

**МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ**  
**Державний заклад «Південноукраїнський національний педагогічний**  
**університет імені К.Д. Ушинського»**

**Наталія КОРОЛЬОВА, Ілона ДЕРІК**

**Методичні рекомендації до проведення**  
**практичних занять з навчальної дисципліни**  
**«Специфіка художнього перекладу»**  
**для здобувачів вищої освіти першого (бакалаврського) рівня**  
**спеціальності 035 Філологія**

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### **Наталія КОРОЛЬОВА, Ілона ДЕРІК**

Методичні рекомендації до проведення практичних занять з навчальної дисципліни «Специфіка художнього перекладу» розроблено для здобувачів III курсу першого (бакалаврського) рівня вищої освіти денної та заочної форм навчання спеціальності 035 Філологія.

Методичні рекомендації складаються з навчально-тематичного плану та змісту дисципліни, завдань для аудиторної роботи для здобувачів денної та заочної форм навчання, критеріїв оцінювання за різними видами робіт і списку рекомендованої літератури.

Методичні рекомендації призначені для проведення практичних занять, а також поточного та підсумкового контролю знань.

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## Пояснювальна записка

Метою навчальної дисципліни «Специфіка художнього перекладу» для здобувачів першого (бакалаврського) рівня вищої освіти є опрацювання теоретичних основ перекладу художнього тексту та формування навичок виконання літературного адекватного перекладу фрагментів прозового, поетичного та драматургічного текстів першотвору. Завдання навчальної дисципліни полягає у вдосконаленні й подальшому розвитку знань, навичок і вмій з іноземної мови, набутих в обсязі програми ЗВО, та їх активізації для здійснення перекладацької діяльності.

Передумови для вивчення дисципліни: для вивчення навчальної дисципліни «Специфіка художнього перекладу» здобувачі вищої освіти мають опанувати знання навчальних дисциплін: «Практичний курс англійської мови», «Теорія та практика перекладу», «Труднощі перекладу художніх текстів».

Очікувані результати навчання дисципліни: здобувач першого (бакалаврського) рівня вищої освіти обізнаний з основними творами сучасної англійської літератури; орієнтується у базових поняттях та специфіці художнього перекладу, знає основні принципи та труднощі перекладу художніх творів; знає як ілюструвати кожне теоретичне положення конкретними художніми прикладами власного проаналізованого матеріалу; визначає особливості перекладу прозового, драматургічного та поетичного тексту. Здобувач вищої освіти вміє аналізувати та класифікувати англійські словосполучення різного типу в межах художнього тексту; здійснювати комплексний порівняльний аналіз перекладу і оригіналу із врахуванням об'єктивних вимог до якості перекладу, оцінювати адекватність художнього перекладу з урахуванням якісних і кількісних критеріїв; визначити стилістичні засоби, що створюють образність тексту оригіналу; перекладати фрагменти прозових, драматургічних та поетичних текстів.

Опановуючи зміст навчальної дисципліни, здобувач повинен дотримуватися принципів академічної доброчесності: сумлінно, вчасно й самостійно (крім випадків, які передбачають групову роботу) виконувати навчальні завдання, завдання проміжного та підсумкового контролю; бути присутнім на всіх навчальних заняттях, окрім випадків, викликаних поважними причинами; ефективно використовувати час на навчальних заняттях для досягнення навчальних цілей, не марнуючи його на зайві речі; сумлінно виконувати завдання з самостійної роботи, користуватися інформацією з надійно перевірених джерел, опрацьовувати запропоновані та додаткові літературні джерела та Інтернет-ресурси.

## **ЗМІСТ НАВЧАЛЬНОЇ ДИСЦИПЛІНИ**

### **Тема 1. Художній переклад як процес**

Поняття художнього перекладу та його особливості. Три ступені наближення перекладу до першотвору. Головні протиріччя процесу перекладу. Адекватність і еквівалентність перекладу. Інтерпретація тексту перекладачем.

### **Тема 2. Лексичні, граматичні та синтаксичні труднощі перекладу художнього тексту.**

Необхідність лексичних трансформацій у процесі перекладу. Типи лексичних трансформацій. Антонімічний переклад. Лексичні труднощі перекладу художнього тексту: відтворення власних назв, назв культурних та національних реалій, авторських неологізмів та okazіоналізмів, стилістично маркованої лексики, етно-фразеологізмів та усталених виразів, семантичного потенціалу синонімів. Причини застосування граматичних перекладацьких трансформацій. Види граматичних трансформацій. Граматичні труднощі перекладу художнього тексту: способи передачі лексично значущих артиклів (англ. тексту), видо-часових форм дієслова, граматичної та суб'єктивної модальності, структур у пасивному стані, віддієслівних предикативних комплексів, асиндетичних іменникових словосполучень, темо-рематичних зв'язків, мовних одиниць змісту на рівні диктема, синтаксично-ускладнених та розгалужених предикативних одиниць, часток, вигуків, сполучників, синдетичного та безсполучникового типів синтаксичного зв'язку. Типи синтаксичних трансформацій при перекладі. Типові труднощі перекладу різних членів речення в англійській мові.

### **Тема 3. Основні проблеми перекладу художніх текстів.**

Співвідношення контексту автора і контексту перекладача. Проблеми художнього перекладу. Проблема художнього стилю і стилістики тексту у перекладознавстві. Функції художнього твору через призму завдань перекладача. Урахування ідіостилу автора та особистості перекладача у перекладацькій діяльності. Ідейна та образна структура художнього першотвору. Способи перекладу, що застосовуються у перекладі художнього твору: підрядковий, скоповий, реферативний, анотаційний, переклад-переспів, переклад-адаптація, транскрипція, транслітерація, калькування, пошук аналогій, пошук абсолютних та неповних еквівалентів, описовий переклад. Порівняльний аналіз тексту перекладу художнього тексту та його першотвору. Рівні адекватності перекладу першотвору.

#### **Тема 4. Особливості перекладу сучасної англомовної поезії.**

Види перекладів поезії. Вимоги до художнього перекладу вірша. Ознаки віршованих творів з точки зору силабо-ритмічної та метричної організації. Функції поетичного твору через призму завдань перекладача.

#### **Тема 5. Особливості перекладу сучасної англомовної прози.**

Види перекладів прози. Вимоги до художнього перекладу прози. Стилїстична семасіологія художнього прозового тексту. Рівні стилізації інформації в прозовому художньому творі. Роль морфеми, слова, речення, контексту у створенні образності та виразності. З'ясування текстових конотацій. Перекладацький аналіз стилістики текстів першотвору та перекладу.

#### **Тема 6. Особливості перекладу сучасної англомовної драматургії.**

Види перекладів драми. Вимоги до художнього перекладу драматургії. Види драматургічних творів. Фактори, що зумовлюють труднощі адекватного відтворення смислу драматургічного твору при перекладі. Лексичні, морфологічні, синтаксичні особливості перекладу драматургічних творів. Класична англійська драма в українських перекладах. Зіставний аналіз.

#### **Тема 7. Особливості перекладу фольклору.**

Види перекладів фольклору. Вимоги до художнього перекладу фольклору. Вибір способу перекладу складних казкових імен.

#### **Тема 8. Художній твір як об'єкт авторського права.**

Право інтелектуальної власності. Вимоги до об'єктів авторського права. Фактори, що зумовлюють труднощі визначити авторство.

