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В. Н. Карпухина, С. А. Осокина

Translating and Interpreting.
Практикум по письменному и устному переводу

Учебно-методическое пособие

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Авторы:

Карпухина Виктория Николаевна, д-р филол. наук, профессор кафедры германского языкознания и иностранных языков АлтГУ

Осокина Светлана Анатольевна, д-р филол. наук, доцент кафедры германского языкознания и иностранных языков АлтГУ

Рецензент:

Москалюк Ольга Сергеевна, канд. филол. наук, доцент кафедры МЭО Алтайского государственного технического университета им. И. И. Ползунова

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Text 5. Translate the text from Russian into English using contemporary linguistic terminology.

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Text 2. Translate the text from English into Russian using contemporary mass media clichés and formulas.

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INTERPRETING

1. Introduction into the topic.

Trilingual interpreters facilitate communication among an English speaker, a speaker of another language, and an ASL user. They must have the versatility, adaptability, and cultural understanding necessary to interpret in all three languages without changing the fundamental meaning of the message.

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TRANSLATING

Программа по специальному курсу «Практикум по письменному переводу» для студентов III курса бакалавриата по направлению 45.03.02 «Лингвистика» (модуль «Перевод и переводоведение») рассчитана на два семестра обучения. На изучение дисциплины отводится 5-6 семестр, всего 58 часов аудиторных занятий с преподавателем. Программой предусматривается также самостоятельная работа студентов по заданию преподавателя (внеаудиторная работа с использованием технических средств обучения, индивидуальные задания и другие формы языковой и переводческой деятельности) в объеме 131 час.

К концу курса обучения студенты должны свободно владеть навыками и умениями письменной переводческой деятельности, навыками сравнительного анализа переводов, работы с электронными словарями, с системами автоматизированного перевода.

Методические указания по специальному курсу «Практикум по письменному переводу» для студентов III курса предлагают тексты упражнений, способствующих совершенствованию переводческих, лингвистических, лингвострановедческих знаний студентов, которые далее могут быть использованы в практикуме по устному переводу в рамках обучения на уровне бакалавриата и в рамках курсов «Филологические проблемы перевода», «Художественный перевод и редактирование», «Перевод научного текста» на уровне магистратуры.

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Scientific and Popular Science Texts Translation

Text 1. Translate the text from English into Russian using contemporary linguistic terminology.

TYPES OF LINGUISTIC STRUCTURE

In dealing with linguistic form, we have been concerned only with single words and with the relations of words in sentences. We have not envisaged whole languages as conforming to this or that general type. Incidentally we have observed that one language runs to tight-knit synthesis where another contents itself with a more analytic, piece-meal handling of its elements, or that in one language syntactic relations appear pure which in another are combined with certain other notions that have something concrete about them, however abstract they may be felt to be in practice. In this way we may have obtained some inkling of what is meant when we speak of the general form of a language. For it must be obvious to anyone who has thought about the question at all or who has felt something of the spirit of a foreign language that there is such a thing as a basic plan, a certain cut, to each language. This type or plan or structural "genius" of the language is something much more fundamental, much more pervasive, than any single feature of it that we can mention, nor can we gain an adequate idea of its nature by a mere recital of the sundry facts that make up the grammar of the language. When we pass from Latin to Russian, we feel that it is approximately the same horizon that bounds our view, even though the near, familiar landmarks have changed. When we come to English, we seem to notice that the hills have dipped down a little, yet we recognize the general lay of the land. And when we have arrived at Chinese, it is an utterly different sky that is looking down upon us. We can translate these metaphors and say that all languages differ from one another but that certain ones differ far more than others. This is tantamount to saying that it is possible to group them into morphological types.

Strictly speaking, we know in advance that it is impossible to set up a limited number of types that would do full justice to the peculiarities of the thousands of languages and dialects spoken on the surface of the earth. Like all human institutions, speech is too variable and too elusive to be quite safely ticketed. Even if we operate with a minutely subdivided scale of types, we may be quite certain that many of our languages will need trimming before they fit. To get them into the scheme at all it will be necessary to overestimate the significance of this or that feature or to ignore, for the time being, certain contradictions in their mechanism. Does the difficulty of classification prove the uselessness of the task? I do not think so. It would be too easy to relieve ourselves of the burden of constructive thinking and to take the standpoint that each language has its unique history, therefore its unique structure. Such a standpoint expresses only a half truth. Just as similar social, economic, and religious institutions have grown up in different parts of the world from distinct historical antecedents, so also languages, traveling along different roads, have tended to converge toward similar forms. Moreover, the historical study of language has proven to us beyond all doubt that a language changes not only gradually but consistently, that it moves unconsciously from one type towards another, and that analogous trends are observable in remote quarters of the globe. As linguists we shall be content to realize that there are these types and that certain processes in the life of language tend to modify them. Why similar types should be formed, just what is the nature of the forces that make them and dissolve them—these questions are more easily asked than answered. Perhaps the psychologists of the future will be able to give us the ultimate reasons for the formation of linguistic types.

(By E. Sapir)

Text 2. Translate the text from English into Russian using contemporary linguistic terminology.

SLANG

Slang words are very informal words. They may be new, or existing words used in a new sense and context. As time goes by, some are used more widely and are no longer thought of as slang. *Clever* and *naughty*, for instance, were both formerly slang words that are now accepted as standard. Many slang words die out after a few years or sooner. The regular introduction of new words to replace them helps keep the language alive.

A lot of slang words restricted to a particular social group. Use of slang suggests an easy, informal relationship between people and helps reinforce social identity. In the 18th century the word *slang* described the language of criminals, but since then every group in society has developed its own slang terms. The groups that use most slang are still those closest to the edge of society: criminals, prisoners and drug users. Young people also develop slang expressions to distance themselves from older people.

The street language of young people changes fast. Street slang includes words relating to young people's attitudes. Young people today may describe something as *cool*, *massive*, *wicked*, *wild* or *storming*. If something is old-fashioned or undesirable it is *naff*. Anything bad is *rank*. A *nerd*, a *prat* or an *anorak*, or in the US a *dweeb* or a *geek*, is somebody who seems rather stupid. Going out and having a good time is *larging it* or *chilling*. As people get older they sometimes keep on using the same slang words and in this way slang may indicate a person's age. The parents of today's young people used *great*, *super*, *fab* or *smashing*, *square*, *old hat* or *berk* and *clot*, when they were young and many of them still use these words. Some older people try to use current street slang in order not to seem old-fashioned, though in many cases it sounds odd and inappropriate.

Slang words are also widely used for things found in everyday life. The television, for instance, can be called the *box* and the *remote control*, the *clicker* or

flicker. The *blower* or the *horn* is the telephone. A *dive* or a *hole* is a cheap restaurant, bar or night club. Money can be referred to as *dough*, *dosh* (British and Australian), *dollars* (whatever the currency), *wonga* or *moolah*.

In business, some companies, instead of sacking or firing the employee, may speak of *letting them go* or *dehiring* them. Job titles can make a job sound more important than it is. In the US a person who takes away rubbish used to be called a garbage man, but now may be called a *sanitary engineer*.

Some professions and areas of work have their own terms, often called jargon, which are different from slang. Many people learn bits of the jargon of their groups through television programs and films about hospitals, law courts, etc. Some of the jargon used by people who work with computers has also become well known. Most people know, for instance, that a *hacker* is somebody who gets into other people's computers without permission.

Text 3. Translate the text from Russian into English using contemporary linguistic terminology.

АНАЛИТИЧЕСКИЙ ПЕРЕВОД

В целом концепцию перевода, которую мы отстаиваем, можно назвать концепцией аналитического перевода. Аналогия здесь в первую очередь не с аналитической философией (хотя и об этом мы скажем), а с аналитическими языками, которые в противоположность синтетическим языкам передают основные грамматические значения не при помощи падежей и спряжений, а при помощи предлогов и модальных слов, так что лексическая основа слова остается неприкосновенной. Классический пример аналитического языка – английский, синтетического – русский.

Аналитический и синтетический переводы соотносятся примерно так же, как театр Брехта соотносится с театром Станиславского. Синтетический театр Станиславского заставляет актера вживаться в роль, а зрителя – забывать, что происходящее перед ним происходит на сцене. Аналитический театр Брехта

стремится к тому, чтобы актер отстраненно, рефлексивно относился к своей роли, а зритель не вживался в ситуацию, а анализировал ее, ни на секунду не забывая, что происходящее существует только на сцене.

Основная задача аналитического перевода – не дать читателю забыть ни на секунду, что перед его глазами – текст, переведенный с иностранного языка, совершенно по-другому, чем его родной язык, структурирующего реальность; напоминать ему об этом каждым словом с тем, чтобы он не погружался бездумно в то, что «происходит», потому что на самом деле ничего не происходит, а подробно следил за теми языковыми партиями, которые разыгрывает перед ним автор, а в данном случае также и переводчик. Такое понимание существа и задач художественного текста идет от концепции эстетической функции языка, разработанной в трудах Я. Мукаржовского [Мукаржовский 1975] и Р. Якобсона [Якобсон 1975] (см. также наши книги [Руднев 1996, 1999], где эта точка зрения подробно обоснована).

Задача синтетического перевода, напротив, заключается в том, чтобы заставить читателя забыть не только о том, что перед ним текст, переведенный с иностранного языка, но и о том, что это текст, написанный на каком-либо языке. Синтетический перевод господствовал в советской переводческой школе, так же как театр Станиславского – на советской сцене.

Ясно, что аналитический перевод во многом близок основным установкам аналитической философии, в частности, идее о том, что язык членит мир специфическим образом, внимательному отношению к речевой деятельности в принципе и, в конечном счете, признанию того, что язык вообще является единственной реальностью, данной человеческому сознанию. В соответствии с этим план выражения при переводе «Винни Пуха» (аналитический перевод) соответствовал плану содержания – задаче, которая заключалась в том, чтобы показать, как соотносится «Винни Пух» с философией обыденного языка.

Для достижения этих целей прежде всего следовало вывести «Винни Пуха» из того «дошкольного» контекста, куда он был помещен, создать эффект

отстраненности. Для этого нужно было найти стилистический ключ, во-первых, не чуждый духу оригинала, во-вторых, хорошо известный русскому читателю и, в-третьих, достаточно неожиданный и парадоксальный. Таким ключом, отвечающим всем трем требованиям, показалась нам проза зрелого Фолкнера.

(В.П. Руднев)

Text 4. Translate the text from English into Russian using contemporary linguistic terminology.

LITERARY TRANSLATION

Many of the books written on translation through the ages deal largely with literary translation, and in particular with the difficulty of 'translating well' and of being 'faithful'. Such discussions are based on an assumption of universality and on ahistorical claims; they rarely offer any scholarly insight into the way actual translations have been produced and used through the ages. Scholarly work does exist, but it is rather heterogeneous, making it difficult to provide a reliable overview of either the history or current thinking about literary translation.

The very use and combination of *literary* and *translation* is symptomatic of the casual way in which the concepts of literature and of translation have so far been taken for granted. Neither concept is simple or well defined in most cultures. A historical exploration of the way in which the object of study has been conceptualized, with the aid of such things as dictionaries, encyclopedias and other key instruments of cultural knowledge, is therefore very much needed. The same applies of course to translation practices and their exact relationships with the more or less explicit theories elaborated at different points in history.

The use of the term *literature* and its equivalents in various languages to refer to specific patterns of creativity in style, genre, and so on seems to be a rather modern development, dating back only to the eighteenth century [Escarpit 1962; Culler 1989]. Scholarship has not established clearly the extent to which *literature* and *a literature* are necessarily linked to one particular language and, even less, the

extent to which particular literary traditions may be linked to a given territory, nation or state. It is generally assumed that such links exist a priori, but this assumption is untenable for a variety of reasons. A tenuous relationship between literature and other entities such as language, territory and nation would suggest that translated literature will not necessarily manifest signs of interaction between different literary traditions [Lambert 1984]. The concept of translation itself is similarly far from being universal, and where it does exist, the borderlines between it and related concepts such as ADAPTATION and rewriting are not necessarily clear or uniformly drawn, whether historically or at a given moment in time, not even within the same linguistic tradition [van Gorp 1978].

The ubiquity of the type of event that is casually referred to in translation studies as *literary translation* makes it incumbent on scholars to define the conditions under which this type of event takes place, as well as to investigate the conditions under which it does not occur. This is no easy task, given the ambiguous status of translated literature, particularly in view of the problem of visibility/invisibility of the act of translation. A translation may be presented explicitly as a translation, in which case it is visible, or it may be disguised as an original, which explains why the majority of readers remain unaware of the foreign origins of some literary texts. The latter is particularly true of fairy tales and children 's literature.

(By José Lambert)

Text 5. Translate the text from Russian into English using contemporary linguistic terminology.

ОСОБЕННОСТИ МЕЖЪЯЗЫКОВОЙ КОММУНИКАЦИИ

Речевое общение может осуществляться между коммуникантами, говорящими на разных языках. В этом случае будет иметь место межъязыковая (двужычная) коммуникация. Поскольку Рецептор не в состоянии извлечь информацию из текста, произнесенного или написанного на неизвестном ему языке, межъязыковая коммуникация носит опосредованный характер.

Обязательным условием общения между «разноязычными» коммуникантами является наличие промежуточного звена, осуществляющего языковое посредничество, т.е. преобразующего исходное сообщение в такую языковую форму, которая может быть воспринята Рецептором (иначе говоря, передающего это сообщение на языке Рецептора). Языковой посредник должен извлекать информацию из текста исходного сообщения («оригинала» или «подлинника») и передавать ее на другом языке. Поэтому эту роль может выполнять лишь лицо, обладающее необходимой степенью двуязычия, т.е. владеющее двумя языками.

Помимо своей посреднической роли в процессе межъязыкового общения, переводчик иногда выполняет коммуникативные функции, выходящие за рамки языкового посредничества. Как правило, это имеет место в процессе устного перевода, когда переводчик непосредственно общается с участниками межъязыкового общения. В этом случае переводчик может быть вынужден по условиям коммуникации или по просьбе одного из коммуникантов выступать в качестве самостоятельного источника информации, давая дополнительные пояснения, делая выводы из содержания оригинала, указывая на возможные ошибки и т.д. Как устный, так и письменный переводчик может совмещать выполнение своих обязанностей с деятельностью информатора, редактора или критика оригинала и т.п.

Передача информации, содержащейся в тексте оригинала, может осуществляться языковым посредником в разной форме и с разной степенью полноты, в зависимости от цели межъязыкового общения. Эта цель может определяться как участниками коммуникации, так и самим языковым посредником. Различаются два основных вида языкового посредничества: перевод и адаптивное транскодирование.

Перевод – это вид языкового посредничества, который всецело ориентирован на иноязычный оригинал. Перевод рассматривается как иноязычная форма существования сообщения, содержащегося в оригинале. Межъязыковая коммуникация, осуществляемая через посредство перевода, в наибольшей

степени воспроизводит процесс непосредственного речевого общения, при котором коммуниканты пользуются одним и тем же языком.

Подобно тому, как в процессе речевого общения на одном языке тексты для говорящего и для слушающего признаются коммуникативно равноценными и объединяются в единое целое, так и текст перевода признается коммуникативно равноценным тексту оригинала. Задача перевода – обеспечить такой тип межъязыковой коммуникации, при котором создаваемый текст на языке Рецептора (на «переводящем языке» – ПЯ) мог бы выступать в качестве полноценной коммуникативной замены оригинала и отождествляться Рецепторами перевода с оригиналом в функциональном, структурном и содержательном отношении.

Функциональное отождествление оригинала и перевода заключается в том, что перевод как бы приписывается автору оригинала, публикуется под его именем, обсуждается, цитируется и пр. так, как будто он и есть оригинал, только на другом языке.

Содержательное отождествление оригинала и перевода заключается в том, что Рецепторы перевода считают, что перевод полностью воспроизводит содержание оригинала, что в нем передается то же содержание средствами иного языка.

Структурное отождествление перевода с оригиналом заключается в том, что Рецепторы перевода считают, что перевод воспроизводит оригинал не только в целом, но и в частностях. Предполагается, что переводчик точно передает структуру и порядок изложения содержания в оригинале, не позволяет себе что-либо изменить, исключить или добавить от себя. Количество и содержание разделов и других подразделений текста в оригинале и переводе должно совпадать. Если в оригинале какая-то мысль высказана в начале второго раздела, то и в переводе она должна быть обнаружена на том же месте и т.д. Если переводчик и позволяет себе какие-то отступления в отношении частных деталей структуры текста, то лишь для того, чтобы точнее передать содержание оригинала.

(В.Н. Комиссаров)

Mass Media Texts Translation

Text 1. Translate the text from English into Russian using contemporary mass media clichés and formulas.

ARTS IN THE UK: VISUAL ARTS

In Britain, novelty and visual arts go hand in hand. Whereas abstract and expressionist art shocked traditionalists almost a hundred years ago, the public today expects to be challenged and enjoys new models of expression. In an age of experimentation, artists combine media, including film, paint, photography, sound and three-dimensional material to make a new kind of show. The range of styles employed by artists competing for the Turner Prize at the Tate Gallery in London demonstrates the imagination and ingenuity of visual arts working in Britain.

Experimental forms of visual arts in Britain are enjoyed and have long been supported by governmental funding. They remain, however, a small part of the picture. Every year, hundreds of thousands of tourists from overseas and from within Britain visit the major national galleries across the country which have some of the finest collections of art in the world. The National Gallery in London houses the main national collection of Western European painting in Britain. The gallery has around 2,300 pictures, including many famous masterpieces, and covers every European school of painting from about 1260 to 1900. The Tate Gallery houses the national collection of British art and international modern and contemporary art from 1900 onwards. There are four branches of the gallery: two located in London, one in Liverpool and one in Cornwall.

In Scotland, major collections of art can be found in the National Gallery of Scotland and the Scottish National Gallery of Modern Art. As in the rest of Britain, improving access and participation in the arts is high on the agenda. In the city of Glasgow, entrance to all museums and galleries is free in order to encourage people from all sections of society to make use of the city's cultural resources.

