

## TYPES OF TRANSLATION IN MODERN ENGLISH

*In this article its authors worked out the problems of the investigation of questions about different types of translation. The types of translation and their peculiarities were searched. The authors proposed their own examples of different types of translation, such as literal translating, verbal translating, word for word translation, interlinear translating, machine translating.*

**Key words:** *types of translation, literal translating, verbal translating, word for word translation, interlinear translating, machine translating.*

Translation as a notion is of polysemantic nature. It may imply the process of conveying the meaning of a word, word-group or sentence/text from one language into another and also the result of the conveying. "Translation" may also denote the subject taught at school.

Functional substitutions performed at the text level (as in puns) are often treated as "translation" too: *There's the tree in the middle ...It could bark ...It says "Bough-wough..." "That's why its branches are called boughs"* (Carrol, Alice in Wonderland). – Он, Фікус стоїть!.. Ми тому й прозвали його Фікус, що він кусається. It goes without saying that the lexical meaning of "tree" is not "Фікус" and "Bough-wough" or "boughs" do not mean "кусатись" which they were substituted for in the Ukrainian translation [3: 16].

Similarly with the term "interpretation" which can among others denote "the way of presenting" the social or aesthetic, moral etc. background, i.e. the trend of the source language work in the target language. No less ambiguous remains the term "free interpretation" which is employed to denote any rendering of the essentials of content of some written or oral / recorded matter. Besides, "free interpretation" is used to denote a strongly subjective conveying of the sense, the structural, stylistic or artistic peculiarities characteristic of a source language work / text (f.e. вільний переклад, вільний переказ).

The **aim** of our research was to analyse theoretical grounds of selection and utilization of different types of translation.

The aim foresees such following **assignments**:

- 1) to search types of translation, their peculiarities, the conditions of utilization;
- 2) to work out problems for the investigation of questions about different types of translation;
- 3) to elaborate own examples of different types of translation.

Translating is inseparable from the understanding and conveying of the content and sometimes even of the form of language units. As a result the process of translation, provided it is not performed at the level of separate simple words, involves simultaneously some aspects of the source language and of the target language. These are morphology (word-building and word forms), the lexicon (words, phraseologisms, mots), syntax (the means of connecting and the structure of syntaxemes), stylistics (peculiarities of speech styles, tropes, etc.) [4: 44].

The level or the degree of faithfulness of translating is mostly predetermined by some factors which are of objective and of subjective nature. The main of them are the purpose of

the translation to be performed, the skill of the translator, the type of the matter selected for translation. Depending on these factors the following ways of translating should be recognized.

1. **Literal translating** which is to be employed when dealing with the separate words whose surface form and structure as well as their lexical meaning in the source language and in the target language fully coincide. These are predominantly international by origin morphemes, lexemes / words, rarer word-groups having in English and Ukrainian (and often in some other languages too) a literally identical or very similar representation and identical lexical meaning: *administrator* адміністратор; *director* директор, *region* регіон, *hotel / motel* готель / мотель, *samovar* самовар. It is easy to notice that in some words thus translated not only the morphemic but also the syllabic structure is fully conveyed (*an-ti* ан-ти, *es-cort* ес-корт) [7: 238].

In many a case, however, the lingual form of the source language words is only partly reproduced. That happens when the common word is borrowed by each of the two languages in question from different source languages or when its lingual form is predetermined by the orthographic peculiarities of the target language: *anti-alcohol* протиалкогольний, *music* музика, *constitution* конституція, *zoology* зоологія, *atom bomb* атомна бомба, *and chemical process* хімічний процес [7: 136].

Close to the literal way of translating in the so-called way of translator's transcribing by means of which partly the orthographic and partly the sounding form of the source language lexemes / words are conveyed: *archbishop* архієпископ, *card* картка / карта, *European* європейський, *Muscovite* москвич / москвичка, *organized* організований, *stylized* стилізований.

Literal translating, however, can pervert the sense of] the source language lexemes when their lingual form accidentally coincides with some other target language lexemes having quite different meanings: *artist* митець, художник (and not артист); *decoration* відзнака, нагорода (and not декорація); *matrass* колба (and not матрац); *replica* точна копія (and not репліка), etc. Hence literal translating has some restrictions in its employment and does not always help convey the lexical meaning of words (morphemes, word-groups) having identical lingual form in the source language and in the target language [6: 106].