## НАВЧАЛЬНО-ТЕМАТИЧНИЙ ПЛАН ДИСЦИПЛІНИ

Назви змістових модулів і тем	Кількість годин									
	денна форма					заочна форма				
	усього	у тому числі				усього	у тому числі			
		л	п	інд	срс		л	п	інд	срс
Тема 1. <i>Художній переклад як процес</i>	<b>12</b>	2	4		6	<b>12</b>				10
Тема 2. <i>Лексичні, граматичні та синтаксичні труднощі перекладу художнього тексту.</i>	<b>12</b>	2	4		6	<b>12</b>	1	2		11
Тема 3. <i>Основні проблеми перекладу художніх текстів</i>	<b>9</b>	1	2		6	<b>9</b>			2	8
Тема 4. <i>Особливості перекладу сучасної англомовної поезії.</i>	<b>9</b>	1	2		6	<b>9</b>	1			7
Тема 5. <i>Особливості перекладу сучасної англомовної прози.</i>	<b>9</b>	1	2		6	<b>9</b>		1		8
Тема 6. <i>Особливості перекладу сучасної англомовної драматургії.</i>	<b>9</b>	1	2		6	<b>9</b>	1			7
Тема 7. <i>Особливості перекладу фольклору</i>	<b>9</b>	1	2		6	<b>9</b>		1		9
Тема 8. <i>Художній твір як об'єкт авторського права.</i>	<b>9</b>	1	2		6	<b>9</b>	1			8
<b>ІНДЗ</b>	<b>12</b>			<b>12</b>		<b>12</b>			<b>12</b>	
<b>Усього:</b>	<b>90</b>	<b>10</b>	<b>20</b>	<b>12</b>	<b>48</b>	<b>90</b>	<b>4</b>	<b>6</b>	<b>12</b>	<b>68</b>

## КРИТЕРІЇ ОЦІНЮВАННЯ ЗА ВСІМА ВИДАМИ КОНТРОЛЮ

Сума балів	Критерії оцінки
<p style="text-align: center;">Відмінно (90 – 100 А)</p>	<p>Здобувач вищої освіти в повній мірі ознайомлений з основними творами сучасної англомовної літератури. Здобувач вільно орієнтується в базових поняття та специфіці художнього перекладу та його теорії, знає основні принципи та труднощі перекладу художніх творів. Усні відповіді повні, логічні й обґрунтовані. На високому рівні виявляє розуміння як ілюструвати кожне теоретичне положення конкретними художніми прикладами власного проаналізованого матеріалу. Вдало аналізує особливості перекладу прозового, драматургічного та поетичного тексту. Вдало вміє аналізувати та класифікувати англомовні словосполучення різного типу в межах художнього тексту. Успішно здійснює комплексний порівняльний аналіз перекладу і оригіналу із врахуванням об'єктивних вимог до якості перекладу, оцінює адекватність художнього перекладу з урахуванням якісних і кількісних критеріїв. Вдало визначає стилістичні засоби, що створюють образність тексту оригіналу. Виявляє творчий підхід під час перекладу фрагментів прозових, драматургічних та поетичних текстів.</p>
<p style="text-align: center;">Добре (82-89 В)</p>	<p>Здобувач вищої освіти ознайомлений з основними основними творами сучасної англомовної літератури. Здобувач орієнтується в базових поняття та специфіці художнього перекладу та його теорії, знає основні принципи та труднощі перекладу художніх творів. Усні відповіді повні, логічні, натомість не завжди обґрунтовані. На достатньому рівні виявляє розуміння як ілюструвати кожне теоретичне положення конкретними художніми прикладами власного проаналізованого матеріалу. У цілому вміє визначати особливості перекладу прозового, драматургічного та поетичного тексту. Аналізує та класифікує англомовні словосполучення різного типу в межах художнього тексту. На достатньому рівні здійснює комплексний порівняльний аналіз перекладу і оригіналу із врахуванням об'єктивних вимог до якості перекладу, оцінює адекватність художнього перекладу з урахуванням якісних і кількісних критеріїв, але інколи потребує незначної допомоги з боку викладача. Визначає</p>



	<p>стилістичні засоби, що створюють образність тексту оригіналу. Під час перекладу фрагментів прозових, драматургічних та поетичних текстів припускається незначних помилок.</p>
<p>Добре (74-81 C)</p>	<p>Здобувач вищої освіти ознайомлений з основними творами сучасної англійської літератури. Здобувач орієнтується в базових поняття та специфіці художнього перекладу та його теорії, знає основні принципи та труднощі перекладу художніх творів, але припускається певних помилок. Усні відповіді цілком логічні, проте не завжди повні й аргументовані. На середньому рівні виявляє розуміння як ілюструвати кожне теоретичне положення конкретними художніми прикладами власного проаналізованого матеріалу. Не вміє чітко визначати особливості перекладу прозового, драматургічного та поетичного тексту. Викликає певні труднощі аналіз та класифікація англійських словосполучень різного типу в межах художнього тексту. На середньому рівні здійснює комплексний порівняльний аналіз перекладу і оригіналу із врахуванням об'єктивних вимог до якості перекладу, оцінює адекватність художнього перекладу з врахуванням якісних і кількісних критеріїв, але інколи потребує незначної допомоги з боку викладача. Не завжди вдало визначає стилістичні засоби, що створюють образність тексту оригіналу. Під час перекладу фрагментів прозових, драматургічних та поетичних текстів припускається незначних помилок та потребує незначної допомоги з боку викладача.</p>
<p>Задовільно (64-73 D)</p>	<p>Здобувач вищої освіти частково ознайомлений з основними творами сучасної англійської літератури. Здобувач погано орієнтується в базових поняття та специфіці художнього перекладу та його теорії, знає основні принципи та труднощі перекладу художніх творів, припускається суттєвих помилок. Усні відповіді не повні. На задовільному рівні виявляє розуміння як ілюструвати кожне теоретичне положення конкретними художніми прикладами власного проаналізованого матеріалу. Не вміє чітко визначати особливості перекладу прозового, драматургічного та поетичного тексту. Припускається помилок при аналізі та класифікації англійських словосполучень різного типу в</p>

	<p>межах художнього тексту. На задовільному рівні здійснює комплексний порівняльний аналіз перекладу і оригіналу із врахуванням об'єктивних вимог до якості перекладу, оцінює адекватність художнього перекладу з урахуванням якісних і кількісних критеріїв, потребує значної допомоги з боку викладача. Має значні ускладнення з визначенням стилістичних засобів, що створюють образність тексту оригіналу. Під час перекладу фрагментів прозових, драматургічних та поетичних текстів припускається суттєвих помилок та потребує значної допомоги з боку викладача.</p>
<p>Задовільно (60-63 E)</p>	<p>Здобувач вищої освіти частково ознайомлений з основними творами сучасної англійської літератури. Здобувач погано орієнтується в базових поняття та специфіці художнього перекладу та його теорії, знає основні принципи та труднощі перекладу художніх творів, припускається суттєвих помилок. Усні відповіді не повні й не обґрунтовані. На низькому рівні виявляє розуміння як ілюструвати кожне теоретичне положення конкретними художніми прикладами власного проаналізованого матеріалу. Не вміє чітко визначити особливості перекладу прозового, драматургічного та поетичного тексту. Припускається суттєвих помилок при аналізі та класифікації англійських словосполучень різного типу в межах художнього тексту. На низькому рівні здійснює комплексний порівняльний аналіз перекладу і оригіналу із врахуванням об'єктивних вимог до якості перекладу, оцінює адекватність художнього перекладу з урахуванням якісних і кількісних критеріїв, потребує значної допомоги з боку викладача. Має значні ускладнення з визначенням стилістичних засобів, що створюють образність тексту оригіналу. Під час перекладу фрагментів прозових, драматургічних та поетичних текстів припускається суттєвих помилок та потребує значної допомоги з боку викладача.</p>
<p>Незадовільно (35-59 FX)</p>	<p>Здобувач вищої освіти фрагментарно ознайомлений з основними основними творами сучасної англійської літератури. Здобувач не орієнтується в базових поняття та специфіці художнього перекладу та його теорії, знає основні принципи та труднощі перекладу художніх творів, припускається грубих помилок. Усні відповіді часткові, не</p>

