поднимайтесь,
Цепи разорвите;
Злою, вражескою кровью
Волю окропите.
И меня в семье великой,
В братстве вольном, новом
Помянуть не позабудьте
Добрым, тихим словом.

Перевод Ивана Белоусова

●**Exercise 22. Make critical review of Russian and Ukrainian translations of the poem “Dust of Snow” by Robert Frost.**

The way a crow
Shook down on me
The dust of snow
From a hemlock tree

Has given my heart
A change of mood
And saved some part
Of a day I had rued.

<p>Снежная пыль Сук закачался, И снежный ком, Искрясь, распался, Задет крылом.</p> <p>И почему-то Развеял тень Того, чем смутен Был скучный день.</p> <p>Перевод И. Кашкина</p>	<p>Сніжок Гілку засніжену Ворон хитнув І прямо на плечі Снігом сипнув.</p> <p>Радістю серце Забилось враз, Бо все ж таки день У смутку не згас.</p> <p>Переклад М.Дудченка</p>
--	---

●**Exercise 23. Translate the following poem by the Canadian poet Joe Wallace into Ukrainian.**

Forever

Forever has three syllables
And none of them are slurred
When she said “Forever, dear”.
All than has occurred
All that is and is to be
Gathered in one word.
I tried to turn and look at her,

But my eyes were blurred,
I never heard a little girl
Use so big a word.

•Exercise 24. Analyse the English translation of Mikhail Zoshchenko's story. Translate the story into Ukrainian.

<p>СВЯТОЧНАЯ ИСТОРИЯ М. Зощенко</p>	<p>YULETIDE STORY Mikhail Zoshchenko</p>
<p>Нынче святочных рассказов никто не пишет. Главная причина – ничего такого святочного в жизни не осталось.</p> <p>Всякая рождественская чертовщина, покойники и чудеса отошли, как говорится, в область предания.</p> <p>Покойники, впрочем, остались. Про одного покойника могу вам, граждане, рассказать.</p> <p>Эта истинная быль случилась перед самым Рождеством. В сентябре месяце.</p> <p>Поведал мне об этой истории один врач по внутренним и детским болезням.</p> <p>Это был врач довольно старенький и весь седой. Через этот факт он поседел или вообще поседел – неизвестно. Только, действительно, был он седой, и голос у него был сиплый и надломленный.</p> <p>То же и насчёт голоса. Неизвестно, на чём голос он</p>	<p>Nowadays nobody writes Yuletide stories. The main reason being that there is nothing of a Yuletide nature left in life.</p> <p>All kinds of Christmas devilry, dead men and miracles have passed, as the saying goes, into the realm of legends.</p> <p>Dead men, however, still remain. I can tell you, citizens, about one dead man.</p> <p>This genuinely true story happened just before Christmas. In the month of September.</p> <p>It was told me by a doctor specializing in internal and children's diseases.</p> <p>He was a rather oldish doctor and quite gray-haired. Whether he grew gray through that affair, or just so, is not known. But he was indeed grey-haired and his voice was husky and cracked.</p> <p>The same goes for his voice. It is not known how he drank his voice away. Through that affair, or</p>

<p>пропил. На факте или вообще.</p> <p>Но дело не в этом.</p> <p>А сидит раз этот врач в своём кабинете и думает свой грустные мысли:</p> <p>«Пациент-то, думает, нынче нестоящий пошёл. То есть каждый норовит по страхкарточке даром лечиться. И нет того, чтобы к частному врачу зайти. Прямо хоть закрывай лавочку».</p> <p>И вдруг звонок раздаётся.</p> <p>Входит гражданин средних лет и жалуется врачу на недомогание. И сердце, дескать, у него всё время останавливается, и вообще чувствует он, что помрёт вскоре после этого визита.</p> <p>Осмотрел врач больного – ничего такого. Совершенно как бык здоровый, розовый, и усы кверху закручены. И всё на месте. И никакого умирания в организме незаметно.</p> <p>Тогда прописал врач больному нашатырно-анисовых капель, принял за визит семь гривен, покачал головой и, по правилам своей профессии, велел ему зайти ещё раз завтра. На этом они и расстались.</p> <p>На другой день в это же</p>	<p>just so.</p> <p>But that's not the point.</p> <p>One day this doctor was sitting in his office and thinking his sad thoughts;</p> <p>"Patients." he thought, "are no good nowadays. That is. everyone tries to get treated free on his health insurance carer 1 hey wouldn't dream of dropping in on a private doctor. You might as well close up shop."</p> <p>And suddenly the doorbell rings.</p> <p>In comes a middle-aged citizen and complains to the doctor about feeling unwell. His heart, he says, keeps stop-ping, and in general he feels that the will die soon after this visit. The doctor examined the patient – nothing of the kind. Absolutely as healthy as a bull, rosy, and his moustache twisted upwards. And everything in its place. And no dying noticeable in the organism.</p> <p>Thereupon the doctor prescribed the patient some ammoniac aniseed drops, accepted seventy kopecks and, in accordance with the rules of his profession, told him to call in once more tomorrow. Whereupon they parted.</p>
---	---

время приходит к врачу старушонка в чёрном платье. Она поминутно сморкается, плачет и говорит:

– Давеча, говорит, приходил к вам мой любимый племянник, Василий Леденцов. Так он, видите ли, вночь на сегодня скончался. Нельзя ли ему после этого выдать свидетельство о смерти?

Врач говорит:

– Очень, говорит, удивительно, что он скончался. От анисовых капель редко кончаются. Тем не менее, говорит, свидетельство о смерти выдать не могу – мне надо увидеть покойника.

Старушка, Божий цветочек, говорит:

– Очень великолепно. Идёмте тогда за мной. Тут недалече.

Взял врач с собою инструмент, надел, заметьте, калоши и вышел со старушкой.

И вот поднимаются они в пятый этаж. Входят в квартиру. Действительно, ладаном пахнет. Покойник на столе расположен. Свечки горят вокруг. И старушка где-то жалобно хрюкает.

The next day, at the same time, an old woman in a black dress comes to the doctor. She blows her nose continuously, cries and says:

"The other day," says she, "my favorite nephew, Vasily Ledentsov, came to see you. Well, you see, last night he passed away. Would it be possible after this to issue him a death certificate?"

The doctor says:

"It is very remarkable," says he, "this passing away of his. People seldom pass away from aniseed drops. Nevertheless," he says, "I cannot issue a death certificate. I must see the deceased."

The old woman, this little flower of God, says: "Most excellent. Follow me then. It isn't far from here."

The doctor took his tools, put on – observe this – his overshoes and went out after the old woman.

And so they go up to the fifth floor. They enter the apartment. Indeed, it smells a little of incense. The deceased is laid out on the table. The candles are burning around. And the old woman is grunting plaintively somewhere.

<p>И так врачу стало на душе скучно и противно.</p> <p>«Экой я, думает, старый хрен, какво смертельно ошибся в пациенте. Какая канитель за семь гривен».</p> <p>Присаживается он к столу и быстро пишет удостоверение.</p> <p>Написал, подал старушке и, не попрощавшись, поскорее вышел. Вышел. Дошёл до ворот. И вдруг вспомнил – мать честная, калоши позабыл.</p> <p>«Экая, думает, непёрка за семь гривен. Придётся опять наверх ползти».</p> <p>Поднимается он вновь по лестнице. Входит в квартиру. Дверь, конечно, открыта. И вдруг видит: сидит покойник Василий Леденцов на столё и сапог зашнуровывает.</p> <p>Зашнуровывает он сапог и со старушкой о чём-то препирается. А старушка, Божий одуванчик, ходит вокруг стола и пальцем свечки гасит. Послюнит палец и гасит.</p> <p>Очень удивился этому врач, хотел с испугу вскрикнуть, однако сдержался и как был, без калош – кинулся прочь.</p> <p>Прибежал домой, упал на кушетку и со страху зубами</p>	<p>And the doctor felt so dreary and disgusted at heart.</p> <p>"What an old duffer I am," he thinks, "what a deadly mistake I made about the patient. What a lot of fuss, all for seventy kopecks!"</p> <p>He sits down at the table and quickly writes out a certificate.</p> <p>He wrote it. He handed it to the old woman and, with-out saying good-bye, hurriedly walked out. Walked out. Reached the gate. And suddenly remembered: goodness gracious, he forgot his overshoes.</p> <p>"What a nuisance," he thinks, "all for seventy kopecks. I'll have to crawl upstairs again."</p> <p>Again he goes up the stairs. Enters the apartment. The door is, of course, open. And suddenly he sees: there, on the table, sits the deceased, Vasily Ledentsov, lacing up his boot.</p> <p>He is lacing up the boot and squabbling about something with the old woman. And the old woman, the little dandelion of God, walks around the table and snuffs the candles with her finger. Moistens her finger with saliva and snuffs a candle.</p> <p>The doctor was greatly surprised at this, was about to cry</p>
---	---

<p>лязгает. После выпил нашатырно-анисовых капель, успокоился и позвонил в милицию.</p> <p>А на другой день милиция выяснила всю эту историю.</p> <p>Оказалось: агент по сбору объявлений, Василий Митрофанович Леденцов, присвоил три тысячи казённых денег. С этими деньгами он хотел начисто смыться и начать новую великолепную жизнь.</p> <p>Однако не пришлось.</p> <p>Калоши врачу вернули к Рождеству, в самый сочельник, после всяких длинных процедур, заявлений, просьб и хождений по всем местам.</p>	<p>out from fright, but controlled himself and, just as he was, without the overshoes, dashed away.</p> <p>He came running home, fell on the couch, and his teeth chattered from fright. Afterwards he drank some ammoniac aniseed drops, calmed down, and rang up the militia.</p> <p>And the next day the militia cleared up the whole story.</p> <p>It turned out that Vasily Mitrofanovich Ledentsov, an advertising agent, had embezzled three thousand. With that money he wanted to vanish into the blue and begin a new magnificent life. . . .</p> <p>However, he didn't make it.</p> <p>The overshoes were returned to the doctor for Christmas, on its very eve, after all sorts of long procedures, declarations, petitions and visits to all sorts of offices.</p> <p>Translated by Gleb and Mary Struve</p>
---	--

●**Exercise 25. Identify the matter-text given below and point out most characteristic features of this functional style. Compare the fragments of the Ukrainian original with its English translation. Improve the translation in case of need. Write out internationalisms**

in the English text and compare them with Ukrainian correspondences in the original of the Law.