Since 1994, with the advent of the National Lottery, additional funds have helped to transform the visual arts with new spaces, better public access and facilities. Art is a part of the National School Curriculum for children from five to fourteen. After this, art is an optional subject. Those who decide to take up art or design as a profession apply to one of about 50 special art and design colleges, which offer a range of courses.

The word 'crafts' describes a wide variety of decorative and applied arts. These include all craft forms, from studio work to public commissions, from modern experimental work to traditional and historic designs. They also include work in all media: wood, stone, textiles, glass, paper, metal and sand. Landscaping, architecture, displays and exhibitions are also included.

The Crafts Council houses the largest gallery in Britain devoted to the crafts and also provides a range of services to artists and the public including a programme of major exhibitions in the gallery and a specialist reference library.

(By Sarah Docherty)

Text 2. Translate the text from English into Russian using contemporary mass media clichés and formulas.

ARTS IN THE UK: MUSIC

Music is fundamental to people's lives in Britain. A wide variety of music is broadcast through hundreds of national and local radio stations: orchestral, choral, opera, jazz, folk, rock and pop music. Within Britain, consumers buy more than 200 million albums and 85 million singles each year.

Four generations on from the 1960s pop music remains the most popular musical genre but audiences also appreciate classical music, opera, jazz and other forms. Musical tastes are no longer determined by age groups. Indeed many contemporary performers enjoy careers of 20, 30 or more years.

A great deal of musical activity in Britain is organized at local levels, through enthusiasts in villages, towns and city communities. The regions maintain their own

styles of music – the Welsh male-voice choir remains well supported as ever; the bagpipes are forever associated with Scotland; and brass bands are beloved in England's northern towns. In all regions, folk music has a following and there has been increasing interest in groups singing in Gaelic, Welsh and other languages.

Pop music is by far the most popular form of music, and British creativity and originality in producing new groups and new styles leads the world. Thanks to pop music, the music industry in Britain's third biggest earner; bigger than many significant industries including shipbuilding and chemicals. Following on from the Spice Girls in the 1990's, girl and boy bands continue to do well all over the world. Britain is also a European leader in the dance music scene through dance bands like *Massive Attack*, *Fatboy Slim*; jazz/funk bands like *Jamiroquai* and indie bands such as *Radiohead*. Rap and reggae increasingly influence British pop, rock and dance styles.

There are seasons of choral and orchestral concerts every year throughout Britain. In London, there are many top venues for these performances including the Royal Festival Hall and the Royal Albert Hall.

The success of the independent national radio programme, *Classic FM*, which provides daily broadcasts of the more popular and accessible pieces in the classical repertoire, demonstrates the strong and growing interests in classical music in Britain.

British composers have achieved international acclaim for their orchestral, operatic and choral pieces while singers have also built major reputations. Lesley Garret called Britain's 'best selling' opera singer is also a great ambassador for opera, singing in pubs, clubs and schools in order to popularize the art.

In the last twenty years opera has changed from being an exclusive art form focused on few national opera companies to one with a growing audience and involving regional opera companies. London remains a center for world class opera while the main regional companies have helped to popularize opera by touring productions. Jazz is celebrated in major annual festivals throughout Britain. In London, jazz is played all the year round at a variety of venues. Throughout the

country, the independent radio station, *Jazz FM*, has the same popularizing role as *Classic FM*.

London has become the music capital of the world. A group of freelance musicians has developed in an environment where rehearsal schedules are pressured and there is a requirement to work in a variety of musical styles. The result is musicians who are internationally renowned for their sight-reading skills and speed of working. There is also a respected network of the most advanced recording studios. The largest of them can accommodate orchestras of up to 125 musicians. Because of the facilities and talented freelance musicians, film soundtracks from all over the world are recorded in London. In 1998, music for more than 45 Hollywood films was recorded there.

(By Sarah Docherty)

Text 3. Translate the text from Russian into English paying attention to the transferring of proper names and colloquialisms.

GOOGLE В ПОМОЩЬ

Изобретение Интернета принесло огромную пользу людям. Вряд ли найдется пользователь, который не смог извлечь для себя какую-нибудь выгоду из всемирной глобальной сети.

Изобретение социальных сетей принесло ещё больше пользы. Сбылась мечта миллионов – менять аватарки и псевдо-философские статусы до 100 раз в минуту. Кроме этой по-настоящему нужной функции, появилась возможность найти давно пропавших друзей, родственников, одноклассницу, которая на выпускном балу похитила у тебя веру в человечество, или даже Далай-ламу.

Китайское правительство явно недолюбливает тибетского духовного лидера и постоянно ограничивает его в перемещениях. Например, не позволяет Далай-ламе слетать в ЮАР к своему приятелю – архиепископу Кейптаунскому Десмонду Туту. А ведь поговорить двум духовным лидерам есть о чем.

Например, помериться своими премиями мира. Или отметить 80-летний день рождения Туту.

Власти ЮАР не выдали Далай-ламе визу. Многие видят в этом поступке причастность китайских властей. Узнав об этом, архиепископ Туту вышел из себя и высказал всё, что он думает по этому поводу.

Скорее всего, южноафриканский архиепископ остался бы без поздравления, если бы не Google+. В пятницу 7 октября топ-менеджер компании Google Вик Гундотра в своём блоге объявил о том, что в субботу будет видеовечеринка. На ней 8 октября Далай-лама и Десмонд Туту смогут свободно пообщаться посредством видеомоста. Любой желающий сможет наблюдать за происходящим в режиме реального времени.

Конечно, с одной стороны, подобное воссоединение приятелей — хорошая демонстрация развития коммуникационных систем. Но с другой стороны, политические запреты, накладываемые Китаем на передвижение Далай-ламы, имеют под собой некое основание, возможно, ставящее под угрозу безопасность государства.

Отношения Китая и Тибета нельзя назвать благополучными. Постоянные волнения, время от времени переходящие в столкновения. Одно время китайские власти из-за большого количества видеосюжетов о событиях в Тибете даже заблокировали доступ к сервису YouTube Интернет-пользователям. Правительство Поднебесной уже не раз закрывало доступ на некоторые сайты. Но в любом случае остаётся порадоваться за то, что информационные технологии смогли помочь двум пожилым людям, живущим на разных концах света, спокойно пообщаться между собой. (Павел Данилов)

Text 4. Translate the text from Russian into English paying attention to the transferring of proper names, slang expressions, and colloquialisms.

ТАКИЕ РАЗНЫЕ ГЕРОИ

«Закон превыше всего.

Но на этот раз законом буду я!»

Майк Хаммер

В 30-е годы XX века в массовой литературе США вдруг произошел всплеск интереса к детективным романам, отличавшимся «крутым» стремительным сюжетом с непредсказуемой концовкой. В центре детектива, как правило, находился частный сыщик с обостренным чувством справедливости, который жил в жестоком мире «каменных джунглей» и потому подчинялся, скорее, законам войны за выживание, нежели букве уголовного кодекса. Отсюда – его натянутые отношения с туповатыми полицейскими следователями, с одной стороны, и с хитроумными адвокатами-крючкотворами – с другой. Наиболее ярко эти особенности жанра проявились в романах Микки Спиллейна.

Можно без преувеличения сказать, что созданные писателем колоритные образы героев – сыщика-супермена Майка Хаммера и спецагента секретных служб Тайгера Мэнна – вошли в культурный фонд американской нации наряду с другими персонажами литературной классики вроде Гекльберри Финна или Мартина Идена. «Крутые» детективы Микки Спиллейна утверждали весьма комфортную мысль, что и один в поле воин, что сильный человек даже в одиночку способен на борьбу со злом и на наказание злодеев. Благодаря этому романы Спиллейна не оставляют равнодушными уже несколько поколений читателей.

Представьте себе рекламный ролик «Баунти», в который вмонтированы сцены массовых расстрелов. Получится роман «Пляж» – произведение Алекса Гарленда, модного английского писателя (род. в 1970 г.). На Западе роман воспринимается как ответ «поколения X» на «Повелителя мух» У. Голдинга. В

России – как молодежный роман, по которому был снят фильм с Ди Каприо. И то и другое – правильно. Роман, кстати, много лучше фильма.

Молодой англичанин Ричард бродяжничает по Юго-Восточной Азии; в Таиланде к нему попадает карта путешествия на остров, где находится райский пляж и живет коммуна счастливицов. Все правда: и остров есть, и экзотическая коммуна процветает. Тут-то все и начинается: много крови из ничего. «Пляж» – не просто курортный триллер. Выше бери – Портрет Поколения. Ричард – не просто член общества потребления, сбежавший из супермаркета в романтическую даль. Он – герой общества потребления. Gameboy. Принц Госплана в западном варианте. Он потребляет уже не товары, а схемы поведения из видеоигр и фильмов.

Однако Гарленд не скатывается до дешевого триллера. «Пляж» – настоящий английский приключенческий роман с настоящим хэппи-эндом: возвращением на большую землю к любимому компьютеру и налаженному быту. Игра «Пляж» успешно завершена. Game over.

(Н. Кучков)

Text 5. Translate the text from English into Russian using contemporary mass media clichés and formulas. Keep to the formal style of the narration.

THE MONA LISA ROBBERY

At seven o'clock on the morning of Monday, August 21, 1911, three cleaners in the Louvre museum, in Paris, were walking through one of the rooms – the Salon Carré. The three men stopped to look at one of the world's most famous paintings – the Mona Lisa.

“This is the most valuable picture in the world,” said one of men. “They say it's worth one and a half million francs.” After staring at the famous smile for a moment or two, the three men then walked on to the Grand Gallery, which was the next room, to continue with some repair work. It was 8.35 a.m. before they passed

through the Salon Carré again, and one of the men noticed that the Mona Lisa had now gone. “They’ve taken it away,” he laughed. “They’re afraid we’ll steal it.”

The other men laughed with him, and went back to their work.

At 7.20 next morning, Poupardin, one of the Louvre guards, passed through the Salon Carré and noticed that the Mona Lisa was not in its place. He, too, thought someone had taken it away to be photographed. At 9.00 a.m. a man called Louis Beroud arrived at the museum. He was a painter, and was painting a picture of the Salon Carré. “Where is the Mona Lisa?” he asked Poupardin.

“It’s being photographed,” replied the guard. Beroud was annoyed. He wanted to continue his work, but he decided to wait for the return of the famous painting. He waited all morning. Then, early that afternoon, he told Poupardin to go and ask the photographer to send back the painting. Poupardin went away – and came back quickly. “They don’t know anything about it.”

At 3 p.m. that afternoon, people were asked to leave the Louvre. “The museum is closing,” they were told, but were not given any explanation. It was not until they read the newspapers the next day that most of them discovered the reason. Someone had stolen the Mona Lisa!

The museum was closed for a week. Police believed that the famous painting might still be hidden somewhere inside, and they began to search. Everyone working at the museum had their fingerprints taken. Then the police found the empty frame from the Mona Lisa on some back stairs.

Slowly, they began to put together their own “picture” of what had happened. The thief came to the museum on Sunday, August 20 and hid in the building after the galleries closed. At 7.30 a.m. the next morning he took the Mona Lisa, then went into another room and down the stairs. He stopped to take the picture out of the frame, then went on to a door which led into a courtyard. The door was locked so he had to take off a doorknob and break it open. He had only managed to take off the doorknob when he heard a noise, so he pushed the doorknob into his pocket, and sat on the stairs. A man working for the museum walked by. He said later that he thought the man on the stairs was one of the museum cleaners, and he unlocked and opened the

door for him. The thief went out into the courtyard, walked across it and opened an unlocked door that led into the street.

Police questioned hundreds of people, searched hundreds of houses, flats and rooms, took fingerprints and talked to other criminals. They also found a thumbprint on the glass in the empty picture frame. But they did not find the Mona Lisa, and as time went on the people of France began to believe that they would never again see the famous picture they loved so much.

Then, one morning in November, in 1913, Alfredo Geri, a man who bought and sold paintings, opened a letter in his office in Florence, in Italy. The letter was from Paris, from someone who signed his name as 'Leonard'. The writer said that he was an Italian living in Paris. He said that he had stolen the Mona Lisa and wanted to return it to Italy, where it belonged, and where it had been before it was 'stolen' during the war with France in the nineteenth century. At first Geri thought the letter was probably from a madman, but to be sure he showed it to his friend Poggi. They decided to write to Leonard and ask him to bring the painting to Milan.

On Wednesday, December 10, a thin young man with a small dark moustache arrived at Geri's office. He told Geri that the Mona Lisa was in his hotel room, and that he wanted 500,000 lire (100,000 dollars) for the picture. Next day, Geri and Poggi went to the young man's room in the Hotel Tripoli-Italia – and there was the famous painting. Later, the young man went back to his hotel – and was arrested by Italian detectives. The young thief's name was Vincenzo Perugia, and he was a house painter. He was actually one of the many people questioned by the French police not long after the painting was stolen, because he had once been employed by the museum. But his fingerprints, kept by the police, only showed his right thumb, and the thumbprint from the glass from the empty frame had been a print of the left thumb. The trial of Vincenzo Perugia began on June 4, 1914 in Florence. He was sent to prison for one year and fifteen days, but this was later shortened to seven months.

Text 6. Translate the text from Russian into English paying attention to the transferring of proper names and colloquialisms.

СО СКОРОСТЬЮ ВЕТРА

(Часть 1)

Мощное пламя со свистом вырывается из горелки, и огромный шар плавно поднимается ввышину. Когда летишь по небу на красивом, раскрашенном во все цвета радуги воздушном шаре, на душе становится удивительно легко, ты словно уносишься от суматохи жизни. Как заметил один опытный воздухоплаватель, полет успокаивает и волнует одновременно.

Воздухоплавание привлекает людей с тех пор, как в начале 80-х годов XVIII века Жозефу Мишелю и Жаку Этьену Монгольфье впервые удалось запустить воздушный шар (аэростат). Но по-настоящему массовым воздухоплавание стало только в 60-х годах XX века, когда появились огнестойкие ткани и безопасные, недорогие пропановые горелки для нагревания воздуха в шаре и для регулирования его температуры.

Рассмотрев красавец-аэростат поближе, мы увидим, что его оболочка сделана из разноцветных полос ткани, соединенных вместе и сужающихся книзу. Наполненные воздухом, некоторые шары достигают 15 метров в ширину и 25 метров в высоту. Воздухоплаватели, обладающие творческим воображением, выражают свою индивидуальность, придавая аэростатам самые разные размеры и формы. Можно встретить шары в виде животных, клоунов и даже бутылок. Какой бы ни была их форма, принципы полета этих бесшумных летучих кораблей остаются неизменными. Как пилот, так и пассажиры находятся в легкой, прочной плетеной корзине (гондоле), подвешенной на стропах снизу шара. Иногда корзины делают также из алюминия. Теперь посмотрите, что находится непосредственно над гондолой. Вы увидите горелку и регулятор, укрепленные на металлической опоре у входного отверстия внизу шара. Они подсоединены к газовым баллонам, находящимся в корзине.

Самолету для взлета необходима длинная взлетно-посадочная полоса. Аэростату же не нужно ничего, кроме небольшой открытой площадки. Главное, чтобы непосредственно над землей не было никаких препятствий.

Text 7. Translate the text from Russian into English paying attention to the transferring of proper names and colloquialisms.

СО СКОРОСТЬЮ ВЕТРА

(Часть 2)

Вам не терпится совершить прогулку на воздушном шаре? Не спешите. Прежде чем вы заберетесь в корзину, шар необходимо подготовить к полету. Сначала нужно положить корзину набок и расстелить оболочку шара на земле в том направлении, куда дует ветер. Потом с помощью большого вентилятора следует наполнить оболочку воздухом. После этого в шар направляется горячий воздух, чтобы поднять шар и корзину в вертикальное положение. Затем в последний раз нужно проверить все оборудование, включая газовые баллоны, а также убедиться, что шнуры управления клапанами выпуска газа свисают в корзину. Теперь шар готов к взлету и пассажиры могут занять свои места.

Некоторые воздухоплаватели берут с собой радиооборудование, чтобы поддерживать связь с наземной бригадой, которая следует за ними в автомобиле сопровождения. После приземления шара эта бригада забирает и аэростат, и пассажиров. Большинство воздухоплателей обычно поднимается на высоту не более 100 метров. Такая высота позволяет им не спеша плыть над местностью, наблюдать происходящее внизу и даже слышать отзвуки смеха и криков людей, находящихся на земле.

Летающий воздушный шар – завораживающее зрелище: он напоминает уносимое легким ветром семя одуванчика. Некоторые пилоты предпочитают

высоту 600 метров и выше. Однако не рекомендуется летать на высоте более 3000 метров без запаса кислорода.

Хорошо, мы поднялись, но как же спускаться? Под действием силы тяжести. Контролировать спуск можно с помощью шнура, управляющего клапаном выпуска горячего воздуха. Перемещение же в горизонтальной плоскости – совсем другое дело. Здесь пилот находится во власти стихии. Опытный воздухоплаватель сказал об этом: «Каждый полет неповторим, потому что его направление и скорость определяются ветром». Различные воздушные потоки могут менять и скорость, и направление полета. Нередко бывает так, что на высоте 100 метров ветер дует в одном направлении, а на высоте 200 метров – в противоположном.

Поскольку шар летит со скоростью ветра, вам кажется, будто вы остановились, и движется только земля под вами. Журнал “Smithsonian” отмечает: «Летя со скоростью ветра, воздухоплаватели могут свободно развернуть карту, не боясь, что ее сдует».