обґрунтуванні. Не виявляє розуміння як ілюструвати кожне теоретичне положення конкретними художніми прикладами власного проаналізованого матеріалу. Не вміє визначати особливості перекладу прозового, драматургічного та поетичного тексту. Припускається грубих помилок при аналізі та класифікації англomовних словосполучень різного типу в межах художнього тексту. Не розуміє й не усвідомлює як здійснювати комплексний порівняльний аналіз перекладу і оригіналу із врахуванням об'єктивних вимог до якості перекладу, оцінює адекватність художнього перекладу з урахуванням якісних і кількісних критеріїв, потребує значної допомоги з боку викладача. Не вміє визначати стилістичні засоби, що створюють образність тексту оригіналу. Під час перекладу фрагментів прозових, драматургічних та поетичних текстів припускається грубих помилок та потребує значної допомоги з боку викладача.

## Схема перекладацького аналізу художнього твору

1. Збір зовнішніх відомостей про текст: - автор оригінального тексту; - час і локація створення та публікації оригінального тексту та окремо здійснення перекладу (хронотоп); - джерело (книга, інтернет-сайт, журнал або газета); реципієнт тексту (цільова аудиторія).

2. Класифікація типів інформації: когнітивна (фактуальна, денотативна), оперативна (прагматична), емоційно-оцінна, естетична (образна).

Когнітивна (фактуальна, денотативна) – дані про об'єктивну реальність, зовнішній світ.

Оперативна (прагматична) - засоби мотивації, спонукання до певних дій: наказовий спосіб дієслова, інфінітив зі значенням імперативності, модальні дієслова, умовний спосіб, кон'юнктив, лексичні інтенсифікатори «обов'язково, необхідно, слід»; “obligatory, mandatory, desirably”.

Емоційно-оцінна – інформація для органів чуття (привітання, прощання, слова оцінки, емоційно забарвлена лексика та синтаксис).

Естетична (образна) - метафори та інші лексичні стилістичні засоби (тропи), рима, гра слів, засоби фоностилістики.

3. Комунікативна мета або комунікативне завдання тексту.

4. Функціональний стиль. Мовленнєвий жанр.

5. Обґрунтування вибору стратегії перекладу.

6. Характеристика тактик перекладу і перекладацького інструментарію (прийомів, операцій).

### Провідні стратегії і тактики художнього перекладу за В.В. Сдобніковим (комунікативно-функціональний підхід)

1. Визначають три провідні стратегії перекладу: стратегія *комунікативно-рівноцінного перекладу* (реалізація комунікативної інтенції автора оригіналу в формі створення тексту на МП), стратегія *терціарного перекладу* (створення ПТ, що задовольняє потреби носія МП, якщо мета відмінна від мети автора оригіналу)

та стратегія *переадресації* (створення МП, що призначена для реципієнта, відмінного від реципієнта ВМ соціальними характеристиками).

2. При перекладі конкретного тексту обираємо **одну** стратегію –програму здійснення перекладацької діяльності, яка визначається особливостями конкретної ситуації та метою перекладу.

3. Стратегія *комунікативно-рівноцінного перекладу* застосовується при перекладі текстів *офіційно-ділового, науково-технічного та художнього* стилів за замовченням, якщо не зазначається відмінність мети перекладу.

4. Стратегія *терціарного перекладу* застосовується при перекладі *публіцистичних* текстів, оскільки є відмінність мети перекладу від мети автора вихідного тексту.

5. Стратегія перекладу реалізується за допомогою **тактик** (перекладацьких операцій, що застосовуються для розв'язання певного завдання з урахуванням вибраної стратегії перекладу), тактики – за допомогою перекладацьких **операцій** (прийомів перекладу та відповідностей).

#### **Переклад художніх текстів**

1. **Тактика передачі релевантної (важливої) інформації:** використання міжмовних і перекладацьких відповідностей, узагальнення (резюмування) інформації, вилучення комунікативно-нерелевантної інформації, використання пояснень у процесі перекладу.

2. **Тактика лінгво-культурної адаптації тексту** (явища, що мають національно-культурну специфіку та не є відомими для тексту перекладу): транспозиція з поясненням у тексті, наближений переклад та описовий переклад.

3. **Тактика відтворення стилістичних характеристик тексту та стилістичної адаптації тексту** (модифікація стилістичного забарвлення вихідного тексту відповідно до вимог стилю мови перекладу): застосування міжмовних і перекладних відповідностей, прийом компенсації.

4. **Тактика відтворення індивідуального стилю автора.**

5. **Тактика збереження національного колориту вихідного тексту.**

6. **Тактика відтворення формально-структурних характеристик тексту.**

## ТЕКСТИ І ЗАВДАННЯ ДЛЯ ОПРАЦЮВАННЯ

### Text 1. LOST LOVE

by Jan Carew

These things happened to me nearly ten years ago. I lived in a city, but the city was hot in summer. I wanted to see the country. I wanted to walk in the woods and see green trees.

I had a little red car and I had a map, too. I drove all night out into the country. I was happy in my car. We had a very good summer that year. The country was very pretty in the early morning. The sun was hot, and the sky was blue. I heard the birds in the trees.

And then my car stopped suddenly.

'What's wrong?' I thought. 'Oh dear, I haven't got any petrol. Now I'll have to walk. I'll have to find a town and buy some petrol. But where am I?'

I looked at the map. I wasn't near a town. I was lost in the country.

And then I saw the girl. She walked down the road, with flowers in her hand. She wore a long dress, and her hair was long, too. It was long and black, and it shone in the sun. She was very pretty. I wanted to speak to her, so I got out of the car.

'Hello,' I said. 'I'm lost. Where am I?'

She looked afraid, so I spoke quietly.

'I haven't got any petrol,' I said. 'Where can I find some?'

Her blue eyes looked at me, and she smiled.

'She's a very pretty girl!' I thought.

'I do not know,' she said. 'Come with me to the village. Perhaps we can help you.'

I went with her happily, and we walked a long way.

'There isn't a village on the map,' I thought. 'Perhaps it's a very small village.'

There *was* a village, and it was old and pretty. The houses were black and white and very small. There were a lot of animals. The girl stopped at a house and smiled at me. 'Come in, please,' she said.

I went in. The house was very clean, but it was strange, too. There was a fire and some food above it. I felt hungry then.

'That's strange,' I thought. 'They cook their food over a wood fire! Perhaps they have no money.'

I met her father and mother, and I liked them. They were nice people, but their clothes were strange.

'Sit down,' said the old man. 'Are you thirsty after your walk?'

He gave me a drink, and I said, 'Thank you.' But the drink was strange, too. It was dark brown and very strong. I didn't understand. But I was happy there.

I asked about petrol, but the old man didn't understand.

'Petrol?' he asked. 'What is that?'

'This is strange,' I thought. Then I asked, 'Do you walk everywhere?'