<p style="text-align: center;">ЗАКОН УКРАЇНИ Про всеукраїнський та місцеві референдуми Глава I. ЗАГАЛЬНІ ПОЛОЖЕННЯ Стаття 1. Поняття і види референдумів</p> <p>З метою забезпечення народовладдя і безпосередньої участі громадян в управлінні державними та місцевими справами в Україні проводяться референдуми.</p> <p>Референдум - це спосіб прийняття громадянами України шляхом голосування законів України, інших рішень з важливих питань загальнодержавного і місцевого значення.</p> <p>Відповідно до Конституції України проводяться всеукраїнські референдуми, референдуми Республіки Крим та місцеві (в межах адміністративно-територіальних одиниць) референдуми.</p> <p>Закони, інші рішення, прийняті всеукраїнським референдумом, мають вищу юридичну силу по відношенню до законодавчих актів Верховної Ради України, Верховної Ради Республіки Крим, нормативних</p>	<p style="text-align: center;">Law Of Ukraine on All-Ukrainian and Local Referendums CHAPTER I. GENERAL PRINCIPLES ARTICLE 1. Notion and Types of Referenda.</p> <p>With the purpose to ensure democracy and citizen's direct participation in State and Local management, the referenda should be conducted in Ukraine.</p> <p>Referendum – is a method for the citizens of Ukraine to vote in order to adopt Laws of Ukraine and other resolutions on important issues of State and local significance.</p> <p>According to the Constitution of Ukraine, All-Ukrainian, Republic of Crimea, and local (within administrative and territorial units) referenda shall be conducted.</p> <p>Laws and other decisions adopted through All-Ukrainian referendum have superior judicial power over legislative acts of the Supreme Council of Ukraine, Supreme Council of Republic of Crimea, as well as over normative acts of the President of Ukraine, Cabinet of Ministries of Ukraine, high executive and administrative State bodies of Republic of</p>
---	--

актів Президента України, Кабінету Міністрів України, вищих виконавчих і розпорядчих органів державної влади Республіки Крим, підзаконних актів міністерств і відомств України та Республіки Крим, рішень місцевих Рад народних депутатів. Рішення, прийняті місцевим референдумом, мають вищу юридичну силу по відношенню до рішень Рад народних депутатів, на території яких він проводиться.

Закони, інші рішення, що прийняті референдумом, не потребують будь-якого затвердження державними органами і можуть бути скасовані або змінені лише у порядку, передбаченому цим Законом

Стаття 2. Законодавство про референдуми

Порядок підготовки і проведення всеукраїнського та місцевих референдумів регулюється Конституцією України, цим Законом, а також іншими законодавчими актами України.

Порядок підготовки і проведення республіканського та місцевих референдумів у Республіці Крим з питань, віднесених до її відання, регулюються цим Законом і законодавством Республіки

Crimea, and over ancillary acts of Ministries and Departments of Ukraine, and Republic of Crimea, as well as over local Councils of people's deputies resolutions. Decisions adopted through local referenda have superior judicial power over councils of people's deputies resolutions on the territory the referendum is conducted.

Laws and other decisions adopted by the referendum shall not require ratification by state bodies and could be abolished or altered only according to procedure stipulated by this Law

ARTICLE 2. Legislation on Referenda..

The procedure of preparation and conduct of All-Ukrainian and local referenda shall be regulated by the Constitution of Ukraine, by this Law, and other legislative acts of Ukraine.

The procedure of preparation and conduct of Republican and local Referenda in the Republic of Crimea, on questions relevant to its authority, shall be regulated by this Law and Republic of Crimea legislation.

ARTICLE 3. Subject-Matter of All-Ukrainian Referendum

The subject-matter of All-Ukrainian referendum can be confirmation of the Constitution of

<p>Крим.</p> <p>Стаття 3. Предмет всеукраїнського референдуму</p> <p>Предметом всеукраїнського референдуму може бути: затвердження Конституції України, її окремих положень та внесення до Конституції України змін і доповнень; прийняття, зміна або скасування законів України або їх окремих положень; прийняття рішень, які визначають основний зміст Конституції України, законів України та інших правових актів.</p> <p>Стаття 3-1. Предмет республіканського і місцевих референдумів у Республіці Крим</p> <p>Предметом республіканського (Республіки Крим) референдуму може бути прийняття, зміна або скасування рішень з питань, віднесених законодавством України до відання Республіки Крим. Предмет місцевого референдуму в Республіці Крим визначається законодавством Республіки Крим.</p> <p>Стаття 4. Предмет місцевого референдуму</p> <p>Предметом місцевого референдуму може бути: прийняття, зміна або скасування рішень з питань, віднесених законодавством України до</p>	<p>Ukraine, its separate provisions, as well as introduction of changes and amendments to the Constitution of Ukraine; adoption, change or cancellation of Laws of Ukraine or their separate provisions; adoption of decisions which determine the principal content of the Constitution of Ukraine, Laws of Ukraine, and other legislative Acts.</p> <p>ARTICLE 3-1. Subject-Matter of Republican and Local Referenda in Republic of Crimea.</p> <p>The subject-matter of Republican (Republic of Crimea) referendum can be: adoption, change or cancellation of decisions on questions, handed over by legislation of Ukraine to Republic of Crimea authority. The subject-matter of local referendum in the Republic of Crimea is determined by Republic of Crimea legislation.</p> <p>ARTICLE 4. Subject-Matter of Local Referendum</p> <p>The subject-matter of a local referendum can be adoption, change or cancellation of decisions on question handed over by legislation of Ukraine to local self-governance and appropriate administrative and territorial units authority; adoption of decisions, which determine the content of</p>
---	---

відання місцевого самоврядування відповідних адміністративно-територіальних одиниць; прийняття рішень, які визначають зміст постанов місцевих Рад народних депутатів та їх виконавчих і розпорядчих органів.

Стаття 5. Питання, що виносяться на всеукраїнський референдум

На всеукраїнський референдум можуть виноситися питання, віднесені Конституцією України до відання України. Виключно всеукраїнським референдумом вирішується питання про реалізацію права народу України на самовизначення та входження України до державних федеративних і конфедеративних утворень або з них. На всеукраїнський референдум не виносяться питання, віднесені законодавством України до відання органів суду і прокуратури; питання амністії та помилування; питання про вжиття державними органами України надзвичайних і невідкладних заходів щодо охорони громадського порядку, захисту здоров'я та безпеки громадян; питання, пов'язані з обранням, призначенням і

local Councils of People's deputies and their executive and administrative bodies' resolutions.

ARTICLE 5. Questions Submitted to All-Ukrainian Referenda

Questions attributed by the Constitution of Ukraine to Ukrainian jurisdiction can be submitted to All-Ukrainian referendum. Questions on realization of Ukrainian people's right to self-determination and joining federative or confederative state formations, as well as dropping out of them could be submitted to All-Ukrainian referendum only. Questions attributed by legislation of Ukraine to Court or Prosecutor's jurisdiction shall be not submitted to All-Ukrainian referendum, amnesty and pardon questions, as well as questions of extraordinary and urgent steps taken by State bodies of Ukraine to protect public order, health and security of citizens also may not be submitted to All-Ukrainian referendum; questions related to the election, appointment and exemption of officials under the jurisdiction of the Supreme Council, the President and Cabinet of Ministries of Ukraine shall not be submitted to the mentioned referendum as well.

звільненням посадових осіб, що належать до компетенції Верховної Ради України, Президента України та Кабінету Міністрів України.