Лучше всего совершать полеты, когда движение воздуха очень слабое. Обычно такие условия бывают вскоре после рассвета или недолго до заката. Утро предпочтительнее, поскольку воздух холоднее и подъемная сила, как следствие, больше. Отправляясь же в полет вечером, вы рискуете не успеть опуститься на землю до наступления темноты. Чтобы чувствовать себя в воздухе уверенно, нужно приобрести большой летный опыт. Главное – уметь находить воздушный поток,двигающийся в нужном вам направлении, и оставаться в нем. Опытные пилоты владеют приемом, называемым «восхождение по лестнице». Они поднимаются на определенную высоту и какое-то время остаются на ней. Затем они усиливают на короткое время работу горелки, из-за чего горячий воздух устремляется в верхнюю часть шара, поднимая его еще выше, как бы на очередную «ступеньку». Чтобы не потерять контроль над аэростатом, пилоту крайне необходимо внимательно следить за работой горелки и оставаться сосредоточенным. Если он хоть ненадолго отвлечется, шар внезапно может начать опускаться.

Посадка может вызвать волнение, особенно когда дует сильный ветер и недостаточно свободного места для приземления. В таких обстоятельствах, по словам опытного пилота, лучше быстро и с треском сесть в нужное место, чем совершить мягкую посадку в зоопарк, в клетку со львом.

Энтузиастов воздухоплавания становится все больше. Многие совершают полеты, участвуя в соревнованиях и праздниках, а кто-то летает просто ради удовольствия. Как бы то ни было, спортивное и развлекательное воздухоплавание продолжает процветать.

Literary Translation

Text 1. Translate one of the texts given paying attention to the transferring of a poetic text formal characteristics and its imagery.

Emily Dickinson

* * *

I held a Jewel in my fingers –
And went to sleep –
The day was warm, and winds were prosy –
I said “Twill keep” –

I woke – and chid my honest fingers,
The Gem was gone –
And now, and Amethyst remembrance
Is all I own –

* * *

Heart! We will forget him!

You and I – tonight!
You may forget the warmth he gave –
I will forget the light!

When you have done, pray tell me
That I may straight begin!
Haste! Lest while you're lagging
I remember him!

* * *

I never saw a Moor –
I never saw the Sea –
Yet know I how the Heather looks
And what a Billow be.

I never spoke with God
Nor visited in Heaven –
Yet certain am I of the spot
As if the Checks were given.

* * *

It struck me – every Day –
The Lightning was a new
As if the Cloud that instant slit
And let the Fire through –

It burned me – in the Night –
It blistered to My Dream –
It sickened upon my sight –
With every Morn that came –

I thought that Storm - was brief –
The Madder – quickest by –
But Nature lost the Date of this –
And left it in the Sky.

* * *

I dwell in possibility –
A fairer House than Prose –
More numerous of Windows –
Superior – for Doors –

Of Chambers as the Cedars –
Impregnable of Eye –
And for an Everlasting Roof
The Gambrels of the Sky –

Of Visitors – the fairest –
For Occupation – This –
The spreading wide my narrow Hands
To gather Paradise.

* * *

There is no frigate like a book
 To take us lands away,
Nor any coursers like a page
 Of prancing poetry.
This traverse may the poorest take
 Without oppress of toll;
How frugal is the chariot
 That bears a human soul!

* * *

I taste a liquor never brewed,
From tankards scooped in pearl;
Not all the vats upon the Rhine
Yield such an alcohol!

Inebriate of air am I,
And debauchee of dew,
Reeling, through endless summer days,
From inns of molten blue.

When landlords turn the drunken bee
Out of the foxglove's door,
When butterflies renounce their drams,
I shall but drink the more!

Till seraphs swing their snowy hats,
And saints to windows run,
To see the little tipper
Leaning against the sun!

* * *

Love is anterior to life,
Posterior to death,
Initial of creation, and
The exponent of breath.

* * *

I stepped from Plank to Plank
A slow and cautious way

The Stars about my Head I felt
About my Feet the Sea.

I knew not but the next
Would be my final inch –
This gave me that precarious Gait
Some call Experience.

Text 2. “Reverse translation”. Find out the source text by Boris Akunin, compare it to the translation by Andrew Bromfield. Explain the possible versions of translation of the colloquialisms and the situations with different languages interference. Give the alternative versions of untranslatables.

THE WINTER QUEEN

...«I am a collegiate registrar,» Erast Fandorin explained, not wishing himself to be taken for a sergeant major, «a civil servant, fourteenth class.»

«Yes, I know how to understand rank,» the German woman said with a nod, pointing to the lapel of his uniform jacket. «Zo, mister collegiate registrar, I am listening.»

At that moment the door swung open without a knock and a fair-haired young lady with an enchanting flush on her cheeks darted into the room.

«Fräulein Pfühl! *Morgenfahren wir nach Kuntsevo!* Honestly. Papa has given his permission!» she babbled rapidly from the doorway. Then, noticing the stranger, she stopped short and lapsed into a confused silence, but the gaze of her gray eyes nonetheless remained fixed on the young official in an expression of the most lively curiosity.

«Vell brought-up young baronesses do not run, zey valk,» her governess told her with feigned strictness. «Ezpecially ven zey are all of zeventeen years old. If you do not run but valk, zen you haf time to notice a stranger and greet him properly.»

«Good day, sir,» the miraculous vision whispered.

Fandorin leapt to his feet and bowed, his nerves jangling quite appallingly. The poor clerk was so overwhelmed by the girl's appearance that he was afraid he might fall in love with her at first sight, and that was something he simply could not do. Even in his dear papa's more prosperous days, a princess like this would have been well beyond his reach, and now the idea was even more ridiculous.

«How do you do,» he said very dryly with a grave frown, thinking to himself: Cast me in the role of a pitiful supplicant, would you?

General was her father's rank and designation,
A mere titular counselor was he, and poor,
So when he made his timid declaration
She quickly had him put out of the door.

Oh no, you don't, my dear lady! I still have a long way to go before I even reach titular counselor.

«Collegiate Registrar Erast Petrovich Fandorin, of the Criminal Investigation Division,» he said, introducing himself in an official tone. «I am pursuing an investigation into yesterday's unfortunate incident in the Alexander Gardens. The need has arisen to ask a few more questions. But if you find it unpleasant — I quite understand how upset you must have been — it will be enough for me to have a word with Miss Pfühl alone.»

«Yes, it was quite horrible.» The young lady's eyes, already very large, widened still further. «To be honest, I squeezed my eyes tight shut and saw almost nothing at all, and afterward I fainted... But it is all so fascinating! Fräulein Pfühl, may I stay for a while, too? Oh, please! You know, I am really just as much a witness as you are!»

«For my part, in the interests of the investigation, I would also prefer it if the baroness were present,» said Fandorin, like a coward.

«Order is order,» said Emma Pfühl with a nod. «I have told you over and over again, Lischen: *Ordnung muss sein*. The law must be obeyed. You may stay.»

Lizanka (the affectionate name by which Fandorin, now hopelessly lost, was already thinking of Elizaveta Evert-Kolokoltseva) seated herself eagerly on the leather divan, gazing wide-eyed at our hero.

He took a grip on himself, turned to Fräulein Pfühl, and asked, «Can you please describe the gentleman's appearance for me?»

«Ze zhentleman who shot himzself?» she asked. «*Naja*. Brown eyes, razer tall, no mustache or beard, zideburns none eizer, a fery young face, but not a fery good von. Now ze clothes —»

«We'll come to the clothes later,» Erast Fandorin interrupted her. «You say it was not a good face? Why? Because of his pimples?»

«*Pickeln*, » Lizanka translated, blushing.

«*Ahja*, ze pimples.» The governess repeated the slightly unfamiliar word with relish. «No, zat zhentleman did not haf pimples. He had good, healthy skin. But his face vas not fery good.»

«Why?»

«It vas nasty. He looked as zough he did not vish to kill himzself, but zomeone altogether different. Oh, it vas a nightmare!» exclaimed Emma Pfühl, becoming excited at her recollection of events. «Spring, zuch zunny veather, all ze ladies and gentlemen out valking in ze vonderful garden covered vith flowers!»

At these words Erast Fandorin cast a sidelong glance at Lizanka, but she had evidently long ago become quite accustomed to her companion's distinctive mode of speech and she was gazing at him as trustingly and radiantly as ever.

«And did he have a pince-nez? Perhaps not on his nose but protruding from a pocket? On a silk ribbon?» Fandorin threw out questions one after another. «And did it not perhaps seem to you that he slouched? And another thing. I know he was wearing a frock coat, but was there not anything about him to suggest he was a student — uniform trousers, perhaps? Did you notice anything?»

«Always haf I noticed eferyzing,» the German woman replied with dignity. «Ze trousers vere check pantaloons of expensive vool. Zere vas no pince-nez at all. No

slouching eizer. Zat zhentleman had good posture.» She began thinking and suddenly asked him, «Slouching, pince-nez, and a shtudent? Vy did you say zat?»

«Why do you ask?» Erast Fandorin said cautiously.

«It is strange. Zere vas von zhentleman zere. A shtudent with a slouch veering a pince-nez.»

Text 3. Translate one of the texts given paying attention to the transferring of a poetic text formal characteristics and its imagery.

Robert Frost

INTO MY OWN

One of my wishes is that those dark trees,
So old and firm they scarcely show the breeze,
Were not, as 'twere, the merest mask of gloom,
But stretched away unto the edge of doom.

I should not be withheld but that some day
Into their vastness I should steal away,
Fearless of ever finding open land,
Or highway where the slow wheel pours the sand.

I do not see why I should e'er turn back,
Or those should not set forth upon my track
To overtake me, who should miss me here
And long to know if still I held them dear.

They would not find me changed from him they knew –
Only more sure of all I thought was true.

THE FREEDOM OF THE MOON

I've tried the new moon titled in the air
Above a hazy tree-and-farmhouse cluster
As you might try a jewel in your hair.
I've tried it fine with little breadth of luster,
Alone, or in one ornament combining
With one first-water star almost as shining.

I put it shining anywhere I please.
By walking slowly on some evening later,
I've pulled it from a crate of crooked trees,
And brought it over glossy water, greater,
And dropped it in, and seen the image wallow,
The color run, all sorts of wonder follow.

ACQUAINTED WITH THE NIGHT

I have been one acquainted with the night.
I have walked out in rain – and back in rain.
I have outwalked the furthest city light.
I have looked down the saddest city lane.
I have passed by the watchman on his beat
And dropped my eyes, unwilling to explain.
I have stood still and stopped the sound of feet
When an interrupted cry
Came over houses from another street,
But not to call me back or say good-bye;
And further still at an unearthly height
One luminary click against the sky

Proclaimed the time as neither wrong nor right.

I have been one acquainted with the night.

FIRE AND ICE

Some say the world will end in fire,

Some say in ice.

From what I've tasted of desire

I hold with those who favor fire.

But if it had to perish twice,

I think I know enough of hate

To say that for destruction ice

Is also great

And would suffice.

Text 4. Translate the prosaic text from Russian into English paying attention to the transferring of prosaic text formal characteristics and its imagery.

Наталия Толстая

ВИД ИЗ ОКНА

Мне было семнадцать лет, и мы жили на даче. В то лето все играли в бадминтон, с утра до вечера. Играли мои сестры, Сережа с соседней дачи и девочки-близнецы, гостившие у нас. А мама не выходила из дома, готовила на всех. Нет, выходила: картошку чистила на крыльце. Не помню, чтобы кто-нибудь ей помогал. Но как весело и безмятежно жили летом шестидесятого года, помню.

Сосед Сережа поступал в то лето в театральный институт. Все понимали, что с его фамилией в институт не поступить. Он и не поступил. В конце августа я встретила его у озера. Сережа сидел на обрыве и смотрел на другой берег

озера, пустынный, нежилой. Там был полигон. Надо было подойти и сказать что-нибудь бодрое, фальшивое: «Привет, Сережа. Не унывай. На следующий год поступишь».

Сережа встал и глухим голосом сказал, что хочет на мне жениться, потому что любит меня. И мы уедем далеко. Я молчала. В голове пронеслось: почему нужно уезжать? И где мы будем жить? В домике путевого обходчика? Нам будет там тесно. А когда пойдут затяжные дожди, просто невыносимо.

– Ты мне ответь завтра, – сказал Сережа. – Приходи сюда в это же время.

Я повернулась и пошла к себе на дачу. В этот же день я уехала в Ленинград.

Я встретила Сережу первого сентября. Он ждал меня возле института. Я улыбнулась, но он не улыбнулся в ответ.

– Ты ничего не хочешь мне сказать? – спросил он.

– У тебя шнурок развязался и спина белая.

Он внимательно посмотрел на меня, и я увидела в его взгляде сожаление. Серезину удаляющуюся фигуру я не сохранила в памяти. Но мне хотелось, чтобы он опять приходил и ждал меня у факультета. А я хочу – замечу, хочу – сделаю вид, что не вижу его.

Только один раз я была в Серезиной квартире, зашла за книгой к его маме. Он уже не жил тут: ушел из дому и снимал комнату в коммуналке. Серезина мама – сигарета, кофе, Томас Манн на кресле-качалке – мне очень нравилась, хотя я не курила, не пила кофе и не любила Томаса Манна. Мое развитие остановилось тогда на чае с сахаром, бубличках с маком и Лескове на сон грядущий. Мама говорила о сыне, как брошенная жена:

– Верю, что вернется, но звать не буду.

Серезина комната мало что говорила о ее хозяйине: пустой стол, на полке одинокий том, «Образы Италии» и майонезная банка, наполненная копейками, – тогда все что-нибудь копили.

Окно комнаты выходило на слепую стену старого дома. На уровне четвертого этажа, как часто бывает в Ленинграде, светилось одинокое окно. Но

оно не оживляло стену. Лучше бы его и не было совсем. Я подумала: он никогда не вернется сюда. Нет, вид из окна не был безнадежным: боковым зрением я различила тополь и скамейку под ним. Двор был обитаемым, можно было возвращаться.

После занятий в институте мы ходили всей группой через Дворцовый мост в метро и по дороге изображали преподавателей и злых деканатских теток.

Жизнь была бесконечной и обещала скорое счастье, надо было только накопить силы, чтобы удержать его, когда оно придет. Далеко впереди горели огни, но на их свет каждый шел своей дорогой.

Смотрю на фотографию первокурсниц: слева, черненькая, уедет в Америку и там процветет. В центре, некрасивая, сделает партийную карьеру и перестанет узнавать однокурсников, а та, что справа, - красавица с длинной косой, – покончит с собой от безответной любви.

Настал день, когда я обнаружила, что иду по Дворцовому мосту одна: все девчонки нашли женихов, кто разведенного, вероломного, кто бедного студента, инвалида с детства. Я запаниковала и быстро вышла замуж. Готова была ко всему, но оказалось, что самое страшное в семейной жизни – суббота и воскресенье. Вскоре муж отошел за кулисы жизни и там остался. За кулисами он чинил проводку, возился с реквизитом, курил в форточку. И даже иногда подавал реплики, но на сцену больше не вышел.

Приходили гости, защищались диссертации, погибали однокашники-альпинисты, всегда единственные сыновья. До меня доходили слухи, что Сережа к маме так и не вернулся: переехал в Москву и стал журналистом.

Далекие огни, так манившие в молодости, погасли, а новые не зажигались, и мне опять захотелось, чтобы Сережа ждал меня где-нибудь на перекрестке или на кольце трамвая. Или хотя бы позвонил и позвал уехать с ним, как тогда, у озера, и я бы согласилась.

Когда сослуживец узнал, что я еду в командировку в Швецию, он оживился:

– Так там же давно Сережка Клейн живет! Бывший журналист московский. Помнишь такого? Ваш сосед по даче. Пиши телефон, в гости зайдешь.

– Привет, старуха, – раздался в трубке Сережин голос. – Ждем тебя к ужину, жена будет рада.

Он жил на окраине города, в собственном доме. Прежде чем позвонить в дверь, я вынула из сумки подарок, неподъемный альбом «Церковная утварь в московских музеях».

Меня встретил красивый пожилой мужчина в вязаной кофте, с трубкой в руке.

– Ну, как тебе Швеция? В порядке? – спросил он насмешливо, примериваясь, куда бы положить «Церковную утварь», совершенно ему не нужную. – Да ты проходи ко мне.

На большом столе лежали стопки журналов и стояло блюдо яблок, не знакомых с червяком. По стенам кругом – книги и ноты, хотя музыкальных инструментов в комнате не было. На двери – чтобы забавлять гостей – карта ленинских мест Выборгского района Ленинграда.

Я подошла к окну и увидела пустынную, залитую светом улицу, такую тихую, что было слышно, как бьется сердце.

– Что ты увидела? – спросил Сережа. – Не на что там смотреть... Ты знаешь, я однажды позвонил домой, в свою старую коммуналку. Вспомнил, что прошло тридцать лет, как я там не живу, и позвонил. Попросил к телефону Сережу Клейна. Иван Матвеевич, – невероятно, он жив, – зашаркал по коридору. Я слышал, как он постучал в мою комнату, подождал, потом зашаркал назад и сказал мне в трубку: «Нет у них никого».

Я посмотрела на Сережу.

– Нет у них никого, – повторил он и помолчал немного. – Ладно, пошли в столовую. Гунилла ждет. За столом будем говорить по-английски.

Он погасил свет. Холодная улица за окном засияла еще сильнее. И это сияние не оставляло мне никакой надежды.

Text 5. Translate one of the texts given paying attention to the transferring of a poetic text formal characteristics and its imagery.

Leonard Cohen

WHO BY FIRE

And who by fire, who by water,
who in the sunshine, who in the night time,
who by high ordeal, who by common trial,
who in your merry merry month of May,
who by very slow decay,
and who shall I say is calling?
And who in her lonely slip, who by barbiturate,
who in these realms of love, who by something blunt,
and who by avalanche, who by powder,
who for his greed, who for his hunger,
and who shall I say is calling?

And who by brave assent, who by accident,
who in solitude, who in this mirror,
who by his lady's command,
who by his own hand,
who in mortal chains, who in power,
and who shall I say is calling?