The old man smiled. 'Oh, no, we use horses,' he said.

'Horses!' I thought. 'Horses are very slow. Why don't they have cars?'

But I didn't say that to the old man.

I felt happy there. I stayed all day, and I ate dinner with them that evening. Then the girl and I went out into the garden. The girl's name was Mary.

'This is nice,' she said. 'We like having visitors. We do not see many people here.'

We spoke happily. She was very beautiful. But after a time, she began to talk quietly, and her face was sad.

'I cannot tell you,' she said. 'You are only a visitor here. We have to say goodbye tonight. You have to go now.'

I didn't understand. I loved her. I knew that. And I wanted to help her. Why did I have to go? But Mary said again in a sad voice, 'You have to go. It is dangerous here.'

So I said, 'I'll go to the next town and find some petrol. Then I'll come back.'

She didn't speak.

'I love you, Mary,' I said. 'And I'll come back to you. You won't stop me.'

She said goodbye to me at the door. Her face was very sad, and I was sad, too. I didn't want to go.

It was midnight. The night was very dark, but I walked and walked. I was very tired when I saw the lights of a town. I found some petrol, and then I asked the name of the village. But the man at the garage gave me a strange look.

'What village?' he asked.

I told him about the village. I told him about the old houses and the people with strange clothes.

Again he gave me a strange look. He thought, and then he said, 'There was a village there, but it isn't there now. There are stories about it — strange stories.'

'What do people say about it?' I asked.

He didn't want to tell me, but then he said, 'There was a big fire in the village. Everybody died. There aren't any people or houses there now.'

'How did it happen?' I asked. 'And why?'

'Oliver Cromwell killed them; he said. 'He was angry with the villagers because they helped the king in the war.'

'This isn't right,' I thought. 'That war happened 350 years ago!'

Then I remembered the strange clothes, the long hair, the food over the fire, and the old houses. And I remembered, too, about the horses.

'But I don't understand,' I cried. 'I saw the people and the village. I spoke to some people there!'

The man looked quickly at me, and then he spoke.

'There's an interesting story about the village. For one day every ten years, it lives again – but only for one day. Then it goes away again for another ten years. On that one day, you can find the village. But you have to leave before morning, or you will never leave.

'Can this be right?' I thought. Perhaps it was. Mary said, 'You have to go.' She loved me, but she said, 'We have to say goodbye.' She was afraid for me. 'Now I understand,' I thought.

I went back to the village, but it wasn't there. I looked again and again, but I couldn't find it. I saw only flowers and trees. I heard only the sound of the birds and the wind. I was very sad. I sat down on the ground and cried.

I will never forget that day. I remember Mary, and I will always love her.



Now, I only have to wait two months. The village will come back again. On the right day, I will go back. I will find her again, my love with the long, black hair. And this time, I will not leave before morning. I will stay with her.

## **TASK I**

***I. Transcribe, pronounce, translate and use in a sentence relating to the contents of the chapter:***

pretty; petrol; quietly; happily; shone; hungry; nice; thirsty; ate; visitors; beautiful; dangerous; midnight; garage; angry; villagers.

***II. Translate and memorize the following word combinations. Learn them in situations from the text:***

to happen to me; to walk in the woods; what's wrong (?); to be lost; to walk down a road; to walk a long way; to feel hungry; to give smb a drink; dark brown; to feel happy; to like having visitors; after a time; have to; to say again in a sad voice; to give smb a strange look; to be angry with smb; for one day every ten years; on the right day.

***III. Give English equivalents to the following words and word combinations and use them in sentences of your own:***

бути одягненим у довгу сукню; сяяти на сонці; тихо заговорити; пройти довгий шлях; посміхнутися комусь; готувати їжу на дровах; дати комусь випити, вийти до саду; попрощатися з кимось; зупинити когось; вогні міста; люди у дивному одязі; один день кожні десять років; боятися за когось; цього разу.

***IV. Answer the questions and express your point of view:***

1. Describe the feelings of the narrator and the reason for his journey.
2. Why did he stop on the road?
3. Whom did he meet and ask for help?
4. What was the village in which he found himself? Describe its inhabitants.

5. Why was he forced to leave the village?
6. Who told him the story of the village?
7. What is the fate of the villagers?
8. Can love justify the desperate decisions of people?

***V. Explain the following sentences and translate them:***

Now I'll have to walk;

I was lost in the country;

We like having visitors;

But after a time, she began to talk quietly;

...the man at the garage gave me a strange look;

For one day every ten years, it lives again – but only for one day;

And this time, I will not leave before morning.

***VI. Translate the text and perform the overall translation analysis on the basis of the scheme. Be sure to mention the dominant translation strategy, tactics and operations.***

**Text 2. THE INTERESTING MOST BORING MAN IN THE WORLD**

**by Chris Rose**

People often said that Thierry Boyle was the most boring man in the world. Thierry didn't know why people thought he was so boring. Thierry thought he was quite interesting. After all, he collected stamps. What could be more interesting than stamps? It was true that he didn't have any other hobbies or interests, but that didn't matter for Thierry. He had his job, after all. He had a very interesting job. At least Thierry thought it was interesting. Everybody else said that his job was boring. But he was an accountant! Why do people think that accountants are boring? thought Thierry. Thierry thought his job was fascinating. Everyday, he went to his office, switched on his computer and spent seven and a half hours looking at spreadsheets, and moving numbers around on them. What could be more interesting than that?

But Thierry was unhappy. He was unhappy because people thought he was boring. He didn't want to be boring. He wanted people to think that he was a very interesting person. He tried to talk to people about his stamp collection. But every time he talked about his stamp collection he saw that people were bored. Because people were bored when he talked about his stamp collection, he talked about his job instead. He thought people would be very interested when he talked about his job, but no. People thought his job was even more boring than his stamp collection. Sometimes, people even went to sleep when he talked to them.

Thierry thought about how to make himself more interesting. He decided that he needed to be famous for something. He thought about his stamp collection, and decided that perhaps his stamp collection could make him famous. Perhaps he had the biggest stamp collection in the world, or perhaps he had a very valuable stamp. Yes, this was it, he decided.

He wrote a letter to a local newspaper, and asked them if they wanted to come and write an article about a local man with the biggest stamp collection in the world. He decided that perhaps his stamp collection could make him famous in the world. Thierry was very sad to learn this, but wrote back to the newspaper telling them that he thought he had the most valuable stamp in the world. The newspaper wrote back to him telling him that the most valuable stamp in the world cost 2,240,000 dollars, and asking him if he was sure that he had it. Thierry wasn't sure that he had it. In fact, he was sure that he didn't have it. Perhaps his whole collection was very valuable though...

"Is it worth 10 million dollars?" asked the man from the newspaper on the telephone when Thierry called him.

"Erm, no, I don't think so..."

"Forget it then" said the man from the newspaper.

Thierry thought about other things to make himself famous. Perhaps he could be the best accountant in the world! Yes, this was it, he decided. He told a friend that he was the best accountant in the world.

"How do you know?" asked his friend.

“Well” thought Thierry, “I have a good job, I like it ...it’s very interesting ... spreadsheets ... numbers ... taxes ... finance ...” He saw his friend going to sleep. “Hmmm” he thought. “Perhaps I’m not the best or the most interesting accountant in the world.”

“Listen Thierry” said his friend when he woke up again. “Perhaps you don’t have the biggest or the most valuable stamp collection in the world. Perhaps you aren’t the best or the most interesting accountant in the world. But there is one thing – Thierry, you are probably the most boring man in the world.”