Стаття 6. Питання, що виносяться на місцеві референдуми

На місцеві референдуми можуть виноситися питання, віднесені законодавством України до відання місцевого самоврядування відповідних адміністративно-територіальних одиниць, а також питання дострокового припинення повноважень відповідної Ради народних депутатів та її голови. Виключно місцевими референдумами у відповідних адміністративно-територіальних одиницях вирішуються питання про найменування або перейменування сілрад, селищ, міст, районів, областей; питання про об'єднання в одну однойменних адміністративно-територіальних одиниць, які мають спільний адміністративний центр; питання про зміну базового рівня місцевого самоврядування у сільських районах. На місцеві референдуми не виносяться питання про скасування законних рішень вище стоячих органів державної влади і самоврядування; питання,

ARTICLE 6. Questions Submitted to Local Referenda

Questions attributed by legislation of Ukraine to local self-government jurisdiction of appropriate administrative and territorial units, as well as questions on pre-term termination of appropriate Council of People's deputies and its Chairperson authorities could be submitted to local referendum. The following questions within appropriate administrative and territorial units could be resolved exclusively by local Referenda: name and rename of village Councils, settlement towns, rayons and regions (oblasts); merging in a simple unit of administrative and territorial units of the same, which have a common administrative center; alternation of local self-government's base level in rural districts (rayons). Questions on disaffirmation of higher state and self-government bodies legal resolutions; questions attributed to Court and Prosecutor's office jurisdiction; questions related to election, appointment, and exception of officials under the jurisdiction of an appropriate local Council of people's deputies, and their executive, as well as administrative bodies could not be submitted to local referendum.

<p>віднесені до відання органів суду і прокуратури; питання, пов'язані з обранням, призначенням і звільненням посадових осіб, що належать до компетенції відповідної місцевої Ради народних депутатів та її виконавчих і розпорядчих органів.</p> <p>Стаття 6-1. Обмеження на проведення референдумів</p> <p>Проведення референдумів з питань, що не відносяться до віданні Республіки Крим та органів місцевого і регіонального самоврядування адміністративно-територіальних одиниць в Україні, не допускається, а результати таких референдумів визнаються такими, що не мають юридичної сили.</p>	<p>ARTICLE 6-1. Restrictions for Conduct of Referenda</p> <p>Referenda on questions not attributed to the Republic of Crimea as well as local and regional self-governance bodies of administrative and territorial units jurisdiction, are not allowed in Ukraine. The results of such referenda shall be considered as legally invalid.</p>
--	--

●**Exercise 26. Read the Ukrainian and English versions of the Contract.**

<p>Дата: 19.05.1999.</p> <p>Цей контракт укладено між компанією xxxx (Україна) , Україна, в особі директора xxx , що діє на підставі Статуту, в подальшому "Покупець", з одного боку, та компанією xxxx (Голландія), в особі xxx, що діє на підставі Статуту, в подальшому -"Продавець", з іншого боку, про наступне:</p> <p>1. Предмет контракту</p> <p>Продавець продав, а</p>	<p>Date: 19.05.1999</p> <p>This contract is concluded between xxx" Ukraine , represented by director xxx acting according to the Statute, hereinafter referred to as the Buyer, on the one part, and "xxx.". The Netherlands, represented by Mr. xxx, acting according to the Statute, hereinafter referred to as the Seller on the other, under the terms and conditions herein contained:</p>
--	--

<p>Покупець купив на умовах поставки xxx</p> <p>2. Ціна і загальна сума контракту. Ціна: xxxxx USD.</p> <p>В ціну включено вартість упаковки.</p> <p>Кількість: 125 кг.</p> <p>Загальна сума контракту становить: 3781.25 USD.</p> <p>3. Строк поставки</p> <p>3.1. Поставка товару на адресу отримувача вантажу здійснюється протягом календарного тижня xxxx, не пізніше xxxx.</p> <p>3.2. Протягом 2-х діб з моменту відвантаження товару на адресу Покупця, Продавець повідомляє Покупця по факсу чи телеграмою, вказавши всі дані про транспортування товару.</p> <p>3.3. Якість товару гарантується сертифікатом якості виробника і повинна відповідати "Медико-біологічним вимогам та санітарним нормам" країни Покупця.</p> <p>3.4. Кожна партія повинна бути споряджена усіма необхідними документами, що підтверджують якість продукції, Сертифікатом Походження, Гігієнічним Висновком.</p> <p>3.5. У випадку поставки неякісного товару його заміна та повернення здійснюється за рахунок Продавця.</p>	<p>1. Subject of the contract</p> <p>The Seller has sold and the Buyer has bought on terms xxx according to INCOTERMS 90 xxx</p> <p>2. Price and total cost of the contract</p> <p>Price: xxx USD/kg. The price includes packaging costs. Quantity: 125 kg. The total sum of the contract is: 3781.25 USD</p> <p>3. Delivery terms</p> <p>3.1. Delivery of goods to the consignee's address is to be during week 23/1999, not later than 11.06.1999.</p> <p>3.2. Within 2 days after shipment of the goods to the Buyer, the Seller must inform the Buyer by fax or telegram with all details of delivery.</p> <p>3.3. Quality of goods to be guaranteed by quality certificate of manufacturer and must conform to "Medico-Biology requirements and sanitary norms" of Bayer's country.</p> <p>3.4. The shipment has to have all documents guaranteeing quality, Certificate of Origin, Hygienic Conclusion.</p> <p>3.5. In case the delivered goods do not meet quality requirements replacement and return should be at Seller's expense.</p> <p>3.6. In case of shortage or defects of the delivered goods the Buyer has to inform the Seller</p>
---	--

<p>3.6. У випадку, якщо при поставці товару він виявиться пошкодженим, або виявиться кількісна недопостача, Покупець зобов'язаний сповістити про це Продавця протягом 5 днів.</p> <p>Вантажоотримувач: адреса</p> <p>4. Умови платежу</p> <p>4.1. Оплата здійснюється в доларах США на рахунок Продавця xxxx протягом 20 днів після розмитнення, але не пізніше 30 днів після поставки.</p> <p>4.2. У випадку порушення строку поставки/платежу за кожен день затримки винуватець сплачує іншій стороні пеню у розмірі 0.1% від загальної вартості недопоставленої/ несплаченої партії</p> <p>5. Упаковка і маркування</p> <p>Товар повинен бути поставлений в упаковці, що захищає вантаж від пошкоджень при його перевезенні. Продавець відповідає перед Покупцем за будь-яке псування товару внаслідок неякісної упаковки.</p> <p>6. Форс-мажор</p> <p>Продавець та Покупець не несуть відповідальність за урядові акції, розпорядження та заходи, що знаходяться поза розумним контролем Продавця та Покупця, незалежно від того, чи згадані вони в даному Контракті чи ні, і чи діяла ця</p>	<p>officially within 5 days.</p> <p>The consignee: The address</p> <p>4. Payment condition</p> <p>4.1. Payment has to be in USD and will be executed within 20 days after customs clearance, but not later than 30 days after date of delivery to the Seller's account: XXX</p> <p>4.2. In case of the delay of delivery/payment the defaulter has to pay to the other side penalty 0.1 % of total value of undelivered/unpaid parcel for every day of the delay.</p> <p>5. Packing, marking</p> <p>The goods should be supplied with packing, which must protect the goods from damage during transportation. The Seller will be responsible to the Buyer for any damage occurred to the goods due to improper packing.</p> <p>6. Force Majeur</p> <p>The Seller and the Buyer are not responsible for government moves, orders and undertakings, other circumstances that are beyond the will and reasonable control of the Seller and Buyer, irrespective of whether such circumstances affected the terms and the time of delivery or not, by the moment of this contract being signed.</p> <p>The written evidence issued by the Chambers of Commerce in</p>
--	--

причина щодо поставки чи затримки в поставці до моменту підписання цього Контракту чи ні. Доказом наявності обставин, що звільняють сторони від відповідальності згідно цьому пункту, є свідчення Торгової Палати або відповідної організації своєї країни про наявність цих обставин.

7. Арбітраж

Всі суперечності та розбіжності, які можуть виникнути з цього контракту чи в зв'язку з ним, не урегульовані мирним шляхом, повинні бути розглянуті в Арбітражному суді (м. Відень, Австрія), відповідно до правил про провадження справ в цьому суді. Рішення арбітражного суду буде завершальним і обов'язковим для обох сторін.

8. Інші умови

8.1. Всі доповнення і зміни до цього контракту дійсні лише у випадку, якщо вони здійснені в письмовій формі і підписані обома сторонами. 8.2. Жодна сторона не має права передавати права і зобов'язання по цьому контракту третій стороні без письмової згоди іншої сторони.

9. Строк дії контракту

Контракт дійсний до 30.11.1999 р.

10. Юридичні адреси сторін

the respective countries of the parties will be sufficient proof of the existence and duration of the above mentioned circumstances, which release the parties from responsibility of this article.

7. Arbitration

All disputes and differences that may arise out of or concerning this contract, and not resolved amicably, shall be referred without recourse to Courts of Law, to the Court of Arbitration in Vienna, Austria. The arbitration award is final and binding for both parties.

8. Other provisions

8.1. All additions and changes to this contract are valid only in case if they are written and signed by both parties.

8.2. None of the parties can transfer the rules and obligations of this contract to third party without written consent of other party.

9. Duration of the contract

The present contract is valid till 30.11.99.

10. Legal addresses of parties

PART VI. TEXTS FOR TRANSLATION

THE SKYLIGHT ROOM

(by O'Henry)

First Mrs. Parker would show you the double parlors. You would not dare to interrupt her description of their advantages and of the merits of the gentleman who had occupied them for eight years. Then you would manage to stammer forth the confession that you were neither a doctor nor a dentist. Mrs. Parker's manner of receiving the admission was such that you could never afterward entertain the same feeling toward your parents, who had neglected to train you up in one of the professions that fitted Mrs. Parker's parlors.