IF IT BE YOUR WILL

If it be your will
That I speak no more
And my voice be still
As it was before
I will speak no more

I shall abide until
I am spoken for
If it be your will

If it be your will
That a voice be true
From this broken hill
I will sing to you
From this broken hill
All your praises they shall ring
If it be your will
To let me sing

If it be your will
If there is a choice
Let the rivers fill
Let the hills rejoice
Let your mercy spill
On all these burning hearts in hell
If it be your will
To make us well

And draw us near
And bind us tight
All your children here
In their rags of light
In our rags of light
All dressed to kill
And end this night
If it be your will

THE DARKNESS

I caught the darkness
It was drinking from your cup
I caught the darkness
from your little cup
I said, Is this contagious?
You said, Just drink it up.

I've got no future
I know my days are few
Ah, the present's not that pleasant
just a lot of things to do
I thought the past would last me
but the darkness got that too

I should have seen it coming
It was right behind your eyes
You were young and it was summer
I just had to take a dive
Winning you was easy, baby,
but the darkness was the prize

I don't smoke no cigarettes
I don't use the alcohol
I ain't had much lovin' yet
but that's always been your call.
Hey, I don't miss it baby
I got no taste for anything at all

I used to love the rainbow

and I used to love the view
I loved the early morning
and I pretended it was new
But I caught the darkness, baby,
And I got it worse than you

I caught the darkness,
It was drinking from your cup
I caught the darkness
from your little cup
I said, Is this contagious?
You said, Just drink it up.

Text 6. Translate the prosaic text from Russian into English paying attention to the transferring of prosaic text formal characteristics and its imagery.

Владимир Набоков

ПРЕДИСЛОВИЕ К РУССКОМУ ИЗДАНИЮ «ДРУГИХ БЕРЕГОВ»

Предлагаемая читателю автобиография обнимает период почти в сорок лет – с первых годов века по май 1940 года, когда автор переселился из Европы в Соединенные Штаты. Ее цель – описать прошлое с предельной точностью и отыскать в нем полнзначные очертания, а именно: развитие и повторение тайных тем в явной судьбе. Я попытался дать Мнемозине не только волю, но и закон.

Основой и отчасти подлинником этой книги послужило ее американское издание, “Conclusive Evidence”. Совершенно владея с младенчества и английским, и французским, я перешел бы для нужд сочинительства с русского на иностранный язык без труда, будь я, скажем, Джозеф Конрад, который, до того как начал писать по-английски, никакого следа в родной (польской)

литературе не оставил, а на избранном языке (английском) искусно пользовался готовыми формулами. Когда, в 1940 году, я решил перейти на английский язык, беда моя заключалась в том, что перед тем, в течение пятнадцати с лишком лет, я писал по-русски и за эти годы наложил собственный отпечаток на свое орудие, на своего посредника. Переходя на другой язык, я отказывался, таким образом, не от языка Аввакума, Пушкина, Толстого – или Иванова, няни, русской публицистики, – словом, не от общего языка, а от индивидуального, кровного наречия. Долголетняя привычка выражаться по-своему не позволяла довольствоваться на новоизбранном языке трафаретами, – и чудовищные трудности предстоявшего перевоплощения, и ужас расставанья с живым, ручным существом ввергли меня сначала в состояние, о котором нет надобности распространяться; скажу только, что ни один стоящий на определенном уровне писатель его не испытывал до меня.

Я вижу невыносимые недостатки в таких моих английских сочинениях, как, например, “The Real Life of Sebastian Knight”, есть кое-что удовлетворяющее меня в “Bend Sinister” и некоторых отдельных рассказах, печатавшихся время от времени в журнале “The New Yorker”. Книга “Conclusive Evidence” писалась долго (1946-1950), с особенно мучительным трудом, ибо память была настроена на один лад – музыкально недоговоренный, русский, – а навязывался ей другой лад, английский и обстоятельный. В получившейся книге некоторые мелкие части механизма были сомнительной прочности, но мне казалось, что целое работает довольно исправно – покуда я не взялся за безумное дело перевода “Conclusive Evidence” на прежний, основной мой язык. Недостатки объявились такие, так отвратительно тарацилась иная фраза, так много было и пробелов, и лишних пояснений, что точный перевод на русский язык был бы карикатурой Мнемозины. Удержав общий узор, я изменил и дополнил многое. Предлагаемая русская книга относится к английскому тексту, как прописные буквы к курсиву или как относится к стилизованному профилю в упор глядящее лицо. «Позвольте представиться, – сказал попутчик мой без улыбки. – Моя фамилия N.». Мы

разговорились. Незаметно пролетела дорожная ночь. «Так-то, сударь», – закончил он со вздохом. За окном вагона уже дымился ненастный день, мелькали печальные перелески, белело небо над каким-то пригородом, там и сям еще горели, или уже зажглись, окна в отдаленных домах...

Вот звон путеводной ноты.

Text 7. Translate the prosaic text from Russian into English paying attention to the transferring of prosaic text formal characteristics and its imagery.

Ирина Лукьянова

ПРЕДНАЗНАЧЕНИЕ ВЕСНЫ

Я не могу вспомнить твои глаза. Я помню многое. Помню маленькую складку меж бровей и четкий рисунок профиля. Твой свитер, твою куртку, твой номер телефона. Твой смех, запах одеколona, детскую улыбку. Корявый почерк и манеру выражаться. Но я не могу вспомнить твои глаза.

Я поняла это сегодня, в автобусе, бездумно разглядывая тусклую лампочку над потолком. В автобусе, когда в голове просторно и гулко, легко вспоминается, – например, о тебе.

А что, если рядом со мной – телепат? И вот он вошел, как в чужой дом без приглашения. И может быть, смутился и вышел, а может, встал у косяка и наблюдает, как по комнате плывут призраки воспоминаний. И вдыхает запах вянущей сирени на столе или подслушивает тот странный разговор глубокой мартовской ночью. Или смотрит пристально, как ты маячишь у зеркала – босой, в одних штанах, и размышляешь: бриться или не бриться. А вон там на стуле висит мой свитер. А из приоткрытого окна несет свежим холодком, и телепат глядит, как я пытаюсь оторвать от подушки сонную голову, и слушает, как за окном бушует ослепительная весна. Как заливаются шальные птицы, и громче них галдят веселые студенты, отоспавшиеся воскресным утром. Как гремит

капель подобно детскому оркестру, где солидные очкастые мальчишки бьют в тарелочки, стучат по металлофонам и звонят в колокольчики.

Весна. Стремительная, безоглядная весна, когда грудную клетку распирает воздух и душа больна безумным желанием быть самолетом: разбежаться по взлетной полосе, взмыть высоко-высоко и нестись Бог знает куда, оглашая окрестности радостным воем.

Нескончаемая весна, когда тает ночь, черная, как снег, и в дымке утра светится твоя счастливая физиономия.

Весенняя тоска хуже осенней хотя бы потому, что осень ничего не обещает. А весна, негодяйка, поманит за собой, и встряхнутся косточки, и запоет душа. Распахнутся объятия, помчит самолет, набирая скорость, навстречу голубым высотам – и не взлетит, отягощенный грузом самого себя...

Трава весной растет, солнце греет, снег тает, птицы поют. У всех свое занятие. И только человек ходит больной и угрюмый. И только человек беспробудно тоскует о невозможности.

Я уже не расту, как трава. Я уже не пою, как птица, не танцую весенних танцев. Может, я просто становлюсь человеком? И маюсь несбыточным, и выгораю впустую, поскольку знаю, что мне не взлететь – да и куда взлетать, не особенно ясно. Что это за высоты, и почему именно весной они так манят к себе?

Когда-то я думала, что тоска – это желание любви. Но вот любовь пришла, а тоска не уходит. Пришла, ушла – не в ней, значит, дело. Я думала потом, что тоска – это желание Бога. Но Бога нашла – а тоска не уходит. Только Бог и любовь отмыли ее от глухой черноты, и осталась она в чистом виде: голубая, прозрачная, как «Февральская лазурь», зовущая, жгучая, непереносимая.

Тоска – это пожизненно. Это просто дыра в вечность. В ней только голая душа – куда-то рвется, отчего-то ноет, и будет ныть, пока не оторвется от тела и не полетит домой. В ней и та давняя весна, в которой остался ты. И засиневшие тени на февральском снегу – признак новой весны, признак новой тоски. И

полунапрасное ожидание – что завтра в автобус войдешь ты, и я вспомню, наконец, твои глаза – за секунду до того, как ты обернешься, и в них загорится беспокойство узнавания. Вспомню сама – чтобы не мучали они меня больше, чтоб отвязаться, свалить тяжесть давнего с плеч. Чтобы понять... разбежаться... и взлететь.

Text 8. Translate the prosaic text from English into Russian paying attention to the transferring of prosaic text formal characteristics and its imagery.

C. S. Lewis

THE CHRONICLES OF NARNIA

The Lion, the Witch and the Wardrobe

They were on a green open space from which you could look down on the forest spreading as far as one could see in every direction – except right ahead. There, far to the East, was something twinkling and moving.

“By gum!” whispered Peter to Susan, “the sea!”

In the very middle of this open hilltop was the Stone Table. It was a great grim slab of gray stone supported on four upright stones. It looked very old; and it was cut all over with strange lines and figures that might be the letters of an unknown language. They gave you a curious feeling when you looked at them. The next thing they saw was a pavilion pitched on one side of the open place. A wonderful pavilion it was – and especially now when the light of the setting sun fell upon it – with sides of what looked like yellow silk and cords of crimson and tent-pegs of ivory; and high above it on a pole a banner which bore a red rampant lion fluttering in the breeze which was blowing in their faces from the far-off sea. While they were looking at this they heard a sound of music on their right; and turning in that direction they saw what they had come to see.

Aslan stood in the center of a crowd of creatures who had grouped themselves round him in the shape of a half-moon. There were Tree-Women there and Well-

Women (Dryads and Naiads as they used to be called in our world) who had stringed instruments; it was they who had made the music. There were four great centaurs. The horse part of them was like huge English farm horses, and the man part was like stern but beautiful giants. There was also a unicorn, and a bull with the head of a man, and a pelican, and an eagle, and a great Dog. And next to Aslan stood two leopards of whom one carried his crown and the other his standard.

But as for Aslan himself, the Beavers and the children didn't know what to do or say when they saw him. People who have not been in Narnia sometimes think that a thing cannot be good and terrible at the same time. If the children had ever thought so, they were cured of it now. For when they tried to look at Aslan's face they just caught a glimpse of the golden mane and the great, royal, solemn, overwhelming eyes; and then they found they couldn't look at him and went all trembly.

Text 9. Translate jokes from Russian into English paying attention to the transferring of words play game and the imagery of the texts.

JOKES

1. Driving along a country road, Henry noticed a chicken running alongside his car. He increased his speed to 50 km per hour. The chicken kept coming. Henry put his foot down on the accelerator, but the chicken still managed to keep up. When the car reached 70 km per hour, the chicken passed it and turned down a dirty road. It was then that the man noticed that the chicken had three legs. He followed it to a farm that was filled with 3-legged chickens.

“Say,” said Henry to the farmer, “do all your chickens have three legs?”

“Yep,” said the farmer. “Most people like drumsticks, so we developed this breed.”

“How do they taste?” asked Henry.

“Don't rightly know,” answered the farmer, “haven't been able to catch one yet!”

2. Mrs. Brown answered a knock at the door and found a total stranger standing on the step.

“Excuse me for disturbing you, madam,” he said politely, “but I pass your house every morning on my way to work, and I’ve noticed that every day you appear to be hitting your son on the head with a loaf of bread.”

“That’s right.”

“Every day you hit him on the head with the loaf of bread and yet this morning you were hitting him with a chocolate cake.”

“Well, today’s his birthday...”

3. A camel was talking to his son, who was a very inquisitive young camel.

“Why do we have two humps?” asked the son.

“That’s so that we can go for days and weeks without water. We can store it in the humps.”

“Why do we have very long eyelashes?”

“That’s to protect our eyes from the sand in a sand storm.”

“And why do we have such big feet?”

“That’s so that we can travel twice as fast through the desert.”

“Dad,” asked the young camel, “what the hell are we doing in this zoo?”

4. Three tortoises go into a café and order three chocolate milk shakes. Then it starts to rain, so they decide that one of them should go home and fetch an umbrella. The tortoise who offers to go is very worried that the others will drink his milk shake while he is gone. But they promise him that they won’t. So he finally sets off.

Two days pass and still he has not come back. Then another two days. Finally, after a week, one of the tortoises says, “I don’t think he’s going to come back now. Let’s drink his milk shake!”

Suddenly, the third tortoise shouts angrily from the doorway, “If you dare touch it, I won’t go for the umbrella!”

5. – Мама, ты помнишь вазу, которая передавалась из поколения в поколение?

– Да, дорогой. А что случилось?

– Она была разбита последним поколением.

6. Во время обеда издателя спросили, будет ли он есть пудинг. А он по рассеянности отвечает, как обычно: «Так как сейчас мы очень загружены, мы не можем найти место для того, что нам предлагают».

7. Во время морского путешествия за девушкой ухаживали пять молодых людей. Она не знала, кого выбрать. Ей посоветовали прыгнуть за борт и выбрать того, кто прыгнет за ней. Она сделала, как ей сказали. На следующее утро, когда все пять поклонников собрались на палубе, она прыгнула в море.

За ней последовали четыре молодых человека. Когда их выудили из воды, она была в еще большем затруднении. «Что я буду делать с четырьмя мокрыми молодыми людьми?» – спросила она капитана. «Тогда выбирайте сухого», – был его ответ. Девушка сделала, как ей сказали.

8. Группа туристов из Америки путешествует по Испании. В одном из маленьких городков им показывают старинную крепость. «Сейчас вы смотрите на замечательный образец архитектуры XIV века, а эта великолепная башня была построена в XV веке», – говорит гид. «А что это строится в центре двора?» – спрашивает одна туристка. «А это строится фонтан, он будет прекрасным памятником испанской архитектуры XVI века», – объясняет гид.

INTERPRETING

Программа по специальному курсу «Практикум по устному переводу» для студентов IV курса бакалавриата по направлению 45.03.02 «Лингвистика» (модуль «Перевод и переводоведение») рассчитана на два семестра обучения. На изучение дисциплины отводится 36 аудиторных часов в первом семестре и 32 часа – во втором семестре учебного года. В конце каждого семестра сдается устный экзамен, предполагающий выполнение заданий на осуществление устного последовательного двустороннего перевода и перевода с листа с иностранного языка на русский язык.

В результате освоения дисциплины студенты должны знать необходимый терминологический минимум для работы устным переводчиком, понимать специфику работы устного переводчика в различных сферах деятельности (в официальной и неофициальной обстановке), свободно владеть навыками устного последовательного перевода с английского языка на русский и с русского на английский, а также навыками устного перевода с листа.

Настоящее учебное пособие содержит упражнения, направленные на отработку лексического терминологического минимума в сфере устного перевода и на совершенствование отдельных навыков устного перевода. Предлагаются упражнения на развитие переводческой памяти, подбор синонимов, ведение записей при устном переводе, осуществление переводческих трансформаций, упражнения на прецизионную информацию.

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1. Introduction into the topic.

Read the text. Find out and memorize professional collocations.

INTERPRETERS AND TRANSLATORS

Duties of Interpreters and Translators

Interpreters and translators typically do the following:

- Convert concepts in the source language to equivalent concepts in the target language
- Compile information and technical terms into glossaries and terminology databases to be used in translations
- Speak, read, and write fluently in at least two languages, one of which is English
- Relay the style and tone of the original language
- Render spoken messages accurately, quickly, and clearly

Interpreters and translators aid communication by converting messages or text from one language into another language. Although some people do both, interpreting and translating are different professions: interpreters work with spoken communication, and translators work with written communication.

Interpreters convert information from one spoken language into another – or, in the case of sign language interpreters, between spoken language and sign language. The goal of an interpreter is to have people hear the interpretation as if it were the original language. Interpreters usually must be fluent speakers or signers of both languages, because they communicate back and forth among people who do not share a common language.

There are three common modes of interpreting: simultaneous, consecutive, and whispered.

- **Simultaneous.** Simultaneous interpreters cannot begin interpreting until the general meaning of the sentence is understood. Simultaneous interpreting requires interpreters to listen or watch and speak or sign at the

same time someone is speaking or signing. It requires a high level of concentration. For that reason, simultaneous interpreters usually work in pairs, each interpreting for about 20 to 30 minutes and then resting while the other interprets. Simultaneous interpreters are often familiar with the subject matter, so they can anticipate the end of the speaker's sentences.

- **Consecutive.** Consecutive interpreting begins only after the speaker has said or signed a group of words or sentences. Consecutive interpreters may take notes while listening to or watching the speakers before presenting their interpretation. Note taking is an essential part of consecutive interpreting.

- **Whispered.** Interpreters in this mode sit very close to the listeners and provide a simultaneous interpretation in a quiet voice.

Translators convert written materials from one language into another language. The goal of a translator is to have people read the translation as if it were the original written material. To do that, the translator must be able to write in a way that maintains or duplicates the structure and style of the original text while keeping the ideas and facts of the original material accurate. Translators must properly transmit any cultural references, including slang, and other expressions that do not translate literally.

Translators must read the original language fluently. They usually translate into their native language.

Nearly all translation work is done on a computer, and translators receive and submit most assignments electronically. Translations often go through several revisions before becoming final.

Translation usually is done with computer-assisted translation (CAT) tools, in which a computer database of previously translated sentences or segments (called a "translation memory") may be used to translate new text. CAT tools allow translators to work more efficiently and consistently.

Interpretation and translation services are needed in virtually all subject areas. Although some interpreters and translators do not specialize in any particular field or industry, many focus on one or more areas of expertise.

The following are examples of types of interpreters and translators:

Community interpreters work in community-based environments, providing vital language interpretation one-on-one or in small-group settings. Community interpreters often are needed at parent–teacher conferences, immigration courts, motor vehicle administrations, social security offices, business meetings, new-home purchases, and many other community settings.