Yes! Of course! This was it. Thierry could be famous because he was the most boring man in the world. Now he saw that his friends were right. He phoned the newspaper again.

“Hello!” he said. “Would you like to do an interview with the most boring man in the world?”

“The most boring man in the world ...?” said the man from the newspaper. “Now that’s interesting!”

Next week there was a big article in the newspaper. “The Most Boring Man in the World!” There was a picture of Thierry in his office. There was a picture of Thierry with his stamp collection. There was an interview with Thierry, and interviews with his friends. His friends said they went to sleep when Thierry talked about his job or his stamp collection.

The next day the BBC and CNN called Thierry. They wanted stories about the most boring man in the world. “The most boring man in the world!” they said. “That’s so interesting!”

And so, finally, Thierry Boyle, became the official Most Boring Man in the World. You won’t find his name in the Guinness Book of Records, because they said that it was impossible to decide exactly how boring somebody was, but it was no problem for Thierry. Now he was famous, now he was so boring that he was interesting.

## TASK II

### ***I. Transcribe, pronounce, translate and use in a sentence relating to the contents of the chapter:***

boring; hobbies; job; accountant; fascinating; collection; spreadsheets; instead; valuable; finance; tax; interview; Guinness; though; finally; exactly; record.

### ***II. Translate and memorize the following word combinations. Learn them in situations from the text:***

After all; to collect stamps; seven and a half hours; to switch on; to move numbers around on spreadsheets; to do not want to be boring; to make smb famous; to go to sleep; to need to be famous for something; a local newspaper; to write back to; to be sure that; on the telephone; the Guinness Book of Records; to decide exactly how boring somebody is; he was so boring that he was interesting

### ***III. Give English equivalents to the following words and word combinations and use them in sentences of your own:***

найnudніша людина; доволі цікаво; збирати марки; принаймні; вважати свою роботу цікавою; включати комп'ютер; проводити сім із половиною годин, дивлячись на електронні таблиці; нудно слухати будь-кого; звертатися до будь-якої теми; бути зацікавленим; засипати; дуже цінна марка; бути впевненим у чомусь; коштує 10 мільйонів доларів; дати інтерв'ю.

### ***IV. Answer the questions and express your point of view:***

1. Describe Thierry Boyle and his occupation.
2. Why did everyone consider Thierry the most boring person?
3. What did Thierry want more than anything else?
4. What did he do to interest people?
5. How did Thierry manage to get newspapers interested?
6. Do you think Thierry is a boring or interesting person?

**V. Explain the following sentences and translate them:**

...people thought he was so boring // he was quite interesting;

...to spend seven and a half hours;

...moving numbers around on spreadsheets;

He thought people would be very interested when he talked about his job;

He saw his friend going to sleep;

...it was impossible to decide exactly how boring somebody is, but it was no problem for Thierry.

**VI. Translate the text and perform the overall translation analysis on the basis of the scheme. Be sure to mention the dominant translation strategy, tactics and operations.**

**Text 3. MISTAKEN IDENTITY**

**by Mark Twain**

Years ago I arrived one day at Salamanca, New York, where I was to change trains and take the sleeper. There were crowds of people on the platform, and they were all trying to get into the long sleeper train which was already packed. I asked the young man in the booking-office if I could have a sleeping-berth and he answered: "No." I went off and asked another local official if I could have some poor little corner somewhere in a sleeping-car, but he interrupted me angrily saying, "No, you can't, every corner is full. Now, don't bother me any more," and he turned his back and walked off. I felt so hurt that I said to my companion, "If these people knew who I was, they..."<sup>1</sup> But my companion stopped me there, – "Don't talk such nonsense, we'll have to put up with this," he said, "If they knew who you were, do you think it would help you to get a vacant seat in a train which has no vacant seats in it?"

This did not improve my condition at all, but just then I noticed that the porter of a sleeping-car had his eye on me. I saw the expression of his face suddenly change. He whispered to the uniformed conductor, pointing to me, and I realized I was being talked about. Then the conductor came forward, his face all politeness.

"Can I be of any service to you?" he asked. "Do you want a place in a sleeping-car?" "Yes," I said, "I'll be grateful to you if you can give me a place, anything will do." "We have nothing left except the big family compartment," he continued, "with two berths and a couple of armchairs in it, but it is entirely at your disposal. Here, Tom, take these suitcases aboard!"

Then he touched his hat, and we moved along. I was eager to say a few words to my companion, but I changed my mind. The porter made us comfortable in the compartment, and then said, with many bows and smiles:

"Now, is there anything you want, sir? Because you can have just anything you want."

"Can I have some hot water?" I asked.

"Yes, sir, I'll get it myself."

"Good! Now, that lamp is hung too high above the berth. Can I have a better lamp fixed just at the head of my bed below the luggage rack, so that I can read comfortably?"

"Yes, sir. The lamp you want is just being fixed in the next compartment. I'll get it from there and fix it here. It'll burn all night. Yes, sir, you can ask for anything you want, the whole railroad will be turned inside out to please you." And he disappeared.

I smiled at my companion, and said:

"Well, what do you say now? Didn't their attitude change the moment they understood I was Mark Twain? You see the result, don't you?" My companion did not answer. So I added, "Don't you like the way you are being served? And all for the same fare."

As I was saying this, the porter's smiling face appeared in the doorway and this speech followed:

"Oh, sir, I recognized you the minute I set my eyes on you. I told the conductor so."

"Is that so, my boy?" I said handing him a good tip. "Who am I?"

"Mr McCleilan, Mayor of New York", he said and disappeared again.

### TASK III

#### ***I. Transcribe, pronounce, translate and use in a sentence relating to the contents of the chapter:***

identity, sleeper, platform, pack, booking-office, sleeping-berth, local official, sleeping-car, angrily, bother, nonsense, vacant, porter, compartment, berth, aboard, bows, attitude, fare, mayor.

#### ***II. Translate and memorize the following word combinations. Learn them in situations from the text:***

change trains, go off, a poor little corner, any more, turn one's back and walk off, feel so hurt, put up, uniformed conductor, one's face all politeness, Can I be of any service to you, be grateful to you, at one's disposal, move along, be eager to say a few words to me, change one's mind, to make comfortable, fix just at the head, a luggage rack, be turned inside out to please smb, smile at one's companion, all for the same fare, as I was saying this, doorway, set one's eyes on smb, handing smb a good tip

#### ***III. Give English equivalents to the following words and word combinations and use them in sentences of your own:***

Передумати; якби вони знали, хто ви; повністю покращити чиєсь становище; поглянути на когось; вказуючи на когось; у чиємусь розпорядженні; вийти вперед; прагнути (пристрасно бажати) сказати комусь кілька слів; випромінювати ввічливість (про обличчя); чи можу я бути вам корисним?

#### ***IV. Answer the questions and express your point of view:***

1. Where did the author go to? What was his destination?
2. What problems did the story hero encounter trying to get a train ticket and to whom did he turn for help?
3. What did his companion answer him and how did the author object to him?
4. What was the reaction of their random listeners?
5. How did things change?



6. What did the hero ask the conductor for and was his request fulfilled?
7. For whom did the porter take Mark Twain?

**V. Explain the grammatical meaning of the following sentences and translate them:**

...arrived at Salamanca;

If they knew who you were, do you think it would help you to get a vacant seat;

I was being talked about;

I was eager to say a few words to my companion;

Is there anything you want, sir (?);

you can ask for anything you want;

...be turned inside out to please you.