Next you ascended one flight of stairs and looked at the second-floor-back at \$8. Convinced by her second-floor manner that it was worth the \$12 that Mr. Toosenberry always paid for it until he left to take charge of his brother's orange plantation in Florida near Palm Beach, where Mrs. McIntyre always spent the winters that had the double front room with private bath, you managed to babble that you wanted something still cheaper.

If you survived Mrs. Parker's scorn, you were taken to look at Mr. Skidder's large hall-room on the third floor. Mr. Skidder's room was not vacant. He wrote plays and smoked cigarettes in it all day long. But every room-hunter was made to visit his room to admire the lambrequins. After each visit, Mr. Skidder, from the fright caused by possible eviction, would pay something on his rent.

Then-oh, then-if you still stood on one foot, with your hot hand clutching the three moist dollars in your pocket, and hoarsely proclaimed your hideous and culpable poverty, nevermore would Mrs. Parker be cicerone of yours. She would honk loudly the word "Clara", she would show you her back, and march downstairs. Then Clara, the colored maid, would escort you up the carpeted ladder that served for the fourth flight, and show you the Skylight Room. It occupied 7 by 8 feet of floor-space in the middle of the hall. On each side of it was a dark lumber closet or store-room.

In it was an iron cot, a washstand and a chair. A shelf was the dresser. Its four bare walls seemed to close in upon you like the sides of a coffin. Your hand crept to your throat, you gasped, you looked up as from a well – and breathed once more. Through the glass of the little skylight you saw a square of blue infinity.

"Two dollars, suh," Clara would say in her half-contemptuous, half-Tuskegeenial tones.

One day Miss Leeson came hunting for a room. She carried a typewriter made to be lugged around by a much larger lady. She was a very little girl, with eyes and hair that kept on growing after she had stopped and that always looked as if they were saying: "Goodness me! Why didn't you keep up with us?"

Mrs. Parker showed her the double parlors. "In this closet," she said, "one could keep a skeleton or anaesthetic or coal – "

"But I am neither a doctor nor a dentist," said Miss Leeson, with a shiver.

Mrs. Parker gave her the incredulous, pitying, sneering, icy stare that she kept for those who failed to qualify as doctors or dentists, and let the way to the second-floor-back.

"Eight dollars?" said Miss Leeson. "Dear me! I'm not Hetty if I do look green." "I'm just a poor little working girl. Show me something higher and lower."

Mr. Skidder jumped and strewed the floor with cigarette stubs at the rap on his floor.

"Excuse me, Mr. Skidder," said Mrs. Parker, with her demon's smile at his pale looks. "I didn't know you were in. I asked the lady to have a look at your lambrequins."

"They're too lovely for anything," said Miss Leeson, smiling in exactly the way the angels do.

After they had gone Mr. Skidder got very busy erasing the tall, black-haired heroine from his latest (unproduced) play and inserted a small, roguish one with heavy, bright hair and vivacious features.

"Anna Held'll jump at it," said Mr. Skidder to himself, putting his feet up against the lambrequins and disappearing in a cloud of smoke like an aerial cuttlefish.

Presently the tocsin call of "Clara!" sounded to the world the state of Miss Leeson's purse. A dark goblin seized her, mounted a Stygian stairway, thrust her into a vault with a glimmer of light in its top and muttered the menacing and cabalistic words "Two dollars!"

"I'll take it!" sighed Miss Leeson, sinking down upon the squeaky iron bed.

Every day Miss Leeson went out to work. At night she brought home papers with handwriting on them and made copies with her typewriter. Sometimes she had no work at night, and then she would sit on the steps of the high stoop with the other roomers. Miss Leeson was not intended for a skylight room when the plans were drawn for her creation. She was gay-hearted and full of tender, whimsical fancies. Once she let Mr. Skidder read to her three acts of his great (unpublished) comedy, "It's No Kid; or, The Heir of the Subway."

There was rejoicing among the gentlemen roomers whenever Miss Leeson had time to sit on the steps for an hour or two. But Miss Longnecker, the tall blonde who taught in a public school and said "Well, really!" to everything you said, sat on the top step and sniffed. And Miss Dorn, who shot at the moving ducks at Coney every Sunday and worked in a department store, sat on the bottom step and sniffed. Miss Leeson sat on the middle step, and the men would quickly group around her.

Especially Mr. Skidder, who had cast her in his mind for the star part in a private, romantic (unspoken) drama in real life. And especially Mr. Hoover, who was forty-five, fat, flush and foolish. And especially very young Mr. Evans, who set up a hollow cough to induce her to ask him to leave off cigarettes. The men voted her "the funniest and jolliest ever," but the sniffs on the top step and the lower step were implacable.

I pray you let the drama halt while Chorus stalks to the footlights and drops an epicedian tear upon the fatness of Mr. Hoover. Tune the pipes to the tragedy of tallow, the bane of bulk, the calamity of corpulence. Tried out, Falstaff might have rendered more romance to the

ton than would have Romeo's rickety ribs to the ounce. A lover may sigh, but he must not puff. To the train of Momus are the fat men remanded. In vain beats the faithfulest heart above a 52-inch belt. Avaunt, Hoover! Hoover, forty-five, flush and foolish, might carry off Helen herself; Hoover, forty-five, flush, foolish and fat is meat for perdition. There was never a chance for you, Hoover.

As Mrs. Parker's roomers sat thus one summer's evening, Miss Leeson looked up into the firmament and cried with her little gay laugh:

"Why, there's Billy Jackson! I can see him from down here, too."

All looked up – some at the windows of skyscrapers, some casting about for an airship, Jackson-guided.

"It's that star," explained Miss Leeson, pointing with a tiny finger. "Not the big one that twinkles – the steady blue one near it. I can see it every night through my skylight. I named it Billy Jackson."

"Well, really!" said Miss Longnecker. "I didn't know you were an astronomer, Miss Leeson."

"Oh, yes," said the small star-gazer, "I know as much as any of them about the style of sleeves they're going to wear next fall in Mars."

"Well, really!" said Miss Longnecker. "The star you refer to is Gamma," of the constellation Cassiopeia. It is nearly of the second magnitude, and its meridian passage is – "

"Oh," said the very young Mr. Evans, "I think Billy Jackson is a much better name for it."

"Same here," said Mr. Hoover, loudly breathing defiance to Miss Longnecker. "I think Miss Leeson has just as much right to name stars as any of those old astrologers had."

"Well, really!" said Miss Longnecker.

"I wonder whether it's a shooting star," remarked Miss Dorn. "I hit nine ducks and a rabbit out of ten in the gallery at Coney Sunday."

"He doesn't show up very well from down here," said Miss Leeson. "You ought to see him from my room. You know you can see stars even in the daytime from the bottom of a well. At night my room is like the shaft of a coalmine, and it makes Billy Jackson look like the big diamond pin that Night fastens her kimono with."

There came a time after that when Miss Leeson brought no formidable papers home to copy. And when she went in the morning, instead of working, she went from office to office and let her heart melt away in the drip of cold refusals transmitted through insolent office boys. This went on.

There came an evening when she wearily climbed Mrs. Parker's stoop at the hour when she always returned from her dinner at the restaurant. But she had had no dinner.

As she stepped into the hall Mr. Hoover met her and seized his chance. He asked her to marry him, and his fatness hovered above her like an avalanche. She dodged, and caught the balustrade. He tried for her hand, and she raised it and smote him weakly in the face. Step by step she went up, dragging herself by the railing. She passed Mr. Skidder's door as he was red-inking a stage direction for Myrtle Delorme (Miss Leeson) in his (unaccepted) comedy, to "pirouette across stage from L to the side of the Count." Up the carpeted ladder she crawled at last and opened the door of the skylight room.

She was too weak to light the lamp or to undress. She fell upon the iron cot, her fragile body scarcely hollowing the worn springs. And in that Erebus of a room she slowly raised her heavy eyelids, and smiled.

For Billy Jackson was shining down on her, calm and bright and constant through the skylight. There was no world about her. She was sunk in a pit of blackness, with but that small square of pallid light framing the star that she had so whimsically and oh, so ineffectually, named. Miss Longnecker must be right: it was Gamma, of the constellation Cassiopeia, and not Billy Jackson. And yet she could not let it be Gamma.

As she lay on her back, she tried twice to raise her arm. The third time she got two thin fingers to her lips and blew a kiss out of the black pit to Billy Jackson. Her arm fell back limply.

"Good-bye, Billy," she murmured faintly. "You're millions of miles away and you won't even twinkle once. But you kept where I could see you most of the time up there when there wasn't anything else but darkness to look at, didn't you? .. Millions of miles. .. Good-bye, Billy Jackson."

Clara, the colored maid, found the door locked at ten the next day, and they forced it open. Vinegar, and the slapping of wrists and burnt feathers, proving of no avail, some one ran to 'phone for an ambulance.

In due time it backed up to the door with much gong-clanging and the capable young medico, in his white linen coat, ready, active, confident, with his smooth face half debonair, half grim, danced up the steps.

"Ambulance call to 49," he said briefly. "What's the trouble?"

"Oh, yes, doctor," sniffed Mrs. Parker, as though her trouble that there should be trouble in the house was the greater. "I can't think what can be the matter with her. Nothing we could do would bring her to. It's a young woman, a Miss Elsie – yes, a Miss Elsie Leeson. Never before in my house – "

"What room?" cried the doctor in a terrible voice, to which Mrs. Parker was a stranger.