Conference interpreters work at conferences that have non-English-speaking attendees. The work is often in the field of international business or diplomacy, although conference interpreters can interpret for any organization that works with speakers of foreign languages. Employers generally prefer more experienced interpreters who have the ability to convert from at least two languages into one native language—for example, the ability to interpret from Spanish and French into English. For some positions, such as those with the United Nations, this qualification is required.

Conference interpreters often do simultaneous interpreting. Attendees at a conference who do not understand the language of the speaker wear earphones tuned to the interpreter who speaks the language they want to hear. The interpreter listens to a bit of the speaker’s talk and then translates that bit. Simultaneous interpreters must be able to listen to the speaker’s next bit of talk while translating the previous bit.

Health or medical interpreters and translators typically work in healthcare settings and help patients communicate with doctors, nurses, technicians, and other medical staff. Interpreters and translators must have knowledge of medical terminology and of common medical terms in both languages.

Health or medical interpreters must be sensitive to patients’ personal circumstances, as well as maintain confidentiality and ethical standards. Interpretation is frequently provided remotely, either by video relay or over the phone.

Health or medical translators often do not have the same level of personal interaction with patients and providers that interpreters do. They translate primarily informational brochures, materials that patients must read and sign, website information, and patients' records from one language into another.

Liaison or escort interpreters accompany either U.S. visitors abroad or foreign visitors in the United States who have limited English proficiency. Interpreting in both formal and informal settings, these specialists ensure that the visitors can communicate during their stay. Frequent travel is common for liaison or escort interpreters.

Legal or judicial interpreters and translators typically work in courts and other legal settings. At hearings, arraignments, depositions, and trials, they help people who have limited English proficiency. Accordingly, they must understand legal terminology. Many court interpreters must sometimes read documents aloud in a language other than that in which they were written, a task known as sight translation. Legal or judiciary interpreters and translators must have a strong understanding of legal terminology and the legal process in all of the languages in which they are working.

Literary translators convert journal articles, books, poetry, and short stories from one language into another language. They work to keep the tone, style, and meaning of the author's work. Whenever possible, literary translators work closely with authors to capture the intended meaning, as well as the literary and cultural characteristics, of the original publication.

Localizers adapt text and graphics used in a product or service from one language into another language, a task known as localization. Localization specialists work to make it appear as though the product originated in the country where it will be sold. They must not only know both languages, but also understand the technical information they are working with and the culture of the people who will be using the product or service. Localizers make extensive use of computer and web-based localization tools and generally work in teams.

Localization may include adapting websites, software, marketing materials, user documentation, and various other publications. Usually, these adaptations are related to products and services in information technology, manufacturing and other business sectors.

Localization may be helped by computer-assisted translation, which helps improve translation efficiency and ensures consistent terminology.

Sign language interpreters facilitate communication between people who are deaf or hard of hearing and people who can hear. Sign language interpreters must be fluent in English and in American Sign Language (ASL), which combines signing, finger spelling, and specific body language. ASL is a separate language from English and has its own grammar.

Some interpreters specialize in other forms of interpreting for people who are deaf or hard of hearing.

Some people who are deaf or hard of hearing are able to lip-read English instead of signing in ASL. Interpreters who work with these people do “oral interpretation,” mouthing speech silently and very carefully so that their lips can be read easily. They also may use facial expressions and gestures to help the lip-reader understand.

Other modes of interpreting include cued speech, which uses hand shapes placed near the mouth to give lip-readers more information; signing exact English; and tactile signing, which is interpreting for people who are blind as well as deaf by making hand signs into the deaf and blind person’s hand.

Trilingual interpreters facilitate communication among an English speaker, a speaker of another language, and an ASL user. They must have the versatility, adaptability, and cultural understanding necessary to interpret in all three languages without changing the fundamental meaning of the message.

Source: <https://collegegrad.com/careers/interpreters-and-translators#nature>

For CATs see: <https://ru.smartcat.ai/corp/cattools/>

<http://www.sdltrados.com/products/trados-studio/free-trial.html>

2. Interpreter ethical issues. Dictation.

Read the text. Make a list of expressions, which you do not know and learn them by heart. Translate the text. Get ready for dictation.

THE ISSUE WITH THE ETHICS OF TRANSLATION AND INTERPRETING

By Clara Lorda

Most people focus on doctors, lawyers or judges when they think of ethical choices that professionals must make. But what about translators and interpreters? There are several common ethical standards which are accepted across all professions. For example, finishing a project by a certain deadline, declining to undertake a project for which the professional is not qualified and certified, not overcharging the client when a price has already been quoted or keeping the client's information confidential. In other words, there is a set of standards that when applied helps to ensure the best results will be achieved for the client. Although ethical issues appear to have little to do with translation and interpreting, most translators and interpreters will in fact face more than one ethical dilemma throughout their career.

While codes of conduct for translators and interpreters do exist in some countries, they mostly set out guidelines on issues related to professional competence. For instance, the American Translators Association (ATA) has a formal code of ethics that all members must adopt and follow. But what about a translators' or an interpreters' personal code of ethics?

Interpreting Ethics. While writing about this topic, a particular story came to mind: An interpreter I know personally was interpreting for a real estate agency during the purchase of a property. On one occasion, during a meeting between the brokers and buyers, the two real estate brokers for which the interpreter was working suddenly started to make fun of the buyers. An interpreter is obligated by their profession to interpret everything that is being said, so it is easy to guess how conflicted the interpreter must have felt at this point. What was she supposed to do?

She decided to let the brokers know that she would interpret every word from that point on, and so they stopped mocking the buyers.

Interpreters are in a slightly different situation than translators in terms of dealing with ethical situations, due to the very fact that their personal morals will (or potentially will not) coincide with the expected professional morals as set out by various institutions – examples include the Ethics and Standards for Interpreting in medical situations, as presented by the National Council on Interpreting in Health Care (NCIHC), or the Code of Ethics for Legal Interpreters, as presented by the United States District Court for the Southern District of Florida. Although not all institutions will outline a particular “code of ethics”, most expect interpreters to behave in a similarly professional and impartial way. It is in the best interests of anyone looking to hire an interpreter to check that the agency contracting them vets all linguists in its network to ensure they work according to these expectations.

Translation Ethics. Translators also experience ethical dilemmas that are more related to their personal views. For instance, would a translator translate the instructions for an automatic rifle if he knows the target readers are teenagers in Sudan? Would he translate a pamphlet containing neo-Nazi ideology? What about if he is pro-choice, would he interpret for a pro-life group? To translate or not to translate, that is the question. There are several opinions regarding this issue depending on whom you ask. Some professionals think that it is essential to separate your personal convictions from your professional life, but to what extent is this possible? One of the requirements to achieve a good translation is to be faithful and accurate to the source text and this means there is no place for subjectivity.

This begs the question whether a translator is able to provide a quality product if it involves betraying himself or herself? As I mentioned before, it probably will depend on the individual translator. It will also depend to some extent on the individual’s personal circumstances. For example, a junior translator is less likely to be picky about what he is asked to translate, especially if this is his only source of income. To some degree this situation resembles the concept of a fair juror at a trial. Like jurors, translators and interpreters at times must make difficult ethical choices.

In most cases, these choices positively affect their professionalism as they ensure dedication to a quality product. through an agency will likely guarantee some security when it comes to ensuring your project is completed – however, if there are any concerns this should be talked through with a project manager before the launch of the project.

Source: <https://www.languageconnections.com/the-issue-of-ethics-in-translation-interpreting-april-2012/>

Active Vocabulary:

common ethical standards
codes of conduct
professional competence
personal morals
target readers
neo-Nazi ideology
source of income

3. Culture background.

Match the names of world-known creations and their authors. Discuss the pronunciation of each name. Consult your dictionary if necessary.

Godfather	Jacque Yves Cousteau
How to win friends	Charlie Chaplin
Ten Little Niggers	Frances Coppola
The Ninth Symphony	Peter Tchaikovsky
Dynamite	Louis Pasteur
The telephone	Charles Dickens
Hamlet	Alexander Bell
The smallpox vaccination	Leonardo da Vinci

The gramophone

the Chinese

Gunpowder

Thomas Edison

The Nutcracker Suit

William Shakespeare

The Mona Lisa

Ludwig Beethoven

Bleak House

Alfred Nobel

Aqualung

Dale Carnegie

The Gold Rush

Agatha Christie

Find out the pronunciation of the following names:

Painters:

Picasso

Michelangelo

Leonardo da Vinci

El Salvador Dali

Raphael

Vincent van Gogh

Poets:

Horace

Ovid

Heinrich Heine

Homer

J. W. von Goethe

Dante Alighieri

Historical leaders:

Genghis Khan

Alexander the Great

Richard Coeur de Lion

Winston Churchill

Oliver Cromwell

Napoléon Bonaparte

Scientists and Philosophers:

Rene Descartes

Isaac Newton

Galileo Galilei

Plato

Immanuel Kant

Athletes:

Diego Maradona

Pelé

Michael Shumacher

Michael Jordan

Muhammad Ali

4. Memory training. Machine translation.

Read and translate the texts. Discuss the problem of computer translation. Render the main idea of the texts in English. Get ready for consecutive interpreting.

GOOGLE TRANSLATE

Google Translate is a free multilingual machine translation service developed by Google, to translate text from one language into another. It offers a website interface, mobile apps for Android and iOS (formerly iPhone OS), and an API (Application programming interface) that helps developers build browser extensions and software applications. Google Translate supports over 100 languages at various levels and as of May 2017, serves over 500 million people daily.

Launched in April 2006 as a statistical machine translation service, it used United Nations and European Parliament transcripts to gather linguistic data. Rather than translating languages directly, it first translates text to English and then to the target language. During a translation, it looks for patterns in millions of documents to help decide on the best translation. Its accuracy has been criticized and ridiculed on several occasions. In November 2016, Google announced that Google Translate would switch to a neural machine translation engine – Google Neural Machine Translation (GNMT) - which translates "whole sentences at a time, rather than just piece by piece. It uses this broader context to help it figure out the most relevant translation, which it then rearranges and adjusts to be more like a human speaking with proper grammar". Originally only enabled for a few languages in 2016, GNMT is gradually being used for more languages.

Google Translate can translate multiple forms of text and media, including text, speech, images, sites, or real-time video, from one language to another.^{[3][4]} It supports over 100 languages at various levels^[5] and as of May 2013, serves over 200 million people daily.^[6] For some languages, Google Translate can pronounce translated text,^[7] highlight corresponding words and phrases in the source and target text, and act as a simple dictionary for single-word input. If "Detect language" is selected, text in an unknown language can be automatically identified. If a user enters a URL in the source text, Google Translate will produce a hyperlink to a machine translation of the website. Users can save translations in a "phrasebook" for later use. For some languages, text can be entered via an on-screen keyboard, through handwriting recognition, or speech recognition.

Google Translate is available in some web browsers as an optional downloadable extension that can run the translation engine. In February 2010, Google Translate was integrated into the Google Chrome browser by default, for optional automatic webpage translation.

The Google Translate app for Android and iOS supports more than 100 languages and can translate 37 languages via photo, 32 via voice in "conversation mode", and 27 via real-time video in "augmented reality mode".

The Android app was released in January 2010, and for iOS on February 8, 2011.

A January 2011 Android version experimented with a "Conversation Mode" that allowed users to communicate fluidly with a nearby person in another language.^[18]Originally limited to English and Spanish, the feature received support for 12 new languages, still in testing, the following October.

In January 2015, the apps gained the ability to translate physical signs in real time using the device's camera, as a result of Google's acquisition of the World Lensapp. The original January launch only supported seven languages, but a July update added support for 20 new languages, and also enhanced the speed of Conversation Mode translations.

Source: http://en.wikipedia.org/wiki/Google_Translate

SMARTCAT

Smartcat is a computer-assisted translation web app that enables collaborative translation.

Smartcat was originally developed as a CAT tool in 2012–2015 as an in-house solution by ABBYY Language Solutions, a linguistic service provider within the ABBYY group of companies. The impetus for its development was that ABBYY LS had “felt constrained by translation technologies that had existed for the last 15

years” and wanted a solution that would let them “manage projects with dozens of collaborators[, including] project managers, translators, editors, and so on” while being “intuitive, cloud-based, scalable, and powerful.”

In 2016, Smartcat spun out of ABBYY LS to become a separate company and attracted \$2.8 mln in investments from Ilya Shirokov (ex-CEO at Odnoklassniki and founder of Yandex-acquired social network MoiKrug.ru). ABBYY LS’s founder and CEO Ivan Smolnikov also left the company to fully focus on Smartcat. The main reasons for the separation were that the “translation automation business turned out far from being complementary to that of a language services provider” and that “some translation companies had been wary of using a service being developed by a competitor.”

The company has been gradually developing since then, now claiming to have more than 110,000 freelancers in its marketplace (as of May 2017) and providing an “app store” that allows integrating one’s Smartcat account with third-party tools.

Monetization. Unlike most CAT tools, Smartcat does not charge for user-based licenses, because it believes that “counting seats just doesn’t fit in the translation business, where more than 90% of the headcount in companies are freelancers and where new collaboration projects with a different number of them are set up on a daily basis.”

Instead, Smartcat’s monetization is mostly based on the above-mentioned 10% commission charged on top of the rates of freelancers listed in and hired through its marketplace (which rates are decided upon and set by freelancers themselves) or, in case of hiring companies from the LSP marketplace, 10% of the order price. Apart from that, the company also offers paid subscriptions for premium support and standalone (non-Cloud) installations.

Smartcat supports a variety of input formats, including text documents, presentations, spreadsheets, scanned documents and images (including a paid OCR service) , HTML pages, resource files, industry-standard bilingual formats, and others.

The company also claims to support SDL Trados packages, which allows using it as an environment to work on projects originally intended for SDL Trados, including generation of return packages to be further handled in Trados, although the degree of such support has been contested by SDL representatives.

Source: <https://en.wikipedia.org/wiki/Smartcat>

5. Transformation.

Read and translate the text. Render the main idea of the text in English. Express the main idea of each paragraph in one sentence. Perform consecutive interpreting.

THE ORIGIN OF INTERPRETING

By Audrey Maffre

Communication and universal language services have always been a key element throughout the ages to convey messages to others. Eventually, the interaction between different tribes, peoples, cultures, or entities, would define the need for universal language services as essential.

The urge for conquering lands made men feel powerful and, as a way to impose themselves in the defeated region, the dominant people would spread their language. However, it is interesting to note that during the period of great expansion of the Ancient Greek and Roman Empires, the slaves were expected to know a broad [array](#) of languages and interpret for the nobility, as it was considered undignified at the time.

The Tower of Babel or People Divided by the Language

Everyone has heard the story about King Nimrod willing to build a tower “with its top in the heavens”. To punish his desire for power and greatness, God confused the speech of the workers who initially all spoke the same language. After the incident, they could no longer understand each other and, with no universal language services, were forced to stop work.

This narrative not only shows that one must be very careful not to be too prideful, but also that communication is a key element in relationships with others. And this is exactly when interpreting, or universal language services, come into play. It is already difficult for two people who speak the same language to understand and accept each other's points of view. Miscommunication is all too common. So let's just imagine two people from two different cultures trying to communicate...

There are thousands of well-known examples throughout history that illustrate the interaction between two – and sometimes more – civilizations. But there always is a common connection, a link that unites both worlds: the interpreter. He or she is the messenger, and as such, cannot be blamed for delivering the message. However, the Manichean ways of thinking do not often leave much room for impartial judgment and understanding.

La Malinche or Brining Civilizations Together

Here is the story of the encounter between two peoples and how it changed history. Some will call her a traitor and others will think of her as a heroine. In either case, however, no one can deny that Doña Marina was important in early Mexican history.

In the beginning of the 16th century, during the era of the Latin American conquests by the Spanish, the Conquistador Hernan Cortés was entering the then future Mexico. Winning battles against the natives enabled him to gain territories, and it is by defeating the Tabascans that he first met La Malinche. She was offered to him as a slave, along with 19 other young women. She stood out by her ability to master languages. . Indeed, she knew both Nahuatl and Mayan. Before meeting her, Cortés relied on a Spanish priest, Jeronimo de Aguilar, who could “only” interpret in Mayan and who revealed himself to be vain when communicating with the natives. Thus, La Malinche became the official interpreter, counselor – and later on, mistress – of Cortés, due to her ability to communicate with the native people and her knowledge of her own culture. Through her help, Cortés came to know all the treasures of the Aztec Empire. In the beginning she would translate what the Aztecs said into the Mayan dialect to Aguilar, and he would translate it into Spanish for

Cortés. The whole process was then reversed, Spanish to Mayan and Mayan to Nahuatl. Eventually, however, she was able to work alone thanks to her rapid mastery of the Spanish language.

Despite her strong linguistic abilities and intelligence, she was never recognized as a heroine because she rallied to the enemy (since she stayed loyal to Cortés after being freed). Yet, some might forget that she contributed to save thousands of Indian lives by promoting negotiation rather than slaughter. In addition, the natives were converted to Christianity by the Spaniards, which, despite differing opinions regarding the motives of the Spaniards, also helped to put an end to the practice of human sacrifice and cannibalism.

The Nuremberg Trials or the Premises of Simultaneous Interpretation

Let's jump forward in time now: the end of World War II is a key period that witnessed the rise of interpreting and universal language services. Though we know scores of formal and informal examples highlighting this discipline, the Nuremberg war crime trials marked the introduction of simultaneous interpreting for nearly every conference or other important events that occurred from then on. Indeed, right after the trial ended in 1947, the United Nations established simultaneous interpreting as a permanent service.

Without simultaneous interpretation, the Nuremberg trial wouldn't have been possible. Moreover, it would have taken twice as much time because there were speakers of four languages at the trial – English, French, Russian, and German. The main objective in having this world event interpreted in four languages was “that all men may understand”. “All men” in this case referred to those involved directly or indirectly in the trial: defendants, judges, lawyers, witnesses, guards, and of course, the media.