**VI. Translate the text and perform the overall translation analysis on the basis of the scheme. Be sure to mention the dominant translation strategy, tactics and operations.**

**Text 4. TO BUILD A FIRE**

**by Jack London**

The man walked down the trail on a cold, gray day. Pure white snow and ice covered the Earth for as far as he could see. This was his first winter in Alaska. He was wearing heavy clothes and fur boots. But he still felt cold and uncomfortable.

The man was on his way to a camp near Henderson Creek. His friends were already there. He expected to reach Henderson Creek by six o'clock that evening. It would be dark by then. His friends would have a fire and hot food ready for him.

A dog walked behind the man. It was a big gray animal, half dog and half wolf. The dog did not like the extreme cold. It knew the weather was too cold to travel.

The man continued to walk down the trail. He came to a frozen stream called Indian frozen. He began to walk on the snow-covered ice. It was a trail that would lead him straight to Henderson Creek and his friends.

As he walked, he looked carefully at the ice in front of him. Once, he stopped suddenly, and then walked around a part of the frozen stream. He saw that an underground spring flowed under the ice at that spot. It made the ice thin. If he stepped there, he might break through the ice into a pool of water. To get his boots wet in such cold weather might kill him. His feet would turn to ice quickly. He could freeze to death.

At about twelve o'clock, the man decided to stop to eat his lunch. He freeze to death on his right hand. He opened his jacket and shirt, and pulled out his bread and meat. This took less than twenty seconds. Yet, his fingers began to freeze.

He hit his hand against his leg several times until he felt a sharp pain. Then he quickly put his glove on his hand. He made a fire, beginning with small pieces of wood and adding larger ones. He sat on a snow-covered log and ate his lunch. He enjoyed the warm fire for a few minutes. Then he stood up and started walking on the frozen stream again.

A half hour later, it happened. At a place where the snow seemed very solid, the ice broke. The man's feet sank into the water. It was not deep, but his legs got wet to the knees. The man was angry. The accident would delay his arrival at the camp. He would have to build a fire now to dry his clothes and boots.

He walked over to some small trees. They were covered with snow. In their branches were pieces of dry grass and wood left by flood waters earlier in the year. He put several large pieces of wood on the snow, under one of the trees. On top of the wood, he put some grass and dry branches. He flood waters his gloves, took out his matches, and lighted the fire. He fed the young flame with more wood. As the fire grew , he gave it larger pieces of wood.

He worked slowly and carefully. At sixty degrees below zero, a man with wet feet must not fail in his first attempt to build a fire. While he was walking, his blood had kept all parts of his body warm.

Now that he had stopped, cold was forcing his blood to withdraw deeper into his body. His wet feet had frozen. He could not feel his fingers. His nose was frozen, too. The skin all over his body felt cold.

Now, however, his fire was beginning to burn more strongly. He was safe. He sat under the tree and thought of the old men in Fairbanks.

The old men had told him that no man should travel alone in the Yukon when the temperature is sixty degrees below zero.

Yet here he was. He had had an accident. He was alone. And he had saved himself. He had built a fire.

Those old men were weak, he thought. A real man could travel alone. If a man stayed calm, he would be all right. The man's boots were covered with ice. The strings on his boots were as hard as steel. He would have to cut them with his knife.

He leaned back against the tree to take out his knife. Suddenly, without warning, a heavy mass of snow dropped down. His movement had shaken the young tree only a tiny bit. But it was enough to cause the branches of the tree to drop their heavy load. The man was shocked. He sat and looked at the place where the fire had been.

The old men had been right, he thought. If he had another man with him, he would not be in any danger now. The other man could build the fire. Well, it was up to him to build the fire again. This time, he must not fail.

If he had another man with him, he would not be in any danger now.

The man collected more wood. He reached into his pocket for the matches. But his fingers were frozen. He could not hold them. He began to hit his hands with all his force against his legs.

After a while, feeling came back to his fingers. The man reached again into his pocket for the matches. But the tremendous cold quickly drove the life out of his fingers. All the matches fell onto the snow. He tried to pick one up, but failed.

The man pulled on his glove and again beat his hand against his leg. Then he took the gloves off both hands and picked up all the matches. He gathered them together. Holding them with both hands, he scratched the matches along his leg. They immediately caught fire.

He held the blazing matches to a piece of wood. After a while, he became aware that he could smell his hands burning. Then he began to feel the pain. He opened his hands,

and the blazing matches fell on to the snow. The flame went out in a puff of gray smoke.

The man looked up. The dog was still watching him. The man got an idea. He would kill the dog and bury his hands inside its warm body. When the feeling came back to his fingers, he could build another fire. He called to the dog. The dog heard danger in the man's voice. It backed away.

The man called again. This time the dog came closer. The man reached for his knife. But he had forgotten that he could not bend his fingers. He could not kill the dog, because he could not hold his knife.

The fear of death came over the man. He jumped up and began to run. The running began to make him feel better. Maybe running would make his feet warm. If he ran far enough, he would reach his friends at Henderson Creek. They would take care of him.

It felt strange to run and not feel his feet when they hit the ground. He fell several times. He decided to rest a while. As he lay in the snow, he noticed that he was not shaking. He could not feel his nose or fingers or feet. Yet, he was feeling quite warm and comfortable. He realized he was going to die.

Well, he decided, he might as well take it like a man. There were worse ways to die.

The man closed his eyes and floated into the most comfortable sleep he had ever known.

The dog sat facing him, waiting. Finally, the dog moved closer to the man and caught the smell of death. The animal threw back its head. It let out a long, soft cry to the cold stars in the black sky.

And then it turned and ran toward Henderson Creek...where it knew there was food and a fire.

#### **TASK IV**

***I. Transcribe, pronounce, translate and use in a sentence relating to the contents of the chapter:***

trail; extreme; frozen; stream; creek; flowed; freeze; snow-covered; solid; delay; flood; zero; fail; attempt; force; withdraw; alone; accident; weak; strings; lean; mass; shocked; scratch; blazing; flame; puff; bury; floated.

**II. Translate and memorize the following word combinations. Learn them in situations from the text:**

as far as; fur boots; to feel cold and uncomfortable; on one's way; to break through the ice; flood waters; at sixty degrees below zero; in his first attempt; to build a fire; to keep all parts of one's body warm; to force; all over one's body; heavy mass of snow; to come over; to become aware; to back away; to let out a long, soft cry.

**III. Give English equivalents to the following words and word combinations and use them in sentences of your own:**

спускатися стежкою; напівсобака та напіввовк; вкрай холодо; підземне джерело; промокати (про черевики); замерзнути до смерті; ударяти об руку; паводкові води; не повинен зазнати невдачі; подорожувати поодинці; відкинутися назад на дерево; небагато; через деякий час; підійти; піклуватися про когось; потягнутися за ножом; сидіти обличчям до чогось; закинути голову.

**IV. Answer the question:**

1. In what area did the hero of the story travel?
2. Who accompanied him on the way?
3. Why did he make a stopover?
4. Why did his fire go out and what happened to his matches?
5. What did the old people warn him about?
6. In what way did he want to warm his hands and why did he fail?
7. What was the main mistake of the hero?

**V. Explain the following sentences and translate them:**

...as far as he could see;

...to be on one's way to somewhere;

He hit his hand against his leg several times until he felt a sharp pain;

The old men had been right, he thought;

...he decided, he might as well take it like a man;  
...there was food and a fire.