2. **Verbal translating** is also employed at lexeme / word level. But unlike literal translating it never conveys the orthographic or the bounding form of the source language units but their denotative meaning only: *fearful* страшний, *fearless* безстрашний, *helpless* безпорадний, *mistrust* недовір'я (недовіра), *super-profit* надприбуток.

All the words above are practically translated at the lexico-morphological level as their lexical meanings and morphological stems are identical to those of the English words (*help-less* без-порадний, *mis-trust* не-довір'я, *super-profit* над-прибуток, etc.) [9: 73].

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

Verbal translating of polysemantic words permits a choice of some variants which is practically impossible in literal translating. Say, the Ukrainian word *автомат* can have the following equivalent variants in English: 1) automatic machine; 2) slot-machine; 3) automatic telephone; 4) submachine gun (tommy gun), similarly the English word *bank* when out of a

definite context may have the following equivalent variants in Ukrainian: 1) берег (річки); 2) банк; 3) вал / насип; 4) мілина; 5) замет; 6) крен, віраж (авіац.); 7) поклади (корисних копалин). The literal variant / equivalent of the noun *bank* in Ukrainian can be, of course, “банк” only [5: 53].

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

3. **A consecutive verbal translating** performed at the level of word-combinations and sentences is referred to as word for word translation. When employed to convey the meaning of other than stable / phraseological units this way of translating can sometimes provide a faithful conveying of sense units. It happens when the lexical meanings of the componential parts, the structure, and the word order both in the source language word-groups / sentences and in their target language equivalents fully coincide: *many interesting English books* багато цікавих / англійських книг; *to write and translate exercises* писати і перекладати вправи; / *lived in Kyiv last year* я жив у Києві минулого року; *Who lived in Kyiv last year?* Хто жив у Києві минулого року?

Therefore word for word translating represents a regular substituting of the source language words for the target language words in word-groups or sentences having in both the languages identical denotative meaning and function and occupying the same place. When the denotative meaning, the function or the place of words in the language units do not coincide their word for word translation results in a senseless heap of words: *the doctor is sent for* лікар є посланий за instead of за лікарем послали / послано or: *the boy has his hands in his pockets* хлопець має свої руки в своїх кишенях instead of хлопець тримає руки в кишенях [9: 241].

No wonder that word for word translating is rarely employed when dealing with stable and phraseological expressions. Though a few phraseologisms with identical word order and meaning of their component parts were originally translated In this way: *all roads lead to Rome* всі дороги ведуть до Риму; *to take the bull by the horns* брати бика за роги; *Aegean stables* Авгієві стайні; *better late than never* краще пізно, ніж ніколи [1: 204].

4. **The interlinear way of translating** is a conventional term for a strictly faithful rendering of sense expressed by sentences at the level of text. The latter may be a passage, a stanza, an excerpt of a work or the work itself. Since the way of translating provides a faithful rendering of sense only, it permits various transformations of the language units like reduction, extension, addition and the like. For example, the sentence *who has my book?* admits only one word-for-word variant, namely: Хто має мою книжку?

As can be seen, the Ukrainian variants of the English sentence above bear no traces of interference on the part of the English language with its rigid word order in each paradigmatic kind of sentences. Neither is there any peculiar English word-combination transplanted to the Ukrainian sentences as it often occurs in word for word translations. Various transformations in interlinear translations like in literary ones are inevitable and they are called forth by grammatical/structural, stylistic and other divergences in the source language and in the target language.

Here are some simple examples to illustrate it: *The student is being asked now* студента зараз запитують. *She said she would come* вона сказала, що прийде. *It will have been done by then* на той час це буде зроблено. *His having been decorated is unknown to me* мені невідомо про його нагородження (що його нагородили) [9: 96].

Transformations are also necessary when there exists no identity in the form of expressing the same notion in the source language and in the target language: *a trip* коротка подорож; *їздити на лижах* to ski; *to participate* брати участь; *овдовіти* to become a widow / widower.