The courtroom included the “aquarium”: four desks separated by glass panels where 12 interpreters could sit. Everyone wore headphones to follow the proceedings, although it was not unusual for certain defendants to take them off when too many details were given about the concentration camps. Of course, the interpreting

equipment for universal language services back then was not as efficient as it is today, and people often tripped over the wires which would then be disconnected.

The selection of the individuals responsible for interpreting at the trials was taken very seriously, and they were only recruited if they were able to pass certain criteria. There was no “model interpreter”, they all came from a great variety of social, cultural and professional backgrounds – one was an 18-year-old student, there were teachers, army personnel, lawyers, as well as professional interpreters. After Nuremberg, some of these interpreters were even recruited by the UN due to the skills that they exhibited at the trial. There have been some criticisms expressed concerning the quality of the interpreting, but let’s not forget that the whole world was behind the screens watching the trials, and that the interpreters were not provided with the best material.

The interpreters worked in teams due to the high level of concentration required (and whenever one of the interpreters would show signs of fatigue, the proceedings would be interrupted to let the substitute take over). Every trial day, two teams would be present and interpret alternatively four sections of 85 minutes each. Three interpreters represented one language team. When not interpreting, the other team would listen to the recordings in a separate room to ensure consistency and continuity in terminology.

Despite the despicable theme of the trial, people still bonded together. An example that demonstrates this is the cooperation that occurred between the defendants and the interpreters. Whenever the interpreters had difficulty interpreting a particular word, the defendants would pass along notes with the English or German equivalent.

And this is how the linguistic obstacles were overcome, and how simultaneous interpreting became an official profession.

Source: <https://www.languageconnections.com/the-origins-of-interpreting/>

Active Vocabulary:

universal language services
throughout the ages
to convey messages to others
spread the language
the Tower of Babel
narrative
La Malinche
The Nuremberg Trials
despicable theme of the trial

6. Keeping precise information.

Read the texts and memorize the new words and collocations. Interpret the text book closed. Keep all precise information.

MOTHER TONGUE: BREAKING THE LANGUAGE BARRIER

Most of the world's illiterate people live in nations in which scores or even hundreds of languages are spoken. The developing countries contain most of the world's 6,170 living languages. More than 60 percent (3,764) of these languages are spoken in Africa and Asia, and another 20 percent (1,216) are spoken in the islands of the Pacific.

Though individual language communities can be relatively small, they may, when put together, make up a large portion of the population of a given country. In Guatemala, 44 percent of the population is made up of local language communities. In Papua New Guinea, the ratio is about 98 percent and in a number of African countries, close to 100 percent.

Language can be a major barrier to literacy. When a person speaks an unwritten language and is expected to learn to read in a language he does not understand, becoming literate can be a confusing and frustrating process. Many give up permanently, convinced that reading and writing are beyond their grasp.

Gerardo Wipio Deicat, drawing on his experience as a Peruvian educator states that "those who teach in a language other than that of the child in the lower grades are violating principles of good pedagogy and are guilty of cultural imposition. This type of education has been the cause of native children dropping out of school and experiencing psychological trauma, resulting in their failure to learn to read and write."

A good mother-tongue literacy program begins with linguistically sound materials. UNESCO has recognized this principle, calling for the linguistic study of unwritten languages before the production of dictionaries, vocabularies, and literacy materials begins. It requires field linguists and literacy specialists to have a solid background in linguistic theory and field methodology before beginning fieldwork. It means that linguists should spend much time living in the local communities, learning the local language well, and doing careful analysis, before beginning work on literacy materials.

Test on numbers:

Most of the world's illiterate people live in countries in which scores or even _____ of languages are spoken.

The developing countries speak most of the world's _____ living languages.

Over _____ percent (3,764) of these languages are spoken in Africa and Asia, and about _____ percent (1,216) are spoken in the islands of the Pacific ocean.

In Guatemala, _____ percent of the population speak local languages, and in Papua New Guinea the number is close to _____ percent.

Questions (answer in English):

1. What is the main reason for illiteracy in developing countries?
2. What is the "good pedagogy" principle idea?

Translate the last paragraph.

CURRENCY RISK MITIGATION 101 FOR TRANSLATORS

Recently I read several online discussions about the currency risk some translators are forced to take (specifically the risk of exchange rates going against them). I would like to offer some thoughts and describe a simple process that can be used to mitigate such currency risk, using a fictitious case study.

This is a case where someone has a normal working currency (such as USD) but also has another currency (such as Euro) that she needs to use for some parts of her business or life.

For example, she invoices and gets paid in USD, but she has to pay her student loans in Euro, or perhaps she outsources some of her work and she has to pay her vendors in Euro.

So, even though she sends the invoice in USD (because that's the only currency the client is able or wants to deal with), what she really needs is Euros.

Let's assume our translator, Jenny, lives in the US and does a translation job for ClientCorp. Jenny agreed to bill the client in USD (\$). Further assume she's outsourced most of the job to a colleague Hans in Europe who requires payment in Euros (€).

Here is the baseline scenario (**Scenario A**):

Jenny delivers the job to ClientCorp on October 1, and sends an invoice for \$150.00. The exchange rate on October 1st, is 1.5 USD per €, so the \$150.00 is equal €100.00. This pricing is OK, as Jenny knows she would have to pay € 80.00 to Hans on November 1st, and she still would have €20.00 in her pocket (equivalent of \$30.00 at this point).

One month later, on November 1st, ClientCorp pays the invoice, as agreed, \$150.00 to Jenny.

By this time the dollar has plummeted against the Euro, and on November 1st the exchange rate is 2 to 1, in other words \$150.00 is equal only €75.00. Jenny has to pay Hans €80.00, so she not only loses out on the extra €20.00 profit, but she is short

of € 5 to pay Hans. Of course, she pays him, as she promised, but she is very upset about the whole thing.

Could she have done something to prevent this loss?

The answer is yes.

Here is the modified scenario (**Scenario B**):

Jenny lives in the US, and keeps two bank accounts, one in USD and one in Euro, and she keeps some money in both of them. Let's say she has 200 in each, so she has \$200.00 and €200.00 in her accounts on September 30.

As in Scenario A, Jenny delivers the job to ClientCorp on October 1, and sends an invoice for \$150.00. With the exchange rate at \$1.50 to €1.00, the pricing is OK as Jenny would net €20.00 after paying Hans €80.00.

In this ideal world, what would her bank accounts look like? After receiving the proceeds from ClientCorp, she expects to have \$ 200.00 and € 300.00 in her accounts on November 1st, from which she can pay Hans Euro 80, and be left with € 20.00 profit.

To ensure this, on October 1st, at the same time when she sends the \$150.00 invoice, she moves \$150.00 out of her USD account, exchanges it to €100.00, and puts it into her Euro account. So now, on October 1st, she has $\$200.00 - \$150.00 = \$50.00$ in her USD account, and $\text{€}200.00 + \text{€}100.00 = \text{€}300.00$ in her Euro account.

One month later, on November 1st, ClientCorp pays the invoice, as agreed, \$150.00 to Jenny. So, Jenny has $\$50.00 + \$150.00 = \$200.00$ in her dollar account, and her Euro account is unchanged from October 1st, it still has €300.00. So, she accomplished her goal of having \$200.00 and €300.00 in her accounts on November 1st. She pays Hans the €80.00, and she has the extra €20.00, as she expected. Jenny smiles.

By this time the dollar has plummeted against the Euro, and on November 1st the exchange rate was \$2.00 to €1.00, in other words \$150.00 was equal only €75.00. But this does not matter to Jenny, as she had the Euro funds as she expected, and was able to pay Hans, and did not incur a loss in the course of this deal. Jenny smiles even more.

So, Scenario B is a way to prevent currency loss. To be more precise, this method ensures that Jenny will have the expected funds in the exact same amount, as she originally thought.

Of course, this method also prevents currency gains, as Jenny will not profit from a possible dollar rate rise. If she goes with Scenario A, she is exposed to both directions of the currency risk, so if the rates were in her favor at the end, she would have more Euros than she expected. With Scenario B, she will have exactly the same amount (€100.00), no matter where the rates are going.

Notice that by moving the entire invoice amount out of her USD account and into her EUR account, she has locked in the USD-Euro exchange rate both on the amount owed Hans and on her profit.

7. Repeating interpretation.

Read and interpret the text.

ANTICIPATION IN SIMULTANEOUS INTERPRETING

Part 1

Over the past few decades interpreting has become an essential part of international communication. Although there is a high demand for interpreting, being able to interpret at a professional level is far from being easy. There is much discussion on the qualities an interpreter should acquire to perform to the best of their abilities – arguably one of the most important is that of anticipation in simultaneous interpreting.

Perhaps surprisingly, simultaneous interpreters do not always interpret a phrase directly after the speaker, for respecting this natural order can turn out to be impossible thanks to the grammatical structures of sentences in different languages. Due to this difficulty, interpreters sometimes have no other choice but to anticipate what the speaker is going to say, and convey that before the speaker does. While first reactions to anticipation may be skeptical – can an interpreter really predict what a speaker will say – it is actually a quite refined, and quite necessary skill in order for

interpreters to faithfully convey speech while maintaining the natural flow of communication.

What is anticipation in simultaneous interpreting?

Anticipating in simultaneous interpreting simply means that interpreters say a word or a group of words before the speaker actually says them. This interpreting strategy is regularly resorted to and, when you begin thinking about it, there is nothing extraordinary about that. After all, we are able to anticipate events on an everyday basis – weather events are one (albeit controversial) example, as well as the logical steps you should follow when driving a car to avoid getting into an accident. Professional interpreters, generally familiar with the industry and content they will be interpreting beforehand, merely do it in conversation to ensure that there are no awkward pauses that make the interpreted speech seem unnatural.

Why is anticipation in simultaneous interpreting used?

First of all, the central goal of professional simultaneous interpreters is to summarize as accurately as possible what the speaker is saying in order to save time and prevent listeners from getting lost in the conversation. This is why anticipating can really make things easier for them.

Anticipation in simultaneous interpreting is especially common between languages in which the normal word order is not the same. For example, English or French are SVO (subject, verb, object) languages, meaning the normal word order is subject + verb + object. Other languages, such as German, are SOV languages (subject, object, verb), where the normal word order is subject + object + verb. The huge majority of languages are SVO or SOV languages, but there are also VSO (verb, subject, object) languages, like Hebrew. VSO languages are less common.

If an interpreter literally interpreted between an SVO and SOV language, they would run into awkward pauses when waiting for the verb or the object to be stated in the source language. To solve this problem and not pause until the end of a sentence, the interpreter makes a hypothesis about what the speaker will say, or else uses a neutral word or expression to fill in until they know for sure. This enables him or her

to postpone stating the verb or object, while also maintaining the natural flow of communication for the audience.

Source: <https://www.languageconnections.com/anticipation-in-simultaneous-interpreting/>

8. Retelling interpretation.

Read and discuss the text.

ANTICIPATION IN SIMULTANEOUS INTERPRETING

Part 2

The history of anticipation in simultaneous interpreting

While the first example of simultaneous interpreting dates back to the Nuremberg Trials, in 1945-46, the issue of anticipation in simultaneous interpreting was not discussed until 1978 in Venice at the NATO Symposium on Language Interpretation and Communication. Participants wanted to find new ways of improving anticipation abilities in interpreters as the needs and demands for interpreting were growing. In the years following that event, two main conceptions of anticipation in simultaneous interpreting emerged.

The "Universalists Conception: in simultaneous interpreting

The first concept is known as the "universalist conception", which is based on the research of Danica Seleskovitch and Marianne Lederer in the early 1970s and 80s. According to the "universalists", the need for anticipation in simultaneous interpreting does not depend on the exact language pairs (as one might think it would be more common between two syntactically different languages rather than two similar ones), and in fact the verb is not the word that requires anticipation the most. To the universalists, complete knowledge of the source language is necessary and enough to be able to anticipate.

They also distinguished two types of anticipation: a linguistic anticipation and the “freewheeling interpretation”. The first is related to the passive knowledge the interpreter has of the source language. “Freewheeling interpretation” refers to a strategy used by the interpreter to verify (and correct, if necessary) their interpretation. They can do it by employing a grammatical structure that enables them not to remain silent for too long while interpreting, while still allowing for correction if needed after listening to the end of the speaker’s phrase. However, not everybody agrees that this should be considered anticipation.

The universalist way of thinking prevailed during the most part of the 1980’s, but it soon fell out of favor. Indeed, experiments involving interpreting from French into German and vice versa were carried out, and the results generally disproved the theory. Not only did they show that the interpreters anticipated more when interpreting into French than into German (they had to anticipate every 85 seconds on average), but also that the verb was actually what they were anticipating most (roughly 80% of the anticipated words).

The “Bilateralist Conception” of anticipation in simultaneous interpreting

On the other hand, the “bilateralist conception” partisans claim that the need for anticipation in simultaneous interpreting is a language-specific phenomenon, and that the verb does have a special status. Thus, this conception is confirmed by the experiment described above. However, this does not mean the “universalist conception” is totally wrong. In particular, its theory of the “freewheeling interpretation” is still used today.

Tips for anticipating properly

It has become apparent over the years that anticipation in simultaneous interpreting is enabled by several factors. Two important ones are linguistic factors and prosody.

Interpreters can be helped by linguistic factors, that is to say their knowledge of the source language. Mastering expressions, set phrases or being able to quickly locate important words (those that give contextual clues) are fundamental skills for anticipation. But there are also the so-called “extra-linguistic” factors. These refer to

the text's or the speaker's particular background. Any information about them can be helpful for the interpreter to anticipate what will be said – hence preparation before interpreting events is essential!

The second factor that plays an important role in anticipation is known as prosody, that is to say non-verbal communication, such as the speaker's tone, intonation, rhythm and body-language. While this can be useful, it is not always possible to see the speaker. Moreover, intonation does not necessarily have the same meaning across different languages. For instance, studies showed English intonations can sound aggressive to German-speaking people, while German intonations are monotonous and boring to an English-speaking audience. So while this can be helpful, it should not be totally relied on for anticipation.

A particular case of interpreting for Asian languages

Simultaneous interpreting from and into Asian languages began later than with Indo-European languages (only in the 1970s and 1980s), and after the aforementioned theories on anticipation developed. As a result, parts of these theories are sometimes hard to put into practice when working with Asian languages, such as Japanese, Korean, and Chinese. For example, Chinese uses fewer words than English for a same phrase, so the use for anticipation is not that obvious. To make it more difficult, indicating the grammatical subject is also generally unnecessary in Chinese, since the context makes it clear enough who the subject is. Chinese verbs also don't use "markers" such as tense, person, or number. Therefore, the interpreter is facing another set of difficulties along with the usual challenges of anticipating: he or she must be clear enough in English, and accurately translate or anticipate the Chinese phrase even if it seems to lack information.

Conclusion

All in all, anticipation is a key competence that interpreters need to learn before they can become professionals. This is especially true when interpreting between two languages which do not have the same natural word order. As well, a very in-depth knowledge of the source language is required, even if it is considered to be one of your passive languages (meaning you only interpret from that language). This

explains why anticipation, and interpreting in general, is so difficult. Training is important to become a professional interpreter, because only in this manner will students learn how to anticipate properly.

Source: <https://www.languageconnections.com/anticipation-in-simultaneous-interpreting/>

9. Retelling interpretation.

Book closed for the interpreting student. Read (listen to) the text and retell it in Russian.

WORK ENVIRONMENT FOR INTERPRETERS AND TRANSLATORS

Interpreters work in settings such as schools, hospitals, courtrooms, and conference centers. They must sometimes travel to conferences. Simultaneous interpreting can be stressful, because the interpreter must keep up with the speaker, who may not know to slow down when an interpreter is present. Interpreters work in pairs when assignments are longer than 20-30 minutes long to prevent mental fatigue.

Translators typically work from home. They receive and submit their work electronically, and must sometimes deal with the pressure of deadlines and tight schedules. Some translators are employees at translation companies or individual organizations.

Interpreter and Translator Work Schedules

Self-employed interpreters and translators often have variable work schedules, which may include periods of limited work and periods of long, irregular hours. Most interpreters and translators work full time during regular business hours.

How to Become an Interpreter or Translator

Although interpreters and translators typically need at least a bachelor's degree, the most important requirement is that they be fluent in at least two languages (English and at least one other language). Many complete job-specific training

programs. It is not necessary for interpreters and translators to have been raised in two languages to succeed in these jobs, but many grew up communicating in the languages in which they use for work.

Interpreter and Translator Training

Interpreters and translators generally need specialized training on how to do their work. Formal programs in interpreting and translating are available at colleges and universities nationwide and through nonuniversity training programs, conferences, and courses.

Many people who work as interpreters or translators in more technical areas – such as software localization, engineering, or finance – have a master’s degree. Those working in the community as court or medical interpreters or translators are more likely to complete job-specific training programs or certificates.

Licenses, Certifications, and Registrations

There is currently no universal certification required of interpreters and translators beyond passing the required court interpreting exams offered by most states. However, workers can take a variety of tests that show proficiency. For example, the American Translators Association provides certification in 27 language combinations involving English.

Federal courts provide judiciary certification for Spanish, Navajo, and Haitian Creole interpreters, and many states offer their own certifications or licenses for these languages.

The U.S. Department of State has a three-test series for prospective interpreters – one test in simple consecutive interpreting (for escort work), another in simultaneous interpreting (for court work), and a third in conference-level interpreting (for international conferences) – as well as a test for prospective translators. These tests are not considered a credential, but their completion indicates that a person has significant skill in the occupation.

The International Association of Conference Interpreters offers information for conference interpreters.

The Certification Commission for Healthcare Interpreters offers two types of certifications for healthcare interpreters: Associate Healthcare Interpreter, for interpreters of languages other than Spanish, Arabic, and Mandarin; and Certified Healthcare Interpreter, for interpreters of Spanish, Arabic, and Mandarin.

Other Experience

A good way for translators to learn firsthand about the occupation is to start working in-house for a translation company. Doing informal or volunteer work is an excellent way for people seeking interpreter or translator jobs to gain experience.