"The skylight room. It – "

Evidently the ambulance doctor was familiar with the location of skylight rooms. He was gone up the stairs, four at a time. Mrs. Parker followed slowly, as her dignity demanded.

On the first landing she met him coming back bearing the astronomer in his arms. He stopped and let loose the practised scalpel of his tongue, not loudly. Gradually Mrs. Parker crumpled as a stiff garment that slips down from a nail. Ever afterwards there remained crumples in her mind and body. Sometimes her curious roomers would ask her what the doctor said to her.

"Let that be," she would answer. "If I can get forgiveness for having heard it I will be satisfied."

The ambulance physician strode with his burden through the pack of hounds that follow the curiosity chase, and even they fell back along the sidewalk abashed, for his face was that of one who bears his own dead.

They noticed that he did not lay down upon the bed prepared for it in the ambulance the form that he carried, and all that he said was: "Drive like h – 1, Wilson," to the driver.

That is all. Is it a story? In the next morning's paper I saw a little news item, and the last sentence of it may help you (as it helped me) to weld the incidents together.

It recounted the reception into Bellevue Hospital of a young woman who had been removed from No. 49 East Street, suffering from debility induced by starvation. It concluded with these words:

"Dr. William Jackson, the ambulance physician who attended the case, says the patient will recover."

AFTER TWENTY YEARS

(by O'Henry)

The policeman on the beat moved up the avenue impressively. The impressiveness was habitual and not for show, for spectators were few. The time was barely 10 o'clock at night, but chilly gusts of wind with a taste of rain in them had well nigh depeopled the streets.

Trying doors as he went, twirling his club with many intricate and artful movements, turning now and then to cast his watchful eye adown the pacific thoroughfare, the officer, with his stalwart form and slight swagger, made a fine picture of a guardian of the peace. The vicinity was one that kept early hours. Now and then you might see the lights of a cigar store or of an all-night lunch counter; but the majority of the doors belonged to business places that had long since been closed.

When about midway of a certain block the policeman suddenly slowed his walk. In the doorway of a darkened hardware store a man leaned, with an unlighted cigar in his mouth. As the policeman walked up to him the man spoke up quickly.

"It's all right, officer," he said, reassuringly. "I'm just waiting for a friend. It's an appointment made twenty years ago. Sounds a little funny to you, doesn't it? Well, I'll explain if you'd like to make certain it's all straight. About that long ago there used to be a restaurant where this store stands – 'Big Joe Brady's restaurant.'"

"Until five years ago," said the policeman. "It was torn down then." The man in the doorway struck a match and lit his cigar. The light

showed a pale, square-jawed face with keen eyes, and a little white scar near his right eyebrow. His scarfpin was a large diamond, oddly set.

"Twenty years ago to-night," said the man, "I dined here at 'Big Joe Brady's with Jimmy Wells, my best chum, and the finest chap in the world. He and I were raised here in New York, just like two brothers, together. I was eighteen and Jimmy was twenty. The next morning I was to start for the West to make my fortune. You couldn't have dragged Jimmy out of New York; he thought it was the only place on earth. Well, we agreed that night that we would meet here again exactly twenty years from that date and time, no matter what our conditions might be or from what distance we might have to come. We figured that in twenty years each of us ought to have our destiny worked out and our fortunes made, whatever they were going to be."

"It sounds pretty interesting," said the policeman. "Rather a long time between meets, though, it seems to me. Haven't you heard from your friend since you left?"

"Well, yes, for a time we corresponded," said the other. "But after a year or two we lost track of each other. You see, the West is a pretty big proposition, and I kept hustling around over it pretty lively. But I know Jimmy will meet me here if he's alive, for he always was the truest, staunchest old chap in the world. He'll never forget. I came a thousand miles to stand in this door to-night, and it's worth it if my old partner turns up."

The waiting man pulled out a handsome watch, the lids of it set with small diamonds.

"Three minutes to ten," he announced. "It was exactly ten o'clock when we parted here at the restaurant door."

"Did pretty well out West, didn't you?" asked the policeman.

"You bet! I hope Jimmy has done half as well. He was a kind of plodder, though, good fellow as he was. I've had to compete with some of the sharpest wits going to get my pile. A man gets in a groove in New York. It takes the West to put a razor-edge on him."

The policeman twirled his club and took a step or two.

"I'll be on my way. Hope your friend comes around all right. Going to call time on him sharp?"

"I should say not!" said the other. "I'll give him half an hour at least. If Jimmy is alive on earth he'll be here by that time. So long, officer."

"Good-night, sir," said the policeman, passing on along his beat, trying doors as he went.

There was now a fine, cold drizzle falling, and the wind had risen from its uncertain puffs into a steady blow. The few foot passengers astir in that quarter hurried dismally and silently along with coat collars turned high and pocketed hands. And in the door of the hardware store the man who had come a thousand miles to fill an appointment, uncertain almost to absurdity, with the friend of his youth, smoked his cigar and waited.

About twenty minutes he waited, and then a tall man in a long overcoat, with collar turned up to his ears, hurried across from the opposite side of the street. He went directly to the waiting man.

"Is that you, Bob?" he asked, doubtfully.

"Is that you, Jimmy Wells?" cried the man in the door.

"Bless my heart!" exclaimed the new arrival, grasping both the other's hands with his own. "It's Bob, sure as fate. I was certain I'd find you here if you were still in existence. Well, well, well! – twenty years is a long time. The old restaurant's gone, Bob; I wish it had lasted, so we could have had another dinner there. How has the West treated you, old man?"

"Bully; it has given me everything I asked it for. You've changed lots, Jimmy. I never thought you were so tall by two or three inches."

"Oh, I grew a bit after I was twenty."

"Doing well in New York, Jimmy?"

"Moderately. I have a position in one of the city departments. Come on, Bob; we'll go around to a place I know of, and have a good long talk about old times."

The two men started up the street, arm in arm. The man from the West, his egotism enlarged by success, was beginning to outline the history of his career. The other, submerged in his overcoat, listened with interest.

At the corner stood a drugstore, brilliant with electric lights. When they came into this glare each of them turned simultaneously to gaze upon the other's face.

The man from the West stopped suddenly and released his arm.

"You're not Jimmy Wells," he snapped. "Twenty years is a long time, but not long enough to change a man's nose from a Roman to a pug."

"It sometimes changes a good man into a bad one," said the tall man. "You've been under arrest for ten minutes, 'Silky' Bob. Chicago thinks you may have dropped over our way and wires us she wants to have a chat with you. Going quietly, are you?" "That's sensible. Now, before we go to the station here's a note I was asked to hand to you. You may read it here at the window. It's from Patrolman Wells."

The man from the West unfolded the little piece of paper handed him. His hand was steady when he began to read, but it trembled a little by the time he had finished. The note was rather short.

Bob: I was at the appointed place on time. When you struck the match to light your cigar I saw it was the face of the man wanted in Chicago. Somehow I couldn't do it myself, so I went around and got a plain clothes man to do the job.

Jimmy

THE HAND THAT RILES THE WORLD

(O. Henry)

"Many of our great men," said I (apropos of many things), "have declared that they owe their success to the aid and encouragement of some brilliant woman."

"I know," said Jeff Petters. "I've read in history and mythology about Joan of Arc and Mme Yale and Mrs. Caudle and Eve and other noted females of the past. But, in my opinion, the woman of to-day is of little use in politics or business. What's she best in, anyway? – men make the best cooks, milliners, nurses, housekeepers, stenographers, clerks, hair-dressers and launderers. About the only job left that a woman can beat a man in is female impersonator in vaudeville."

"I would have thought," said I, "that occasionally, anyhow, you would have found the wit and intuition of woman valuable to you in your lines of – er – business."

"Now, wouldn't you," said Jeff, with an emphatic nod – "wouldn't you have imagined that? But a woman is an absolutely unreliable partner in any straight swindle. She's liable to turn honest on you when you are depending upon her most. I tried 'em once."

"Bill Humble, an old friend of mine in the Territories, conceived the illusion that he wanted to be appointed United States Marshal. At that time me and Andy was doing a square, legitimate business of selling walking canes. If you unscrewed the head of one and turned it up to your mouth a half pint of good rye whiskey would go trickling down your throat to reward you for your act of intelligence. The deputies was annoying me and Andy some, and when Bill spoke to me about his officious aspirations, I saw how the appointment as Marshal might help along the firm of Peters & Tucker."

" 'Jeff,' says Bill to me, 'you are a man of learning and education, besides having knowledge and information concerning not only rudiments but facts and attainments.'"

" 'I do,' says I, 'and I have never regretted it. I am not one,' says I, 'who would cheapen education by making it free. Tell me,' says I, 'which is of the most value to mankind, literature or horse racing?'"

" 'Why – er – , playing the po - I mean, of course, the poets and the great writers have got the call, of course,' says Bill."

" 'Exactly,' says I. 'Then why do the master minds of finance and philanthropy,' says I, 'charge us \$2 to get into a race-track and let us into a library free? Is that distilling into the masses,' says I, 'a correct estimate of the relative value of the two means of self-culture and disorder?'"