Very often transformations become also necessary in order to overcome divergences in the structural form of English syntaxemes which are predominantly analytical by their structural form whereas Ukrainian word-groups of the same type are mostly synthetic and analytico-synthetic: *books of my father* книжки мого батька; *Kiev street traffic regulations* правила дорожнього руху міста Києва; but: *a task for next week* завдання на наступний тиждень [8: 138].

But the interlinear way of translating not only helps to obtain the necessary training in the main aspects of the foreign language or to master the means of expressing pertaining to the source/target language. It also provides faithful sense-to-sense translations which are used by masters of pen to create on their bases artistic variants of works in rare languages and thus acquaint the readers with brilliant literary samples of other nations. Such literary translations become necessary because even the best interlinear variant convey faithfully the content of the poetic/prose works but not their artistic values. It can be noticed from the interlinear translation of a stanza from P.B.Shelley's poem *The Masque of Anarchy*:

Men of England, Heirs of Glory – люди Англії, спадкоємці слави.

Heroes of unwritten story – герої (ше) не написаної історії.

Nurslings of one mighty mother – сини однієї могутньої матері.

Hopes of her and one another! – її надії і надії кожного з вас!

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

Depending on the type of the matter, literary translating may be either literary proper or literary artistic.

Literary proper translating is performed on any other than belles-lettres passages / work. These may include scientific or technical matter, didactic matter (different text-books), business correspondence, the language used in documents. In short, any printed or recorded matter devoid of artistic value. But whether literary proper or literary artistic, each of the sub-kinds represents a level of translating with much higher requirements to faithfulness than interlinear translating. This is because literary / literary artistic translating provides for an equivalent conveying not only of the content but of all stylistic peculiarities of the passages (work) and of their artistic merits (in belles-lettres style).

Constant inquiries of all kinds are also necessary to convey the expression side of the source matter. It becomes especially imperative in versification which is explained by the condensed nature of poetic works in which thoughts and ideas are often expressed through literary images. To achieve the necessary level of faithfulness the translator has to convey the picturesqueness, the literary images, the rhythm and the rhyme, the beauty of sounding of the original poem. Take as an illustration D.Palamarchuk's versified translation of W.Shakespeare's sonnet CXV:

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

The Ukrainian variant of the stanza reveals its identity with the original in the rhythmic and rhyme organization and in the number of syllables per line. Though in the original their number alternates from 10 to 11 and in the translation from 11 to 10. But this is in no way a violation since the interchange takes place within the same stanza and the translator fully reproduced the alternate (acbd) rhyme which is masculine in the first (a) and in the third (c) lines and feminine in the second (b) and in the fourth (d).

Most striking, however, are the syntactic alternations, there being no single line structurally similar to that of the original. All that became necessary because of the predominantly polysyllabic structure of Ukrainian words the number of which in the translation is only 19 as compared with 35 in the source language. Besides, the Ukrainian stanza consists of notional words only, while in the original there are also functional (have, do, that, most, not, etc.). The nationals form the artistic images and ideas the number of which is somewhat larger in English. Since it was next to impossible to overcome the “resistance” of the source language some losses in translation became inevitable. They are the result of the existing divergences in the grammatical structure or in the means of expressing in the two languages and especially in the greater number of syllables in the same words in Ukrainian which is a tangible obstacle for the translators of poetry. That is why in order to preserve the poetic metre of the lines in the stanza above the translator had to transform them. As a result the number of inevitable losses in versifications is always larger than in prose translations. Nevertheless D.Palamarchuk’s versification is considered to be highly faithful and artistic because it conveys, in the main, the following aspects of the Shakespearian sonnet: it’s content, it’s kind of rhythm and rhyme, its artistic images and tropes, partly its picturesqueness and pragmatic toning [2: 29].

Descriptive translating / interpreting is very often employed to render the content of idioms/phraselogs which have no equivalents in the target language. **In English:** (as) *mad as a hatter* цілком божевільний; *All my eye and Betty Martin!* нісенітниця! (дурниці!); *like one (twelve) o’clock* миттю, вмить, прожогом. **In Ukrainian:** *зуб на зуб не попадати* to feel very cold (to feel freezing); *навчипі біда коржі з маком їсти* hard times make one inventive *наговорити сім кіп і мішків гречаної вовни* to say much non sense.