Volunteer opportunities for interpreters are available through community organizations, hospitals, and sporting events, such as marathons, that involve international competitors.

Paid or unpaid internships are other ways that interpreters and translators can gain experience. Escort interpreting may offer an opportunity for inexperienced candidates to work alongside a more experienced interpreter. Interpreters also may find it easier to begin working in industries with particularly high demand for language services, such as court or medical interpreting.

Important Qualities for Interpreters and Translators

Business skills. Self-employed and freelance interpreters and translators need general business skills to manage their finances and careers successfully. They must set prices for their work, bill customers, keep records, and market their services in order to build their client base.

Concentration. Interpreters and translators must have the ability to concentrate while others are speaking or moving around them.

Cultural sensitivity. Interpreters and translators must be sensitive to cultural differences and expectations among the people whom they are helping to communicate. Successful interpreting and translating is a matter not only of knowing the words in different languages but also of understanding people's cultures.

Interpersonal skills. Interpreters and translators, particularly those who are self-employed, must be able to get along with those who hire or use their services in order to retain clients and attract new business.

Listening skills. Interpreters must listen carefully when interpreting for audiences to ensure that they hear and interpret correctly.

Reading skills. Translators must be able to read in all of the languages in which they are working.

Speaking skills. Interpreters and translators must speak clearly in all of the languages in which they are working.

Writing skills. Translators must be able to write clearly and effectively in all of the languages in which they are working.

Interpreter and Translator Salaries

The median annual wage for interpreters and translators was \$44,190 in May 2015. The median wage is the wage at which half the workers in an occupation earned more than that amount and half earned less. The lowest 10 percent earned less than \$23,160, and the highest 10 percent earned more than \$78,520.

Wages depend on the language, specialty, skill, experience, education, and certification of the interpreter or translator, as well as on the type of employer. Wages of interpreters and translators vary widely. Interpreters and translators who know languages that are in high demand or that relatively few people can translate often earn higher wages.

Job Outlook for Interpreters and Translators

Employment of interpreters and translators is projected to grow 29 percent from 2014 to 2024, much faster than the average for all occupations. Employment growth reflects increasing globalization and a more diverse U.S. population, which is expected to require more interpreters and translators.

Demand will likely remain strong for translators of frequently translated languages, such as French, German, Portuguese, Russian, and Spanish. Demand also should be strong for translators of Arabic and other Middle Eastern languages and for the principal Asian languages: Chinese, Japanese, Hindi, and Korean.

In addition, growing international trade and broadening global ties should require more interpreters and translators. The ongoing need for military and national security interpreters and translators should result in more jobs as well. Emerging markets in Asia and Africa are expected to increase the need for translation and interpreting in languages spoken on those continents.

Computers have made the work of translators and localization specialists more efficient. However, these jobs cannot be entirely automated, because computers cannot yet produce work comparable to the work that human translators do in most cases.

Source: <https://collegegrad.com/careers/interpreters-and-translators#nature>

10. Retelling interpretation.

Book closed for the interpreting student. Read (listen to) the text and retell it in English.

ПРОФЕССИЯ «ПЕРЕВОДЧИК»

Большинство опрошенных считает, что профессию Переводчика нельзя назвать редкой, в нашей стране она достаточно распространена. Уже несколько лет на рынке труда наблюдается спрос на представителей профессии Переводчика, несмотря на то, что специалистов каждый год выпускается немало.

Для того чтобы работать по профессии Переводчика, не обязательно иметь высшее профессиональное образование по соответствующей специальности. Для данной профессии достаточно иметь диплом о среднем профессиональном образовании, полученный в колледже или техникуме, или, к примеру, достаточно окончить специальные курсы.

Специалист занимается переводом литературы различной сферы деятельности, а также переводом документации и почтовой переписки. Выполняет за определённый период времени письменные и устные, а также полные или сокращённые переводы. Редактирует переводной текст, пишет

аннотации и статьи к иностранной литературе. Подготавливает тематические обзоры по зарубежным материалам.

Профессия переводчика имеет хорошие перспективы карьерного роста. Имея огромное желание работать, достичь успеха, можно стать востребованным специалистом среди международных организаций. Профессия переводчика является уникальной: человека с хорошим знанием иностранного языка могут взять на другую должность в крупную компанию – в области рекламы, журналистики, менеджмента, туризма.

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Личные качества переводчика зависят от того, в какой области переводов работает специалист. Главное в работе данного специалиста – это, конечно, коммуникабельность. Переводчик должен обладать хорошими дипломатическими качествами, ведь от него зависит взаимопонимание людей. Для переводчиков, работающих над письменными переводами, необходима усидчивость, вдумчивость, способность абстрагироваться.

Источник: http://moeobrazovanie.ru/professions_perevodchik.html

ПАРАДОКСЫ ПРОФЕССИИ

Современный бизнес невозможен без контактов с иностранными партнерами, а деловые переговоры – без переводчиков. Совместные проекты с западными компаниями, импорт оборудования и новых технологий потребовали перевода миллионов страниц текста. Резко увеличилось количество организаций, нуждающихся в версиях своих сайтов на английском языке. Казалось бы, престиж профессии переводчика и доходы этих

специалистов тоже должны возрасти, но... Конкуренцию профессионалам составляют любители с бумагой об окончании курсов иностранных языков и все те, кто мало-мальски знает иняз. За услуги они готовы получать небольшие деньги, а работодатель не всегда способен объективно оценить качество их работы. В результате резко упал уровень переводов и подешевел сложный, требующий знаний, опыта и терпения, интеллектуальный труд переводчика. Начинающим придется не сладко. Чтобы добиться успеха в данной профессии, надо ориентироваться на самую высокую планку

Очень немногие компании могут позволить себе содержать штатного переводчика. Этот специалист востребован далеко не каждый день. Он может проработать на устных переговорах неделю, перевести два-три документа, а потом сидеть без дела, а зарплату ему платить надо... Тем не менее, работая без качественного перевода с иностранными партнерами можно понести значительные убытки. Поэтому руководители компаний берут переводчиков в штат, однако в большинстве случаев параллельно "вешают" на них работу секретаря-референта или менеджера. Основные обязанности переводчика в офисе - регулярно переводить небольшие объемы текущей корреспонденции, общаться по телефону с иностранными партнерами, а иногда выполнять устный перевод на переговорах.

В Москве работают сотни организаций под вывеской "Бюро переводов". Большая часть состоит из нескольких человек. По сути, это "свободные" специалисты, собравшиеся в одну группу и поделившие обязанности. Доходы здесь не высоки. Переводчику в таких агентствах нужно быть мастером на все руки: от перевода инструкции до видеофильма. Конкуренция здесь большая и доходы не велики. Все зависит от количества заказов. Крупных бюро, реально ориентированных на работу с корпоративными заказчиками, значительно меньше. Их клиенты – солидные западные и российские компании. Тысячи страниц перевода в месяц (в основном технические и узкоспециальные тексты) - обычная норма. Работа идет в жестком режиме, а сотрудники получают от 18 до 35 тыс. рублей. Большинство же других бюро - маленькие частные конторы.

Впрочем, письменный перевод – лишь малая часть многогранной работы. Большой плюс профессии - возможность самореализации в любых сферах. Не нравится корпеть над техническими терминами и мудреными фразами? Пожалуйста – занимайтесь последовательным устным переводом. В этом случае понадобится костюм "с иголки", голливудская улыбка и ... профессионализм. Мастерство переводчика - уникальный дар. Умение переключаться с языка на язык, быстро извлекать мысль из сказанного под силу не каждому. Нужно на лету схватывать суть фраз и точно доносить их смысл до собеседников.

Другой вид устного перевода – синхронный. Эта работа ведется со специальным оборудованием. На переводчике - наушники и микрофон. Люди, которые сидят в зале, тоже надевают наушники и слушают уже переведенный текст. Синхронисту приходится озвучивать самые разные темы: ипотеку, глобальное потепление, пенсионные реформы, компьютерное обеспечение. И надо иметь хотя бы небольшое представление о сути вопроса. Темп речи такой, что не всегда успеешь повторить сказанное даже на родном языке.

Не вдохновляет устный перевод? Можно попробовать свои силы в фильмах и сериалах. Или в художественном – одном из самых творческих направлений. Потребуется не только "чувство слова", но и талант писателя. Мастеров языка, способных переводить сложную высокохудожественную литературу, осталось не так уж много. Виной тому - скромные деньги за работу от издателей. Мало кто из мэтров согласится перевести сложный роман в пять долларов за страницу.

Свободных вакансий действительно много. Начинающему переводчику наивно надеяться на высокие гонорары и зачисление в штат крупной организации. Исключение может быть лишь в том случае, если хорошо владеешь не только иностранным языком, но и ориентируешься в одной из сравнительно узких областей: экономике, юриспруденции, журналистики. Переводчики признают: знания иностранных языков уже не достаточно для успешного карьерного роста, и "чисто" переводческая работа не приносит

существенных дивидендов. Некоторые специалисты переходят на другие должности. Человека, блестяще владеющего иностранным языком, охотно принимают в компании, специализирующиеся в рекламе, PR, журналистике, туристическом бизнесе и менеджменте.

Источник: www.proforientator.ru/index.php?option

11. Precise information and erudition.

Learn the pronunciation and spelling of the following words:

English, Russian, German, Spanish, Japanese, Italian, Greek, Finnish, Portuguese, Danish, Arabic, Rumanian, Chinese, Polish, Dutch, Turkish, Norwegian, Irish, Korean, Afrikaans, French, Hungarian, Vietnamese, Croatian, Mongolian, Icelandic, Persian, Swedish, Albanian, Hindi, Yiddish, Hebrew, Bulgarian, Czech, Armenian, Tatar, Phoenician, Latin, Maltese, Sanskrit, Moldavian, Gipsy, Thai, Chukchi, Esperanto, Aramaic.

12. Unseen translation.

HOW MANY LANGUAGES ARE THERE IN THE WORLD?

The object of study in linguistics is human language, in particular the extent and limits of diversity in the world's languages. One might suppose that linguists would have a clear and reasonably precise information of how many languages there are in the world. It turns out, however, that there is no such definite count – or at least, no such count that has any status as a scientific finding of modern linguistics.

When people are asked how many languages they think there are in the world, the answers vary quite a lot. Some answer “probably several hundred.” However, this is not close.

When we look at reference works, we find estimates that have escalated over time. The 1911 (11th) edition of the Encyclopedia Britannica, for example, implies a figure

somewhere around 1,000, a number that climbs steadily over the course of the twentieth century. That is not due to any increase in the number of languages, but rather to our increased understanding of how many languages are actually spoken in areas that had previously been underdescribed.

Much pioneering work in documenting the languages of the world has been done by missionary organizations (such as the Summer Institute of Linguistics, now known as SIL International) with an interest in translating the Christian Bible. As of 2009, at least a portion of the bible had been translated into 2,508 different languages, still a long way short of full coverage. The most extensive catalog of the world's languages, generally taken to be as authoritative as any, is that of Ethnologue (published by SIL International), whose detailed classified list as of 2009 included 6,909 distinct languages.

Did you know that (most) languages belong to a family?

A family is a group of languages that can be shown to be genetically related to one another. The best known languages are those of the Indo-European family, to which English belongs. Considering how widely the Indo-European languages are distributed geographically, and their influence in world affairs, one might assume that a good proportion of the world's languages belong to this family. That is not the case, however: there are about 200 Indo-European languages, but there are more families of languages (about 250) than there are members of the Indo-European family.

One area of particularly high linguistic diversity is Papua-New Guinea, where 832 languages are spoken by a population of around 3.9 million. That makes the average number of speakers of each language 4,500. These languages belong to 40-50 distinct families.

Multilingualism in North America is usually discussed in terms of English vs. Spanish, or the languages of immigrant populations, but we should remember that the Americas were a region with many languages well before modern Europeans or Asians arrived. In pre-contact times, over 300 languages were spoken in North America. Of these, about half have died out completely. All we know of them comes

from early word lists or limited grammatical and textual records. About 165 of North America's languages are still spoken today.

Once we go beyond the major languages of economic and political power, such as English, Mandarin Chinese, Spanish, and a few more with millions of speakers each, everywhere we look in the world we find a vast number of others, belonging to many genetically distinct families. But what is interesting is that a surprising proportion of the world's languages are in fact disappearing—even as we speak.

by Stephen R. Anderson

Source: // <http://www.linguisticsociety.org/content/how-many-languages-are-there-world>

Appendix 1. Common Idioms and Expressions

1. Eat somebody out of house and home (King Henry IV) – разорить человека, живя за его счет
2. A fool's paradise (Romeo and Juliet) – призрачное счастье, мир фантазий
3. Give the devil his due (King Henry V) – отдавать должное противнику
4. The green-eyed monster (Othello) – ревность, «чудовище с зелеными глазами»
5. Midsummer madness (Twelfth Night) – умопомрачение, чистое безумие
6. The milk of human kindness (Macbeth) – «бальзам прекраснодушия»
7. The observed of all observers (Hamlet) – центр всеобщего внимания
8. That's flat (Love's Labour Lost) – решено окончательно, коротко и ясно
9. To one's heart content (Merchant of Venice) – вволю, сколько душе угодно
10. To the manner born (Hamlet) – привыкший с пеленок, прирожденный
11. A triton among the minnows (Coriolanus) – гигант среди пигмеев
12. The wish is father to the thought (King Henry IV) – желание порождает мысль
13. Care killed a cat (Much Ado About Nothing) – заботы до добра не доводят (не работа старит, а забота)
14. As good as one's word (Twelfth Night) – верный своему слову
15. Better a witty fool than a foolish wit (Twelfth Night) – лучше умный дурак, чем глупый мудрец
16. By inches (Coriolanus) – мало-помалу
17. Single blessedness (A Midsummer Night's Dream) – блаженство холостяцкой жизни
18. Something is rotten in the state of Denmark (Hamlet) – подгнило что-то в датском королевстве
19. A tower of strength (King Richard III) – надежная опора
20. He must have a long spoon that sups with the devil (The Canterbury Tales, J. Chaucer) – связался с чертом, пеняй на себя
21. Murder will out (The Canterbury Tales, J. Chaucer) – шила в мешке не утаишь

22. Through thick and thin (The Canterbury Tales, J. Chaucer) – решительно, упорно, при всех обстоятельствах
23. Make a virtue of necessity (The Canterbury Tales, J. Chaucer) – делать добродетель из необходимости
24. Wet one's whistle (J. Chaucer, из латинского через греческий) – промочить горло
25. a nine days' wonder (The Canterbury Tales, J. Chaucer) – кратковременная сенсация
26. as sure as death (The Faerie Queene, E. Spencer) – наверняка, дело верное
27. to be up and doing (The Pilgrim's Progress, J. Bunyan) – энергичный деятельный
28. vanity fair (The Pilgrim's Progress, J. Bunyan) – ярмарка тщеславия
29. something in the wind (B. Jonson) – «носится в воздухе»
30. the British Lion (J. Dryden) – «британский лев», Великобритания
31. a blot of somebody's escutcheon (J. Dryden) – пятно на чей-то репутации
32. better to reign in hell than to serve in heaven (J. Milton) – лучше царствовать в аду, чем быть слугой в раю
33. every cloud has its silver lining (J. Milton) – нет худа без добра
34. more than meets the eye (J. Milton) – больше, чем кажется на первый взгляд
35. bite the hand that feeds you (E. Berk) – укусить руку, которая кормит, отплатить черной неблагодарностью; рубить сук, на котором сидишь
36. as cool as cucumber (J. Gay) – совершенно невозмутимый человек
37. fools rush in where angels fear to tread (A. Pope) – дураки бросаются туда, куда ангелы боятся ступить, дуракам закон не писан
38. a pretty kettle of fish (S. Richardson) – «хорошенькое дело!», «ну и дела!»
39. a nation of shop-keepers (A. Smith) – нация лавочников, англичане
40. anything for a quiet life (Pickwick Club, Ch. Dickens) – все отдам за спокойную жизнь
41. at the eleventh hour – *библ.* в последний момент
42. cast pearls before swine – *библ.* метать бисер перед свиньями

44. can the leopard change his spots? - *библ.* может ли леопард сменить свою шкуру?, ср. горбатого могила исправит
45. in the twinkling of an eye – *библ.* в мгновение ока
46. bone of the bone and flesh of the flesh – *библ.* плоть от плоти, кровь от крови
47. from the bottom of the heart – *библ.* от всего сердца, от всей души
48. lay violent hands on oneself – *библ.* наложить на себя руки
49. cast the first stone on somebody – *библ.* первым бросить камень в кого-либо
50. daily bread – *библ.* хлеб насущный
51. thirty pieces of silver – *библ.* тридцать серебрянников
52. wash one's hands – *библ.* умыть руки, устраниваться от ответственности
53. pride goes before a fall – *библ.* гордыня до добра не доводит
54. a wolf in sheep's clothing – *библ.* волк в овечьей шкуре
55. a doubting Thomas – *библ.* Фома неверующий
56. forbidden fruit – *библ.* запретный плод
57. a golden calf – *библ.* золотой телец, власть денег
58. a prodigal son – *библ.* блудный сын
59. the land of promise – *библ.* земля обетованная
60. the voice of the crying in wilderness – *библ.* глас вопиющего в пустыне
61. Achilles' heel – *миф.*, Ахиллесова пята
62. The apple of discord – *миф.*, яблоко раздора
63. The bed of Procrustes – *миф.*, Прокрустово ложе
64. The golden age – *лат.*, золотой век
65. The horn of plenty – *лат.*, рог изобилия
66. A labour of Sisyphus – *миф.*, Сизифов труд
67. Rise like a phoenix from its ashes – *лат.*, возродиться как феникс из пепла
68. The thread of Ariadne - *миф.*, нить Ариадны
69. The Trojan horse – *миф.*, троянский конь
70. Between Scylla and Charybdis – *лат.*, между Сциллой и Харибдой, меж двух огней
71. The Gordian knot – *лат.*, Гордиев узел