" 'You are arguing outside of my faculties of sense and rhetoric,' says Bill. 'What I wanted you to do is to go to Washington and dig out this appointment for me. I haven't no ideas of cultivation and intrigue. I'm a plain citizen and I need the job. I've killed seven men,' says Bill; 'I've got nine children; I've been a good Republican ever since the first of May; I can't read nor write, and I see no reason why I ain't illegible for the

office. And I think your partner, Mr. Tucker,' goes on Bill, 'is also a man of sufficient ingratiation and connected system of mental delinquency to assist you in securing the appointment. I will give you preliminary,' says Bill, '\$1,000 for drinks, bribes and carfare in Washington. If you land the job I will pay you \$1,000 more, cash down, and guarantee you impunity in bootlegging whiskey for twelve months. Are you patriotic to the West enough to help me put this thing through the Whitewashed Wigwam of the Great Father of the most eastern flag station of the Pennsylvania Railroad?' says Bill.

"Well, I talked to Andy about it, and he liked the idea immense. Andy was a man of an involved nature. He was never content to plod along, as I was, selling to the peasantry some little tool like a combination steak beater, shoe horn, marcel waver, monkey wrench, nail file, potato masher and Multum in Parvo tuning fork. Andy had the artistic temper, which is not to be judged as a preacher's or a moral man's is by purely commercial deflections. So we accepted Bill's offer, and strikes out for Washington.

"Says I to Andy, when we get located at a hotel on South Dakota Avenue; G.S.S.W. 'Now Andy, for the first time in our lives we've got to do a real dishonest act. Lobbying is something we've never been used to; but we've got to scandalize ourselves for Bill Humble's sake. In a straight and legitimate business,' says I, 'we could afford to introduce a little foul play and chicanery, but in a disorderly and heinous piece of malpractice like this it seems to me that the straightforward and aboveboard way is the best. I propose,' says I, 'that we hand over \$500 of this money to the chairman of the national campaign committee, get a receipt, lay the receipt on the President's desk and tell him about Bill. The President is a man who would appreciate a candidate who went about getting office that way instead of pulling wires.'

"Andy agreed with me, but after we talked the scheme over with the hotel clerk we give that plan up. He told us that there was only one way to get an appointment in Washington, and that was through a lady lobbyist. He gave us the address of one he recommended, a Mrs. Avery, who he said was high up in sociable and diplomatic rings and circles.

"The next morning at 10 o'clock me and Andy called at her hotel, and was shown up to her reception room.

"This Mrs. Avery was a solace and a balm to the eyesight. She had hair the color of the back of a twenty-dollar gold certificate, blue eyes and a system of beauty that would make the girl on the cover of a July magazine look like a cook on a Monongahela coal barge.

"She had on a low necked dress covered with silver spangles, and diamond rings and ear bobs. Her arms was bare; and she was using a desk telephone with one hand, and drinking tea with the other.

" 'Well, boys,' says she after a bit, 'what is it?' "I told her in as few words as possible what we wanted for Bill, and the price we could pay.

" 'Those western appointments,' says she, 'are easy. Le'me see, now,' says she, 'who could put that through for us. No use fooling with Territorial delegates. I guess,' says she, 'that Senator Sniper would be about the man. He's from somewheres in the West. Let's see how he stands on my private menu card.' She takes some papers out of a pigeonhole with the letter S over it.

" 'Yes,' says she, 'he's marked with a star; that means "ready to serve." Now, let's see. "Age 55; married twice; Presbyterian, likes blondes, Tolstoi, poker and stewed terrapin; sentimental at third bottle of wine." Yes,' she goes on, 'I am sure I can have your friend, Mr. Bummer, appointed Minister to Brazil.'

" 'Humble,' says I: 'And United States Marshal was the berth.'

" 'Oh, yes,' says Mrs. Avery. 'I have so many deals of this sort I sometimes get them confused. Give me all the memoranda you have of the case, Mr. Peters, and come back in four days. I think it can be arranged by then.'

"So me and Andy goes back to our hotel and waits. Andy walks up and down and chews the left end of his mustache.

" 'A woman of high intellect and perfect beauty is the rare thing, Jeff,' says he.

" 'As rare,' says I, 'as an omelet made from the eggs of the fabulous bird known as the epidermis,' says I.

" 'A woman like that,' says Andy, 'ought to lead a man to the highest positions of opulence and fame.'

" 'I misdoubt,' says I, 'if any woman ever helped a man to secure a job any more than to have his meals ready promptly and spread a report that the other candidate's wife had once been a shoplifter. They are no more adapted for business and politics,' say I, 'than Algernon Charles Swinburne is to be floor manager at one of Chuck Connor's annual balls. I know,' says I to Andy, 'that sometimes a woman seems to step out into the kalsomine light as the charge d'affaires of her man's political job. But how does it come out? Say, they have a neat little berth somewhere as foreign consul of record to Afghanistan or lockkeeper on the Delaware and Raritan Canal. One day this man finds his wife putting on her overshoes and three months' supply of bird seed into the canary's cage. "Sioux Falls?" he asks with a kind of hopeful look in his eye. "No, Arthur," says she, "Washington. We're wasted here," says she. "You ought to be Toady Extraordinary to the Court of St. Bridget or Head Porter of the Island of Porto Rico. I'm going to see about it."

" 'Then this lady,' I says to Andy, 'moves against the authorities at Washington with her baggage and munitions, consisting of five dozen indiscriminating letters written to her by a member of the Cabinet when she was 15; a letter of introduction from King Leopold to the Smithsonian Institution, and a pink silk costume with canary colored spats.

' 'Well, and then what?' I goes. 'She has the letters printed in the evening papers that match her costume, she lectures at an informal tea given in the palm room of the B. & O. Depot and then calls on the President. The ninth Assistant Secretary of Commerce and Labor, the first aide-de-camp of the Blue Room and an unidentified colored man are waiting there to grasp her by the hands – and feet.

They carry her out to S.W.B. Street and leave her on a cellar door. That ends it. The next time we hear of her she is writing postal cards to the Chinese Minister asking him to get Arthur a job in a tea store.'

' 'Then,' says Andy, 'you don't think Mrs. Avery will land the Marshalship for Bill?'

'I do not,' says I. 'I do not wish to be a septic, but I doubt if she can do as well as you and me could have done.'

'I don't agree with you,' says Andy. 'I'll bet you she does. I'm proud of having a higher opinion of the talent and the powers of negotiation of ladies.'

"We was back at Mrs. Avery's hotel at the time she appointed. She was looking pretty and fine enough, as far as that went, to make any man let her name every officer in the country. But I hadn't much faith in looks, so I was certainly surprised when she pulls out a document with the great seal of the United States on it, and 'William Henry Humble' in a fine, big hand on the back.

" 'You might have had it the next day, boys,' says Mrs. Avery, smiling. 'I hadn't the slightest trouble in getting it,' says she. 'I just asked for it, that's all. Now, I'd like to talk to you a while,' she goes on, 'but I'm awfully busy, and I know you'll excuse me. I've got an Ambassadorship, two Consulates and a dozen other minor applications to look after. I can hardly find time to sleep at all. You'll give my compliments to Mr. Humble when you get home, of course.'

"Well, I handed her the \$500, which she pitched into her desk drawer without counting. I put Bill's appointment in my pocket and me and Andy made our adieus.

"We started back for the Territory the same day. We wired Bill: 'Job landed; get the tall glasses ready,' and we felt pretty good.

"Andy joshed me all the way about how little I knew about women.

" 'All right,' says I. 'I'll admit that she surprised me. But it's the first time I ever knew one of 'em to manipulate a piece of business on time without getting it bungled up in some way,' says I.

"Down about the edge of Arkansas I got out Bill's appointment and looked it over, and then I handed it to Andy to read. Andy read it, but didn't add any remarks to my silence.

"The paper was for Bill, all right, and a genuine document, but it appointed him post-master of Dade City, Fla."

"Me and Andy got off the train at Little Rock and sent Bill's appointment to him by mail. Then we struck northeast toward Lake Superior.

"I never saw Bill Humble after that.'

HOOT
(by Carl Hiaasen)
(an extract)

Roy smoothed out the paper which bore the Mother Paula's company emblem at the top. It said:

Dear Ms. Leep,

Thank you very much for your letter.

We here at Mother Paula's All-American Pancake Houses, Inc., take pride in our strong commitment to the environment. Every possible effort will be made to address your concerns.

You have my personal assurance that Mother Paula's is working closely with local authorities, in full compliance with all laws, codes, and regulations.

Sincerely,

Chuck E. Muckle

Vice-President for Corporate Relations

"Lame," Roy said, handing the paper back to Beatrice's stepbrother.

"Yeah, it's just a whatcha-call-it... a form letter. Didn't even mention the owls."

They stepped out of the ice-cream truck into the sunlight. Ripples of heat rose from the junked cars, which were lined up in rows as far as Roy could see.

"How long are you going to hide here?" he asked the boy.

"Till they chase me out. Hey, what're you doin' tonight;"

"Homework."

In truth Roy had only one short chapter to read for Mr. Ryan's history class, but he wanted an excuse to stay home. He sensed that Mullet Fingers was planning another illegal visit to the Mother Paula's site.

"Well, you change your mind, meet me you-know-where at sunset," the boy said, "and bring a socket wrench."

Roy felt a strange mixture of apprehension and excitement. Part of him was worried about the tactics used by Beatrice's stepbrother, and part of him was rooting for the kid.

"You've been sick," Roy said. "You need to rest up."

"Ha! No time for that."