**VI. *Translate the text and perform the overall translation analysis on the basis of the scheme. Be sure to mention the dominant translation strategy, tactics and operations.***

### **Text 5. THE FOG HORN (Part 1)**

**by Ray Bradbury**

Every night MacDunn and Johnny waited for the fog. When it came, they lit the fog light in the lighthouse. Red, then white, then red again. They sent the light to the ships out in the sea but when the fog was too thick they switched on their Fog Horn!

One cold November evening they were having a quiet talk about their job, about the mysteries of the sea. The great eye of the light was shining into the sea. The Fog Horn was blowing once every fifteen seconds.

‘One night,’ said MacDunn, ‘years ago, I was here alone. Suddenly the fish came up. Something made them swim up. When I saw their funny eyes, I turned cold. They were like a big peacock’s tail in the moonlight.

Then, without a sound, they disappeared. Strange. Think how the lighthouse must look to them. It stands high above the water, the light comes out from it, and the tower speaks in a monster voice...’

Johnny was frightened. He was watching the grey sea going away into nothing and nowhere.

‘Oh, the sea’s full of life,’ he said.

‘Yes, it’s an old world,’ MacDunn smoked his cigar and looked worried. ‘Now, I’ve got something to tell you. The Fog Horn sounds like an animal, doesn’t it? A big lonely animal crying in the night. Calling out to the Deep, ‘I’m here, I’m here.’ Well, you have been here for three months, Johnny, so I’m going to tell you. Something comes to visit the lighthouse.’

‘Do you mean the fish?’

‘No, something else. First it happened three years ago. It usually happens about this time of the year. Let’s wait and watch.’

While they were waiting, MacDunn told some theories about the Fog Horn to Johnny.

‘One day a man walked along the cold shore. Then he stopped and said, «We need a voice to call across the water to the ships. I’ll make one like a voice of the fog. I’ll make a sound that’s so lonely that everybody listens to it. Everyone who hears it will start crying, and their hearts will become warmer.» I made up that story to explain why it keeps coming back to the lighthouse. The Fog Horn calls it, I think, and it comes...’

## TASK V

### ***I. Transcribe, pronounce, translate and use in a sentence relating to the contents of the chapter:***

fog, horn, lit, lighthouse, quiet, blowing, alone, lonely, peacock, moonlight, disappear, tower, monster, frightened, nowhere, cigar, worried, shore.

### ***II. Translate and memorize the following word combinations. Learn them in situations from the text:***

to light smth; the fog was too thick; to have a quiet talk; one cold November evening; to be blowing once every fifteen seconds; to be alone; to make smb. do smth.; to turn cold; a peacock’s tail; in the moonlight; without a sound; look to smb; to come out from smth; to speak a monster voice; to be frightened; the sea’s full of life; to smoke one’s cigar; to look worried; a big lonely animal crying in the night; to call out to the Deep; to walk along the cold shore; to call across the water to the ships; to become warmer; to make up a story to explain smth; to keep coming.

### ***III. Give English equivalents to the following words and word combinations and use them in sentences of your own:***

заклик у глибину; бути одному; тихо говорити; бути наляканим; мати на увазі; зникати без звуку; ре повне життя; придумати історію; виглядати стурбованим;

виходити з чогось; бути надто густим (про туман); дуть раз на п'ятнадцять секунд (про гудок); піднятися; змусити спливати; холодати; сирена (гудок) у тумані; у місячному світлі; закликати кораблі через водяний простір; йти в нікуди; прогулюватися холодним берегом; щоб кожен міг почути його; на серці стане тепліше; продовжувати щось робити.

***IV. Answer the questions and express your point of view:***

1. Where and when do the events described in the story take place?
2. What are the lighthouse keepers talking about?
3. Do you think the sea and its inhabitants scare or delight the interlocutors?
4. What story did MacDunn tell his friend?
5. What do you think, to which genre does this story belong to, judging by the first part?

***V. Explain the grammatical meaning of the following sentences and translate them:***

They sent the light to the ships out in the sea.

Think how the lighthouse must look to them.

Well, you have been here for three months

While they were waiting, MacDunn told some theories...

I'll make one like a voice of the fog.

Everyone who hears it will start crying...

***VI. Translate the text and perform the overall translation analysis on the basis of the scheme. Be sure to mention the dominant translation strategy, tactics and operations.***

**Text 6. THE FOG HORN (Part 2)**

**by Ray Bradbury**

It was a foggy night and the light was coming and going, and the Fog Horn was calling through the air. In the high tower they watched the sea moving to the dark shore. And then, suddenly from the cold sea came a large dark head, and then a neck. And then



more neck and more! The head was high above the water on a beautiful dark neck. Finally came the body, like a little island of black coral.

‘It’s impossible!’ said Johnny.

‘No, Johnny, we’re impossible. It has always been. It hasn’t changed at all!’

The silent monster was swimming slowly in the icy water with the fog around. One of its eyes caught the bright light of the tower, red, white, red, white.

‘But the dinosaurs died out long ago!’ Johnny cried.

‘No, they hid away in the Deep.’

‘What should we do?’

‘We’ve got our job. We can’t leave it. Besides, we’re safe here.’

‘But here, why does it come *here*’

The next moment Johnny had his answer. The Fog Horn blew. And the monster answered. A cry so sad and lonely! The Fog Horn blew. The monster cried again. The Fog Horn blew. The monster opened its great toothed mouth and the sound that came from it was the sound of the Fog Horn itself. It was the sound of unhappiness, of a cold night.

‘Imagine, all year long,’ whispered MacDunn, ‘that poor monster waits, deep in the sea. Maybe it’s the last of its kind. Think of it, waiting a million years! One day it hears the Fog Horn in his deep hiding-place. The sound comes and goes, comes and goes. Then the monster starts its way up to have a look at it. He does it very slowly because the heavy ocean is on its shoulders. It goes up and up for three autumn months and it can hear the voice better and better. And there it is, in the night, Johnny! And here’s the lighthouse. The monster can see that the lighthouse has got a neck as long as its neck, and a body like its body, and, most important of all, a voice like its voice. Do you understand now, Johnny?’

The Fog Horn blew. The monster answered. It was only a hundred yards off now.

‘That’s how it happens,’ said MacDunn. ‘You love something more than that thing loves you. And one day you want to destroy it, because it hurts you.’

The monster was swimming to the lighthouse. The Fog Horn blew.

‘Let’s see what happens,’ said MacDunn and switched the Fog Horn off.

It was a minute of silence and the men could hear their hearts. The monster's eyes looked into the dark. Its mouth opened. It sounded like a volcano. It turned its head to the right and then to the left. It looked for the Fog Horn, for its deep sounds. Then its eyes caught fire. It swam towards the tower, its eyes filled with anger.

'MacDunn!' Johnny cried. 'Switch on the horn!'

MacDunn switched the horn on and they saw its fish skin. It hit the tower with its gigantic paws and the tower shook.

MacDunn cried, 'Downstairs! Quick!'

They ran down and hid in a small room at the bottom of the lighthouse. The next moment they heard the rocks raining down. The lighthouse fell. There was nothing but darkness and the wash of the sea on the stones. And then they heard the monster's cry. There was no tower and no Fog Horn — the thing that had been calling to the monster for so many years. And the monster was opening its mouth and sending out great sounds. The sounds of a Fog Horn, again and again. And so it went for the rest of that night.

The next morning the people came and helped them to get out of the ruins.