72. The unwritten law – *лат.*, неписанный закон
73. A Lucullian Banquet – *лат.*, Лукуллов пир
74. Bear/take the palm; yield the palm to somebody – *лат.*, получить пальму
первенства; отдать пальму первенства
75. Reap one's laurels – *лат.*, стяжать лавры, достичь славы
76. Cross the Rubicon – *лат.*, перейти Рубикон
77. Homer sometimes nods – *лат.*, на всякого мудреца довольно простоты (и
Гомер иногда клюет носом)
78. The golden mean – *лат.* aurea mediocritas, золотая середина
79. Like cures like – *лат.* similia similibus, клин клином вышибают
80. One fool makes many – *лат.* unius dementia effecit multos, глупость
заразительна
81. At the Greek Calends (kalends) – *лат.* ad Calendas, до греческих календ
82. A word is enough to the wise – *лат.* verbum sat sapienti, умный понимает с
полуслова
83. After us the deluge – *фр.*, après nous le déluge, после нас хоть потоп
84. All roads lead to Rome – *фр.*, tous les chemin vont à Rome, все дороги ведут в
Рим
85. Appetite comes with eating – *фр.*, l'appétit vient en mangeant, аппетит
приходит во время еды
86. The fair sex – *фр.*, le beau sexe, прекрасный пол
87. The game is not worth the candle – *фр.* Le jeu n'en vaut pas les chandelle, игра
не стоит свечи
88. It goes without saying – *фр.*, cela va sans dire, это само собой разумеется
89. Let's return to our muttons – *фр.*, revenons à nos moutons, вернемся к теме
нашего разговора
90. A marriage of convenience – *фр.*, mariage de convenance, брак по расчету
91. Punctuality is the politeness of princes – *фр.*, l'exactitude est la politesse des rois,
точность – вежливость королей

92. He laughs best who laughs last – *фр.*, rira bien qui rira le dernier, смеется тот,
кто смеется последним
93. A storm in a tea cup – *фр.*, le tempête dans un verre d'eau, буря в стакане воды
94. A bird in the hand is worth than two in the bush – *фр.*, un oiseau dans la main
vaut mieux que deux dans la haie, синица в руке лучше, чем журавль в небе
95. One place in the sun – *нем.*, Platz an der Sonne, место под солнцем
96. Still water run deep – *нем.*, still Wasser sind tief, тихие воды глубоки, в тихом
омуте черти водятся
97. Blue blood – *исп.*, sangre azul, голубая кровь
98. War to the knife – *исп.*, guerra al cuchillo, борьба не на жизнь а на смерть
99. Time is money – *амер.* (B. Franklin), время – деньги
100. The cold war - *амер.*, холодная война

Appendix 2 Watch the video. First perform consecutive interpreting of the video, then – simultaneous interpreting.

1. Interpretation at the European Parliament

<https://www.youtube.com/watch?v=1w-FsFRZuwo&t=217s>

2. How to be a simultaneous interpreter

<https://www.youtube.com/watch?v=4QtDKzqx974>

3. A Day in the Life of an Interpreter

<https://www.youtube.com/watch?v=3mYoQGyJOoI>

4. A Day in The Life: Interpreters

<https://www.youtube.com/watch?v=rdVDO49cmpA>

5. 10 Ways to Prepare for Our Translation, Interpretation and Localization Programs #HangoutOnAir

https://www.youtube.com/watch?v=kDe5wg7tK_A

6. Analysis exercises for consecutive interpreting

<https://www.youtube.com/watch?v=mSqw3e1ddM0>

Video lectures from Yale University professors

1. Introduction and Death Penalty History Prof. Bright sets out some of the issues that will be examined during the course and puts the death penalty in historical context. To illustrate some themes, we examine the case of Rickey Ray Rector

<https://www.youtube.com/watch?v=sL7s0TPy-UQ&list=PLh9mgdi4rNez7ZuPRY3KNJ2ef16qebyZe>

2. Introduction to Political Philosophy (PLSC 114) Professor Smith discusses the nature and scope of "political philosophy." [Introduction to Political Philosophy with Steven B. Smith](#)

<https://www.youtube.com/watch?v=xhm55mIdSuk&list=PL8D95DEA9B7DFE825>

3. An introduction to John Milton: man, poet, and legend. [Milton with John Rogers](#)

<https://www.youtube.com/watch?v=pf91LApkCpU&list=PL2103FD9F9D0615B7>

4. We introduce Game Theory by playing a game. [Game Theory with Ben Polak](#)

<https://www.youtube.com/watch?v=nM3rTU927io&list=PL6EF60E1027E1A10B>

Appendix 3. Texts for book closed interpreting

Medical Terminology for Interpreters

I've written about terminology before, and about how you can memorize lists and lists of terminology, but it's not going to save you when you're hit with words you didn't even know that you didn't know how to say. But here I am to offer up a teeny piece of what I know from being an interpreter: What I might call my "must-know" words. Understand that words are just words, and you still have to learn them in context, ideally through interpreting practice. I did a lot of interpreting practice when preparing for my state court exam. My preparation for my national health care exam was a decade of interpreting in hospitals, and everyone (patients, providers, and me) would have had a much easier go of it in the beginning if someone had revealed these tips to me. So here they are, to get you started, or to start an argument if you're a working interpreter who'd like to disagree with me (it's allowed):

Symptoms: Commit your interpreted version of this English question to memory: "Have you had any nausea, vomiting, diarrhea or constipation?" Then make a symbol for it that will be effective in note-taking (*nvd* is mine) so that when the provider follows that with a bunch of other symptoms, you'll remember where to start.

Learn how doctors and patients describe pain: Sharp, stabbing, dull, burning, throbbing. You'd do well to repeat these over and over again in your patients' language, and when they come flying at you in a medical interview you'll be glad you did. Decide how you want to interpret the pain scale and memorize it. Be comfortable with intervening. Most patients will act like you didn't even say anything about a 1 to 10 scale and just tell you, "It's a really, really bad pain." It's not your bad interpretation of the pain scale. I think this is one place where culturally, the pain scale might not make sense. I could be wrong.

Bowel movement, urination, vomiting: Know and be comfortable with saying all of these bodily functions in all different registers. From bowel movement to poop, and urination to peeing, and vomiting to barfing, it's all going to come up (see what I

did there?). Avoid offending your patients and know, if applicable, what words are used for people, and what words are used for animals.

Another one to memorize and write on your sweet little interpreter heart: “In the last two weeks, have you been exposed to anyone who has measles, mumps, chicken pox, or rash with a fever”. Sometimes they’ll throw in another infectious disease like TB (learn what this means), and sometimes they’ll just say, “In the last two weeks, have you been exposed to anyone with an infectious disease?” Also: “Have you had a tetanus shot in the last five years?”

Systems and organs: Lots of times you’ll just hear, “Do you have any problems with your heart, liver, lungs, kidneys, bowels, or bladder?” Don’t forget to learn the glands, too. Ever heard of the endocrine and exocrine gland systems? Get on it. And ducts. You’ll want to know how to say ducts.

Stuff in our bodies: Bile, blood (and the stuff that’s in blood-I’ll leave that for your homework assignment), eggs (the kind that the ovaries release), cysts, tissue, cartilage, muscles, bones, ligaments and tendons.

Stuff they do to us to figure out what’s wrong: X-rays, MRI, CT scan (same thing as CAT scan), EKG, pelvic exam (not the same as a Pap smear, by the way), ultrasound, blood work, urinalysis, endoscopy, colonoscopy, the very vague “scope”, and the even vague-er “labs”. Remember, if it’s vague in the source language, make it vague in the target language, and if you can’t, ask your speaker for clarification.

Stuff they might talk about in test results: Platelets, hemoglobin, iron, enzymes.

Stuff that happens to our bodies: Sprains, tears, detachments, attachments, breaks, cuts, scars, scabs, and the vague “injury”.

Stuff that’s wrong with us that needs to be fixed: High blood pressure, urinary tract infections (also UTI, bladder infection, and learn what your patients call it, too), ulcers, strokes, ingrown toenails, gall stones, indigestion, upper respiratory infection, diabetes (know the words for the equipment patients use to test their blood sugar, like meter, strips, etc.), depression, STDs, allergic reactions, and gastroenteritis. This list

looks weird, I know, but I swear these were, by leaps and bounds, the most common diagnoses during my experience as an Emergency Department interpreter.

Bonus words: Inpatient, outpatient, follow-up, referral, and gown. Yes, gown, as in hospital gown. Do you know how to say it in your patients' language? A surprising (to me) number of people who claim bilingualism don't know how to say it in Spanish. Be a rock star and learn how to say gown in another language. And if you're a second-language speaker of your patients' language (like me) don't just look it up in the dictionary and be done with it. Context matters. For heavens sake, don't go telling your patient to undress and put on this ball gown.

In the end, this is just a start, but like I mentioned, I would have been clamoring to have this list at the beginning of my interpreting practice. And at the same time, I'm so grateful to have had the experiences that taught me what I didn't know. There is something to be said for trial by fire, and there's something to be said to have kind people guide you along your learning curve. For me, those people were providers. They have the same values that interpreters do, you know? They want to serve people. They want to find out what's wrong and make it better.

Source: <https://thatinterpreter.com/2014/01/21/medical-terminology-for-interpreters-what-i-know/>

Useful Link:

http://www.multi-languages.com/materials/National_Standard_Guide_for_Community_Interpreting_Services.pdf

Types of Accounting Records

The accounting system for your business consists of several types of records. Although there are many types of underlying financial records, such as invoices, journals, and receipts, the major accounting records are types of financial statements that summate the financial status of a business. Each type of accounting record details certain information about your business, and each is used for a different purpose, but each type is also linked to another record in your set of financial statements.

Although modern accounting software creates these statements automatically based on transactions you enter, it's still important to understand how each type of accounting record is used.

Income Statement

The income statement lists all your business income and expense transactions. It is also known as a profit and loss statement. This type of accounting record is used to measure the profitability of your business. Income statements can be generated for any specific business period, and are commonly prepared on a daily, monthly, quarterly or annual basis. Analyzing income statement trends allows you to determine if there are periods when your business incurs more expenses or generates additional income, so you can plan for budget shortfalls or surpluses.

Balance Sheet

The balance sheet records the assets and liabilities your company owns. Your assets and liabilities are divided into current and long-term categories on the balance sheet, and listed in order of liquidity. Current accounts are expected to be consumed or paid within a year, and long-term account balances will take longer than one year to consume or be paid. The most liquid assets are listed first on the balance sheet, and include cash and accounts-receivable balances. Owner's equity is also shown on the balance sheet. The combination of these items allows investors and lenders to analyze the potential financial position of the business.

Statement of Cash Flows

The statement of cash flows records the inflow and outflow of cash. This differs from the income statement, as an income statement may contain information for earned income that customers have not yet paid, and accrued expenses that your business has not paid yet. The cash flow statement only shows transactions that have actually been monetarily completed for operating, investing and financing activities. This record is used to determine if your business has physically received enough cash to pay its expenses.

Accounting Method

The accounting method you use to construct your accounting records affects the way information is presented in your financial statements. Depending on the type of business you operate and your preference, you may choose the cash or accrual method of accounting. Under the cash method, your income is recorded when it is received and expenses are recorded when they are paid. Under the accrual method, you account for income when it is earned, even if customers have not paid yet, and you account for expenses when you incur them, even if you pay later.

by Alia Nikolakopoulos

Source: // <http://smallbusiness.chron.com/types-accounting-records-35604.html>

Legal Terminology

Jurisdiction (from the Latin *ius*, *iuris* meaning "law" and *dicere* meaning "to speak") is the practical authority granted to a legal body to administer justice within a defined area of responsibility, e.g., Michigan tax law. In federations like the U.S., areas of jurisdiction apply to local, state, and federal levels; e.g. the court has jurisdiction to apply federal law.

Colloquially it is used to refer to the geographical area to which such authority applies, e.g. the court has jurisdiction over all of Colorado. The legal term refers only to the granted authority, not to a geographical area.

Jurisdiction draws its substance from public international law, conflict of laws, constitutional law, and the powers of the executive and legislative branches of government to allocate resources to best serve the needs of its native society.

Civil law, **civilian law**, or **Roman law** is a legal system originating in Europe, intellectualized within the framework of late Roman law, and whose most prevalent feature is that its core principles are codified into a referable system which serves as the primary source of law. This can be contrasted with common law systems whose intellectual framework comes from judge-made decisional law which gives precedential authority to prior court decisions on the principle that it is unfair to treat

similar facts differently on different occasions (doctrine of judicial precedent, or stare decisis).^{[1][2]}

Historically, a civil law is the group of legal ideas and systems ultimately derived from the Codex Justinianus, but heavily overlaid by Napoleonic, Germanic, canonical, feudal, and local practices,^[3] as well as doctrinal strains such as natural law, codification, and legal positivism.

Conceptually, civil law proceeds from abstractions, formulates general principles, and distinguishes substantive rules from procedural rules.^[4] It holds case law to be secondary and subordinate to statutory law. When discussing civil law, one should keep in mind the conceptual difference between a statute and a codal article. The marked feature of civilian systems is that they use codes with brief text that tend to avoid factually specific scenarios.^[5] Code articles deal in generalities and thus stand at odds with statutory schemes which are often very long and very detailed.

Source: <https://en.wikipedia.org/wiki/Jurisdiction>

Glossary of common Court, Tribunal and Legal Terms for Interpreters

Aim

This *Glossary of Common Court, Tribunal and Legal Terms for Interpreters* was developed to provide court interpreters with common legal terms and their definitions to assist them in performing the specialist task of court interpreting. It was created by a special task force funded by the Australian Queensland Government. While the aim of this report was to provide court interpreters with common legal terms and their definitions to assist them in performing the specialist task of Queensland court interpreting, the definitions are applicable to other countries. For those new to court interpreting, this guide will be an invaluable resource.

Criminal Charges

Charges/Offences	
Term/Phrase	Definition/Explanation
Armed robbery in company	Taking something of value from a victim by force with a weapon, in the company of another offender or offenders.
Assault	A crime of violence against another person that causes them to get hurt. (Assault is often defined to include not only violence, but also any intentional physical contact with another person without their consent.)
Assault occasioning bodily harm (AOBH)	An assault resulting in injury that is not usually permanent.
Assault occasioning grievous bodily harm (GBH)	An assault resulting in a serious permanent injury.
Attempted murder	The crime of preparing to commit unlawful killing and trying to cause the death of another person.
Breach of bail	A violation of a bail order.
Break and enter	Illegal entry into a building.
Child endangerment	Placing a child in a potentially harmful situation, through either negligence or misconduct.
Common assault	An act of unlawful violence that does not cause any lasting injury or scarring.
Contempt of court	A court order that declares a person or organisation to have disobeyed or been disrespectful of the court's authority.
Forgery	An illegal act of imitating or counterfeiting documents, signatures, works of art, etc. to trick people.
Fraud	Deceitful or deceptive conduct designed to manipulate another person to give something of value.
Indecent assault	An assault accompanied by an indecent act.
Indecent exposure	The revealing to view of the genitals, which by law and public agreement should be covered by clothing.
Malicious damage	An offence of damaging property with malice (hatred).
Manslaughter	Unlawful homicide (killing) caused unintentionally.
Murder	Unlawful homicide (killing) caused intentionally with malice.
Perjury	An offence of giving false evidence (telling lies) under oath in judicial proceedings.
Perverting the course of justice	Stopping justice from being served by: <ul style="list-style-type: none"> • fabricating or disposing evidence; and/or • intimidating and threatening a witness, juror and/or judge. • for the accused to plead guilty to a lesser charge; and • for the prosecution to avoid the cost of a full trial. • a child of the aggrieved; • a child who usually resides with the aggrieved; • a relative of the aggrieved; or • an associate of the aggrieved.

Charges/Offences	
Term/Phrase	Definition/Explanation
	<ul style="list-style-type: none"> • Behaviour by a person (the <i>first person</i>) towards another person (the <i>second person</i>) with whom the first person is in a relevant relationship that is: <ul style="list-style-type: none"> • physically or sexually abusive; • emotionally or psychologically abusive; • economically abusive; or is threatening; • coercive; or • in any other way controls or dominates the second person to fear for the second person's safety or wellbeing or that of someone else. • in way that denies the second person the economic or financial autonomy the second person would have had but for that behaviour; • by withholding or threatening to withhold the financial support necessary for meeting the reasonable living expenses of the second person or a child, if the second person or the child is entirely or predominately dependent on the first person for financial support to meet those living expenses. • the respondent was present in court when it was made; • a police officer has personally served the protection order upon them; or • the respondent has been told by a police officer about the existence of the order, including the condition alleged to have been contravened. • an approved intervention program; and/or • counselling provided by an approved provider. • a legally binding promise or agreement; and • the form or document that records the terms of an agreement between parties. • an error arising from an accidental slip or omission; • a material miscalculation of figures or a material mistake in the description of a matter, person or thing mentioned in the decision; or • a defect of form. <ul style="list-style-type: none"> ○ understanding the nature and effect of the decision; ○ freely and voluntarily making a decision; and ○ communicating the decision in some way. • a party did not appear (and has a good reason for this); or • significant new evidence has come to light that was not available at the first QCAT hearing and there would be 'substantial injustice' to the party if it wasn't re-opened to hear this evidence; or • it is more effective or convenient for QCAT to deal with the matter this way instead of by way of an appeal.
Sexual assault	An assault that is sexual in nature.
Soliciting	Seeking to influence or incite (provoke) to unlawful action.
Steal by finding	An offence of stealing by finding and keeping items belonging to another.
Trespass	An offence of entering and remaining on enclosed lands without consent of the owner.
Unlawful detention	An unlawful act of detaining another.

Source: <http://translationjournal.net/Featured-Article/glossary-of-common-court-tribunal-and-legal-terms-for-interpreters.html>