"But the stuff you're doing, it won't work," Roy persisted. "It might slow things down but it won't stop 'em. Mother Paula's is a big company. They're not just going to give up and go away."

"Neither am I, Tex."

"Sooner or later they'll catch you, and then you'll end up in juvenile hall and –

" Then I'll run away again. Same as always."

"But don't you miss, like, a normal life?"

"C'an't miss what you never had," said Beatrice's stepbrother. Roy detected no bitterness in his voice.

"Maybe someday I'll go back to school," the boy went on, "but for now I'm 'bout as smart as I need to be. Maybe I can't do algebra or say 'Nice poodle' in French or tell you who discovered Brazil, but I can make a fire with two dry sticks and a rock. I can climb a coconut palm and get me enough fresh milk to last a month –"

They heard a motor start and ducked back into the ice-cream truck.

"Old guy who owns the place," Mullet Fingers whispered. "He's got an ATV – it's super cool. Goes flyin' around here like he's Jeff Gordon."

When the growl of the all-terrain vehicle faded away toward the other side of the junkyard, the boy signaled that it was safe to leave the truck. He led Roy on a shortcut to the opening in the fence, and they slipped out together.

"Where you headed now.?" Roy asked.

"I dunno. Maybe do some recon."

"Recon??"

"You know. Reconnaissance," Mullet Fingers said. "Scope out targets for tonight."

"Oh."

"Aren't ya gonna ask what I got planned?"

Roy said, "It's probably better if I don't know." He considered mentioning that his father was in law enforcement. Maybe it would help the boy understand Roy's reluctance to participate, even though he sympathized with the owl crusade. Roy couldn't bear the thought of facing his parents through jail bars if he and Mullet Fingers got caught.

"My dad works for the government'," Roy said.

"That's swell," said the boy. "My dad eats Hot Pockets and stares at ESPN all day long. Come on, Tex, I got somethin' way cool to show you."

"The name's Roy."

"Okay, Roy. Follow me."

Then he took off running, again.

One summer in the late 1970s, long before Roy Eberhardt was born, a small but powerful tropical storm boiled out of the Gulf of Mexico and came ashore a few miles south of Coconut Cove. No one was injured or killed, though the ten-foot surge caused heavy damage to buildings and roads along the waterfront.

Among the casualties was a stone-crab boat called the *Molly Bell*, which was torn from her anchorage and swept up a swollen tidal creek, where she wallowed and sank from sight.

The storm blew itself out, the surge waters receded, and there, sticking halfway above the surface, was the lost crab boat. And there she stayed, for the creek was so slender and the currents so tricky and the oyster beds so perilous that no salvage captains would risk their own vessels to retrieve the *Molly Bell*.

Each season she grew more shrunken and dilapidated, surrendering her sturdy hull and deck to the ravages of woodworms, barnacles, and weather. After two decades, all of the *Molly Bell* that showed above the surface was the sloping, bleached roof of her pilothouse – just wide enough for two boys to sit side by side, faces upturned toward the sun, legs dangling over the pale green creek.

Roy was dazzled by the wondrous quiet, the bushy old mangroves sealing off the place from the honking and hammering of civilization.

Beatrice's stepbrother closed his eyes and gustily inhaled the salty breeze.

A lone osprey hovered overhead, attracted by a glimmer of baitfish in the shallows. Upstream a school of baby tarpon rolled, also with lunch on their minds. Nearby a white heron posed regally on one leg, in the same tree where the boys had hung their shoes before swimming to the derelict boat.

"Two weeks ago I saw a crocodile in here. Nine-footer," remarked Beatrice's stepbrother.

"Great. *Now* you tell me," Roy said with a laugh.

The truth was, he felt totally safe. The creek was incredibly beautiful and wild; a hidden sanctuary, only twenty minutes away from his own backyard.

'I might have found this place all by myself, Roy thought, if I hadn't spent so much time moping around being homesick for Montana.

The boy said, "It ain't the crocs ya gotta worry about. It's the mosquitoes."

"Have you brought Beatrice out here?"

"Just once. A blue crab bit her on the big toe, and that's all she wrote."

"Poor crab," said Roy.

"Yeah, it wasn't pretty."

"Can I ask you something?"

"Anything but my name," said Mullet Fingers. "I don't want one and I don't need one. Not out here."

"What I wanted to ask about," Roy said, "is you and your mom. What's the deal?"

"I dunno. We just never connected," the boy said matter-of-factly. "I quit sweatin' it a long time ago."

Roy found that hard to believe.

"What about your real dad?"

"Never knew him." The boy shrugged. "Never even saw a picture."

Roy couldn't think of what to say, so he quietly dropped the subject. Downstream a disturbance shook the water, and a dozen silvery cigar-sized fish jumped in unison, trying to escape some hungry predator.

"Cool! Here they come." Beatrice's stepbrother pointed at the frantic V-shaped wake. He got flat on his belly and instructed Roy to hold his ankles.

"What for?"

"Hurry up, man, c'mon!"

With Roy anchoring his feet, the boy scooted himself forward over the rim of the pilothouse until his wiry upper torso was suspended out over the creek.

"Don't let go!" he yelled, stretching his tan arms outward until his fingertips touched the water.

Roy's hold began to slip, so he pitched forward, exerting his full weight upon the boy's midsection. He expected both of them to go tumbling into the creek, which was all right as long as they didn't scrape any oyster bars.

"Here they come! Get ready!"

"I've gotcha." Roy managed to hang on as he felt the boy lunge. He heard a grunt, a splash, and then a triumphant "Whooo-hoooo!!!"

Grabbing the boy's belt loops, Roy pulled him safely back onto the pilothouse. The boy flipped over and sat up beaming, his hands cupped in front of him.

"Take a peek," he told Roy.

The boy was holding a bright blunt-headed fish that sparkled like liquid chrome. How he had snatched such a slippery little ghost from the water with only his bare hands, Roy didn't know. Even the osprey would have been impressed.

"So that's a mullet," Roy said.

"Yep." The boy smiled proudly. "That's how come I got the nickname."

"Exactly how'd you do that? What's the trick?"

"Practice," the boy replied. "Trust me, it beats homework."

The fish glittered blue and green as it wriggled in his palms. Holding it over the creek, the boy let go. The mullet landed with a soft *plop* and vanished in a swirl.

"Bye, little guy," said Beatrice's stepbrother. "Swim fast."

Later, after they paddled to shore, Roy's curiosity got the best of him. He heard himself saying: "Okay, you can tell me now. What's going to happen tonight at Mother Paula's?"

Mullet Fingers, who was shaking a snail off one of his new sneakers, flashed a mischievous glance. "There's only one way to find out," he said. "Be there."

GLOSSARY

adequacy	адекватність
aesthetic function	естетична функція
alliteration	алітерація
allusion	алюзія
ambiguity	двозначність
ambiguous	двозначний
analogy	аналог
antithesis	антитеза, протиставлення
antonymic translation	антонімічний переклад
artistic translation	художній переклад (художньої літератури)
asyndetic noun clusters	безсполучникові іменникові групи
authorized translation	авторизований переклад
belles-lettres	художня література
connotation	конотація
consecutive translation	послідовний переклад
content	зміст
correspondences	відповідники
diminutive suffixes	зменшено-пестливі суфікси
denotation	денотація
derogative suffixes	суфікси на ознаку згрубілості
equivalence	еквівалентність
equivalent	еквівалент
expressive means	засоби виразності
criticism	критика
direct equivalent	прямий відповідник
embellish	прикрашати (художній твір)
expressiveness	виразність
faithful translation	точний, вірний, правдивий переклад
faithfulness	точність, правдивість
feminine rhyme	жіноча рима

fidelity	точність, правдивість
figures of speech	поетичні фігури (тропи)
figurative language	образна мова
free adaptation	переспів
history of translation	історія перекладу
imagery	образність
interpreter	перекладач (усний перекладач)
interpretation	інтерпретація
kinds of translating	типи перекладу
linguist	мовознавець, лінгвіст
masculine rhyme	чоловіча рима
original	оригінал
orthodox	православний
phraseological fusions	фразеологічні зрощення
phraseological unities	фразеологічні єдності
functional styles	функціональні стилі
imaginative language	художня мова
interlinear translation	підрядковий переклад (підрядник)
internationalisms	інтернаціональна лексика
literalism	буквалізм
literal translation	буквальний (дослівний) переклад
literary translation	художній (достовірний) переклад
means of reproduction	засоби відтворення перекладу
means of translation	засоби перекладу
modality of the text	модальність тексту
practice of translation	практика перекладу
prosody	просодія (ритм і рима)
realia	реалії
reproduction	відтворення
rhyme	рима
rhyming scheme	система римування

rhythm	ритм
rhythmical scheme	ритмічна система
source language	мова оригінала
structure (form) of the work	структура (форма) твору
stylistic devices	стилістичні засоби
symbols	символи, символіка
synchronous translation	синхронний переклад
quality of translation	якість перекладу
target language	мова перекладу
transcription	транскрипція
transformation	трансформація
translation	переклад
translation loan	калька
translator	перекладач
transliteration	транслітерація
theorist	теоретик
unity of form and content	єдність форми і змісту
versification	версифікація
ways of translating	способи (шляхи) перекладу