Descriptive translating is also often employed when dealing with the notions of specific national lexicon: *haggis* (запечений овечий кендюх, начинений вівсяними крупами впереміш з січеним овечим потруком); *porridge* поріда (густа вівсяна каша, зварена на воді чи молоці); *Senate* сенат (рада університету в Англії; складається переважно з професорів); *sweet-teat* солодка страва, приготовлена на цукрі чи медові.

Alongside the literal translating the explications of the meaning of specific national notions becomes sometime necessary: *varenyky* varenky, middle-sized dumplings filled with curd,

cherries, etc.; *дума* duma, Ukrainian historic epic song; *кобзар* kobzar, a performer of dumas to the accompaniment of the bandore or kobza.

Descriptive translating is also made use of in foot-notes to explain obscure places in narration [2: 303].

**The antonymic translating** is employed for the sake of achieving faithfulness in conveying the content or expressive]ness when an affirmative in sense or structure language unit (word, word-combination or sentence) is conveyed as a negative in sense or structure but identical in content language unit or vice versa *to have quite a few friends* *мати багато* (немало) друзів; *mind your own business* *не втручайся* не в свої справи; *take it easy* не хвилюйся, не переживай; *not infrequently часто*; *no time like the present* *лови момент* (використовуй нагоду); *я не нездужаю нівроку* (Тарас Шевченко) *I feel / am perfectly well*; *не спитавши броду, не лізь у воду* look before you leap; *немає лиха без добра* every dark cloud has a silver lining.

The antonymic device is employed in the following cases:

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

The meaning of some English word-groups can also be conveyed in Ukrainian antonymically only: *Baines was fading a newspaper in his shirt-sleeves* (G. Greene). Бейнс сидів *без піджака* і читав газету. *Half an hour ago Walter for his life would have hardly called her by name* (Ch.Dickens). Ще півгодини тому Уолтер *нізащо в світі не назвав би її по імені*. “*Do you mind this?*” (M.Wilson) *Ви не заперечуєте*;

2) when the sense unit of the source language has two negations of its own which create an affirmation: *In those clothes she was by no means no elegant* (S.Maugham). У цьому вбранні вона була *досить елегантна*. *My mother... teemed not to dislike this character* (Ch. Dickens). Моїй матері...ніби (здавалось) *сподобалась* ця думка;

3) in order to achieve the necessary expressiveness in narration: *I don't think it will hurt you, baby* (E.Hemingway). *Думаю, вам воно не зашкодить, люба. A shell fell close* (Ibid) *Неподалік вибухнув снаряд. I hope you'll stay* (A.Cronin). Сподіваюсь, ви *не втечете. It makes all the difference in the world* (M.Wilson). *Ні, не все одно*;

4) to avoid the use of the same structures close to each other in a text: **Keep your head.** *He падай духом / вище голову. Mrs. Strickland was a woman of character* (S.Maugham). Місіс Стрікланд була жінкою *не без характеру*; тобто була жінка з характером. *Most of the staff is not away* (M.Wilson). Більшість співробітників *ще на роботі (ще не розійшлись)*. *Savina said nothing* (Ibid) *Савіна мовчала*; тобто нічого не відповіла [9: 271–277].