INDEX OF NAMES

Aeschylus 18
Alfred the Great 17
Andronicus, Livius 16
Aristotle 17, 20
Arnold, Mathew 14
Auden, W.H. 19
Barantsev, Kostyantyn Tymofiyovych 5, 58
Bazhan, Mykola 22
Boccaccio, Giovanni 18
Boethius, Anicius Manlius Severinus 17
Borovykovskyi, I. 21
Bridges, Robert 15
Browning, Robert 18
Burgess, Antony 4
Calderon de la Barka 19
Catullus, Valerius 17
Caxton, William 18
Chapman, George 18
Chaucer, Geoffrey 18
Cherednychenko, Oleksandr Ivanovych 5, 13, 23
Cicero, Marcus Tullius 17
Conford, F.M. 19
Cotterill, H.B. 19
Cronin, Archibald Joseph 54
Delille, Jacques 24
Demosthenes 15
Dickens, Charles 21
Dotsenko, Rostyslav 22
Dryden, John 18
Dudchenko, M. 32
Dudchenko, O. 32
Duma, Alexander 21
Fed'kovych, Yuriy 21
Fedorov, Ivan 20
Franko, Ivan 10, 21, 22
Gregory, Pope 17
Holovats'kyi, Y. 21
Homer 17, 18
Hrabovs'kyi, Pavlo 21, 22
Hrebinka, Yevhen 21, 22
Hrinchenko, Borys 22

Hryzun, Anatoliy 47, 49
Hulak-Artemovskiy 21
Ivanov, M. 22
Jowett, Benjamin 19
Karaban, Vyacheslav Ivanovych 5, 11, 23, 34
Keats, John 18
Khvylyovyi, Mykola 22
Kochur, Hryhoriy 22
Komissarov, V. 25
Koptilov, Viktor Viktorovych 5, 23
Korets'kyi, Y. 22
Korunets, Il'ko Vakulovych 5, 20, 23, 31, 44, 64, 81
Kostomarov, M. 21
Kotlyarevskiy, Ivan 21, 52
Kulish, Panteleimon 21, 22
Kundzich, O. L. 23
Kunin, A.V. 58
Kryms'kyi, Agafangel 22
Kvitka-Osnovyanenko, Hryhoriy 72
Leconte de Lisle 19
Lisnyak, Yuriy 22
London, Jack 55
Lukash, Mykola 22
Luther, Martin 19
Maksymovych, Ivan 20, 21
Malory, Sir Thomas 18
Mar-Pinchevs'kyi 22
Maugham, Somerset 15
Miram, Gennady 10, 21
Moffatt, James 16
Morokhovskiy, O.M. 5, 58
Mysyk, Vasyl 22, 30
Naevius, Gnaeus 17
Nechuy-Levytskyi, Ivan 72
Newman, F.W. 14
North, Thomas 18
O. Henry 54, 55
Ovid (Publius Ovidius Naso) 18
Palamarchuk, Dmytro 22
Panch, Petro 32
Pilatus, Leontius 17
Plato 15, 19, 20

Petrarch, Francesco de Petrarca 18
 Plautus, Titus Maccus 17
 Plutarch 18, 20
 Poe, Edgar 21
 Pope, Alexander 18
 Prokopovych, Feofan 20
 Pushkin, Aleksandr 21
 Rieu, E.V. 13
 Rilke, Rainer Maria 19
 Ryl'skyi, Maksym 10, 22
 Sappho 17
 Scott, Walter 48
 Scheffer, von 19
 Schlegal, August 19
 Shakespeare, William 21
 Shvachko, Svitlana Oleksiivna 27
 Skovoroda, Hryhoriy 21
 Shashkevych, M. 21
 Shelley, Percy Bysshe 18, 30
 Shevchenko, Taras 31, 33, 57
 Smirnitsky, A.I. 58
 Socrates 20
 Staryts'kyi, M. 21, 22
 Steshenko, Iryna 22
 Stowe, H.B. 21
 Svitlychnyi, Ivan 22
 Sydorenko, H. K. 5
 Tabori, Paul 24
 Teocritus 17
 Terence 17
 UKrainka, Lesya 21, 22
 Vahylevych, I. 21
 Venerable Bede 17
 Vinogradov, V.V. 58
 Virgil 17, 52
 Voronyi, Mykola 22
 Wieland, Christoph Martin 19
 Wycliff 15
 Zadorozhnyi, Bohdan Mykhailovych 5
 Zerov, Mykola 22
 Zhluktenko, Yuriy Oleksiyovych 5, 23, 47, 49
 Zorivchak, Roksolana Petrivna 5, 23, 58, 64

LITERATURE

1. Англо-русский и русско-английский словарь «ложных друзей переводчика». – М.: Советская энциклопедия, 1969. – 384 с.
2. Виноградов В.В. Об основных типах фразеологических единиц в русском языке. – Л., 1947.
3. Дудченко М.М., Дудченко О.М. Суфікси суб'єктивної оцінки в українській і англійській мовах//Філологічні науки. Збірник наукових праць. – Суми, СумДПУ ім. А.С.Макаренка, 1999. – С. 186-196
4. Дудченко М.М., Дудченко О.М. Відтворення семантики суфіксів суб'єктивної оцінки у перекладі//Філологічні науки. Збірник наукових праць. – Суми, СумДПУ ім. А.С.Макаренка, 2000. – С. 90-98
5. Зорівчак Р.П. Фразеологічна одиниця як перекладознавча категорія (на матеріалі перекладів творів української літератури англійською мовою). – Львів, 1983.
6. Зорівчак Р.П. Реалія і переклад (на матеріалі англословних перекладів української прози). –Львів, 1989. – 216 с.
7. Карабан В.І. та ін. Попередження інтерференції мови оригіналу в перекладі. – Вінниця, Нова книга, 2003. – 208 с.
8. Комиссаров В.Н. Слово о переводе. – М., 1973
9. В.В.Коптілов. Актуальні питання українського художнього перекладу. К.: Вид-во Київського університету, 1971. – 132 с.
10. В.В.Коптілов. Теорія і практика перекладу. - К., Дніпро. - 1982. -216 с.
11. А.В.Федоров. Основы общей теории перевода. - М.: Высшая школа, 1983. – 303 с.
12. Чередниченко О.І. Український переклад: 3 минулого у сьогодення//Од слова путь верстаючи й до слова...: Збірник на пошану Роксолани Петрівни Зорівчак, доктора філологічних наук, професора, заслуженого працівника освіти України. Редкол.: О.І.Чередниченко (голова) та ін. – Львів: Видавничий центр ЛНУ імені Івана Франка. – 2008. – С. 21-31.
13. Швачко С.О. Проблеми синхронного перекладу. – Вінниця 2004.– 110 с.

14. Burgess, Anthony. *Language Made Plain*. Revised Edition. Fontana/Collins, 1964. – 206 p.
15. Dudchenko, M. *The Basic Foundations of English Grammar and Vocabulary*. – Sumy, Slobozhanshchyna Publishers, 1997. – 100 p.
16. Dudchenko, M. *Write and Speak English Better*. – Sumy, Pedagogical University Publishers, 2009. – 142 p.
17. I.V. Korunets. *A Course in the Theory and Practice of Translation*. – K.: Vyshcha Shkola Publishers, 1986. – 174 c.
18. Korunets, I.V. *Contrastive Typology of the English and Ukrainian Languages*. – Kyiv, "Lybid" Publishers, 1995. – 239 c.
19. I.V. Korunets. *Theory and Practice of Translation*. – Vinnytsa, Nova Knyha Publishers, 2000. – 448 c.
20. Karaban V.I. *Translation from Ukrainian into English*. – Vinnytsa, Nova Knyha Publishers, 2003. – 608 c.
21. Miram G. *Translation Algorithms*. – Kyiv, Tvim inter, 1998. – 176 c.
22. *New Webster's Dictionary and Thesaurus of the English Language*. Lexicon Publications, Inc., Danbury, CT, 1993.
23. Rieu, E.V. *Translation// Cassell's Encyclopaedia of Literature*. Edited by S.H. Steinberg. Vol.1. Cassell and Company LTD, London, 1953. – pp.554-559.

FICTION

24. Carl Hiaasen. *Hoot*. Alfred A. Knoff, New York, 2002.
25. O. Henry. *The Skylight Room and Other Stories*. – M.: Vyshcha Shkola Publishers, 1972.
26. *Russian Stories. Русские рассказы/ A Bantam Dual-Language Book*. Ed. By Gleb Struve. Published by Bantam Books, Inc., 1961.

Навчальне видання

ДУДЧЕНКО Михайло Миколайович

Питання теорії та практики перекладу (англійською мовою)

Навчальний посібник для студентів філологів
вищих навчальних закладів

Суми: Вид-во СумДПУ, 2010 р.
Свідоцтво ДК № 231 від 02.11.2000 р.

Відповідальна за випуск **А.А. Сбруєва**
Комп'ютерний набір **М.М. Дудченко**
Комп'ютерна верстка **І.Є. Трифонова**

Здано в набір 22.01.10. Підписано до друку 24.02.10.
Формат 60х84х16. Гарн. Times. Друк. ризогр. Папір офсет.
Умовн. друк. арк. 8,6. Обл.-вид. арк. 9,1. Тираж 130. Вид. № 27.

Видавництво СумДПУ ім. А.С. Макаренка
40002, м. Суми, вул. Роменська, 87

Виготовлено у видавництві
СумДПУ ім. А.С. Макаренка