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

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

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

#### LITERATURE

1. Галушко Т.Г. Текст, інтерпретація и текст переклада / Т.Г. Галушко // Актуальні вопросы теоретической и прикладной лингвистики. – СПб. : Изд-во РГПУ им. А.И. Герцена, 2005. – Вып. 2. – С. 202–213.
2. Комиссаров В.Н. Теория перевода / В.Н. Комиссаров. – М. : Высш. шк., 1990. – 316 с.
3. Коптілов В.В. Актуальні питання українського художнього перекладу / В.В. Коптілов. – К., 1971. – 131 с.
4. Пешковский А.М. Методика родного языка, лингвистика, стилистика и поэтика. – М.-Л., 1925. – 287 с.
5. Фінкель О.М. Теорія й практика перекладу / Л.М. Черноватий, В.І. Карабан, В.О. Подмінюгін, О.А. Кальниченко, В.Д. Радчук. О.М. Фінкель – забутий теоретик українського перекладознавства : [зб. вибр. праць]. – Вінниця : Нова Книга, 2007. – С. 49–182.
6. Blokh M.Y. A course in theoretical English grammar. – М.: Высшая школа, 1983. – 373с.
7. Єсипенко Н.Г. Особливості індивідуального стилю автора у художній літературі / Н.Г. Єсипенко. – [www.rusnauka.com/SND/Philologia/3jesipenko%20n.Doc/htm](http://www.rusnauka.com/SND/Philologia/3jesipenko%20n.Doc/htm).
8. Супрун Л.В. Категорія модальності в українських та англійських текстах / Л.В. Супрун. – [www.rusnauka.com/ESPR\\_2006/philologia/10\\_suprun%201](http://www.rusnauka.com/ESPR_2006/philologia/10_suprun%201).
9. [www.ostriv.in.ua/index.php?option=com\\_content@task=view@id=4612Itemid=5.doc.htm](http://www.ostriv.in.ua/index.php?option=com_content@task=view@id=4612Itemid=5.doc.htm)

Стаття надійшла до редакції 15.10.2014

**Н.О.Михальчук**, доктор психол. наук, проф.

Рівненський державний гуманітарний університет, Рівне, Україна

#### ТИПИ ПЕРЕКЛАДУ В СУЧАСНІЙ АНГЛІЙСЬКІЙ МОВІ

*У даній статті автори піднімають проблеми дослідження питань щодо різних типів перекладу. Були вивчені типи перекладу та їхні особливості. Автори статті пропо-*



нують власну класифікацію прикладів, які демонструють різні типи перекладу, а саме: літературний переклад, вербальний переклад, переклад “слово в слово”, переклад на рівні дискурсу, технічний переклад.

**Ключові слова:** типи перекладу, літературний переклад, вербальний переклад, переклад “слово в слово”, переклад на рівні дискурсу, технічний переклад.

**Н.А.Михальчук**, доктор психол. наук, проф.

Ровенский государственный гуманитарный университет, Ровно

### ТИПЫ ПЕРЕВОДА В СОВРЕМЕННОМ АНГЛИЙСКОМ ЯЗЫКЕ

*В данной статье авторы поднимают проблемы исследования вопросов о различных типах перевода. Были изучены типы перевода и их особенности. Авторы статьи предлагают собственную классификацию примеров, которые демонстрируют различные типы перевода, а именно: литературный перевод, вербальный перевод, перевод “слово в слово”, перевод на уровне дискурса, технический перевод.*

**Ключевые слова:** типы перевода, литературный перевод, вербальный перевод, перевод “слово в слово”, перевод на уровне дискурса, технический перевод.

УДК 82-193.3

**С. Кондратьєва**, студ.

КНУ імені Тараса Шевченка, Київ

### 130-Й СОНЕТ ШЕКСПІРА В УКРАЇНСЬКИХ ПЕРЕКЛАДАХ

*У статті досліджуються переклади 130-го сонету Вільяма Шекспіра українською мовою. До розгляду взято переклади І.Франка, І. Костецького, Д. Паламарчука, О. Тарнавського, В. Марача та О. Тільної.*

**Ключові слова:** Вільям Шекспір, 130-й сонет, переклад.

Сонети В. Шекспіра є світовим шедевром і, безумовно, одним з найвищих досягнень лірики доби Відродження. Вони викликали неабияку зацікавленість багатьох перекладачів різних країн світу, в тому числі й українських. У статті розглянуто переклади одного з найвідоміших сонетів із циклу про Смагляву леді – 130 сонет.

**Актуальність** роботи зумовлена тим, що українські переклади 130-го сонета В. Шекспіра недостатньо досліджені в українському літературознавстві та перекладознавстві.

**Метою** роботи є аналіз українських перекладів 130-го сонета В. Шекспіра.

**Об’єкт** дослідження – сонетарій Вільяма Шекспіра в українських перекладах.

**Предмет** дослідження – специфіка перекладу 130-го сонета Вільяма Шекспіра українською мовою. Зокрема, переклади І.Франка, І. Костецького, Д. Паламарчука, О. Тарнавського, В. Марача та О. Тільної.

© С. Кондратьєва, 2014