'It was a terrible storm,' said Mr. MacDunn. 'We had some bad knocks from the waves and the tower fell.'

The ocean was quiet and the sky was blue. The lighthouse was in the ruins. The monster? It never came back. It returned back to the Deep. It learned you can't love anything too much in this world.

## TASK VI

***1. Transcribe, pronounce, translate and use in a sentence relating to the contents of the chapter:***

neck; finally; island; icy; dinosaur; besides; toothed; downstairs; look into; heavy; destroy; hurt; storm; volcano; ruin; paw; coral; gigantic.

***2. Translate and memorize the following word combinations. Learn them in situations from the text:***

above the water; to die out; to have a look at it; a little island of black coral; moving to the dark shore; most important of all; a foggy night; to be coming and going; to call through the air; the heavy ocean is on its shoulders; to be only a hundred yards off; let's see what happens; to switch off; to sound like a volcano, to turn the head to the right; to swim towards the tower; filled with anger; to run down; at the bottom of the lighthouse; there was nothing but darkness and the wash of the sea on the stones; for the rest of that night; to get out of the ruins.

**3. Give English equivalents to the following words and word combinations and use them in sentences of your own:**

у крижаній воді; вловити яскраве світло чогось л.; ховатися; крім того, ми тут у безпеці; сумно та самотньо; у своєму притулку на глибині; найважливіше; плисти у напрямку вежі; перебувати всього за сто ярдів від маяка; завдавати болю; гігантські лапи; вниз по сходах; хвилі моря, що омивають каміння; так тривало до кінця тієї ночі; вибратися з руїн.

**V. Answer the questions and express your point of view:**

1. At what time do the events described in the second part of the story take place?
2. What kind of creature floated to the surface and began to approach the tower?
3. Describe the sounds the monster made. What did they look like?
4. How did MacDunn explain to his partner the reason for the appearance of the monster?
5. Why did the dinosaur destroy the lighthouse?
6. How did the characters in the story get saved?
7. How did they explain what happened at night and the destruction of the lighthouse?

**VI. Explain the grammatical meaning of the following sentences and translate them:**

...the light was coming and going;

It hasn't changed at all (!);

Besides, we're safe here;  
And there it is, in the night...;  
It was only a hundred yards off now;  
There was nothing but darkness.

***VII. Translate the text and perform the overall translation analysis on the basis of the scheme. Be sure to mention the dominant translation strategy, tactics and operations.***

### **Text 7. NO STORY**

**by O. Henry**

I worked in a newspaper. One day Tripp came in and leaned on my table. Tripp was something. He was about twenty-five and looked forty. His face was covered with short, curly red hair. He was pale and unhealthy and miserable and always was borrowing money from twenty-five cents to a dollar. One dollar was his limit. When he leaned on my table he held one hand with the other to keep from shaking. "Well, Tripp," said I, looking at him rather impatiently, "how is life?" He was looking more miserable than I had ever seen him.

"Have you got a dollar?" asked Tripp looking at me with his dog-like eyes.

That day I had managed to get five dollars for my Sunday story. "I have," I said; and again I said, "I have," more loudly, "and four besides. And I had hard work getting them. And I need them all."

"I don't want to borrow any," said Tripp, "I thought you would like to get a good story. I've got a really fine one for you. It will probably cost you a dollar or two to get the stuff. I don't want anything for myself."

"What is the story?" I asked.

"It's girl. A beauty. She has lived all her life on Long Island and never saw New York City before. I ran against her on Thirty-fourth Street. She stopped me in the street and asked me where she could find George Brown. She asked me where she could find

George Brown in New York City! What do you think of that? I talked to her. It's like this.

Some years ago George set off for New York to make his fortune. He didn't come back. Now there is a young farmer named Dodd she is going to marry next week. But Ada — her name is Ada Lowery — couldn't forget George, so this morning she saddled a horse and rode eight miles to the railway station to catch the 6.45 a.m. train. She came to the city to look for George.

She must have thought the first person she asked would tell her where her George was! You must see her! What could I do? She had paid her last cent for her railroad ticket. I couldn't leave her in the street, could I? I took her to a cheap hotel. And she has to pay for the room, too. That is the price per day."

"That's no story," said I. "Every ferry-boat brings or takes away girls from Long Island."

Tripp looked disappointed. "Can't you see what an amazing story it would make? You will get fifteen dollars for it. And it will cost you only four, so you will make a profit of eleven dollars."

"How will it cost me four dollars?" I asked suspiciously.

"One dollar for her room and two dollars to pay the girl's fare back home."

'And the fourth?' I asked.

"One dollar to me," said Tripp. "Don't you see," he insisted, "That the girl has to get back home today?"

And then I began to feel what is known as the sense of duty. In a kind of cold anger I put on my coat and hat. But I swore to myself that Tripp wouldn't get the dollar.

Tripp took me to the hotel. I paid the money.

In a dark hall a girl sat crying quietly and eating sweets out of paper bag. She was a real beauty. Crying only made her eyes brighter.

"My friend, Mr. Chalmers. He is a reporter," said Tripp "and he will tell you, Miss Lowery, what's best to do."

I felt ashamed of being introduced as Tripp's friend to such a beauty. "Why- er — Miss Lowery," I began feeling terribly awkward, "will you tell me what has happened?"

“Oh,” said Miss Lowery, ” You see, everything is ready for me to marry Hiram Dodd next Thursday. He’s got one of the best farms on the island. But last night I got to think about G... George...”

“You see, I can’t help it. George and I loved each other since we were children. Four years ago he went to the city. He said he was going to be a policeman, a railroad president or something. And then he would come back for me. But I never heard from him anymore. And I – I – like him.”

“Now, Miss Lowery,” said Tripp, “you like this young man, Dodd, don’t you? He’s all right, and good to you, isn’t he?”

“Of course, I like him. And of course, he is good to me. He’s promised me a automobile and a motor-boat. But somehow I couldn’t stop thinking about George. Something must have happened to him or he would have written. On the day he left, he got a hammer and a chisel and cut a cent into two pieces. I took one piece and he took the other, and we promised to be true to each other and always keep the pieces till we saw each other again. I’ve got mine at home. I guess it was silly of me to come here. I never realized what a big place it is.”

Then Tripp spoke with an awkward little laugh. “Oh, the boys from the country forget a lot when they come to the city. May be, he met another girl or something. You come back home, and you’ll be all right.”

In the end we persuaded Miss Lowery to go back home. The three of us hurried to the ferry, and there I found the price for the ticket to be but a dollar and eighty cents. I bought one, and a red, red rose with twenty cents for Miss Lowery. We saw her aboard her ferry-boat and stood watching her wave her handkerchief at us. And then Tripp and I faced each other.

“Can’t you get a story out of it?” he asked. “Some sort of a story?”

“Not a line,” I said.

“I’m sorry,” he said quietly. Then Tripp unbuttoned his shabby coat to get something that had once been a handkerchief. As he did so I saw something shining on his cheap watch-chain. It has the half of a silver cent that had been cut in halves with a chisel.

“What?!” I exclaimed. «Is that you?!!»

“Oh yes,” he answered. George Brown, or Tripp. What’s the use?

I took a dollar from my pocket and unhesitatingly put it in his hand.

## TASK VII

### ***I. Transcribe, pronounce, translate and use in a sentence relating to the contents of the story:***

curly; unhealthy; impatiently; borrow; disappointed; suspiciously; saddle; quietly; awkward; automobile; hammer; chisel; persuade; ferry; aboard; shabby; unhesitatingly.

### ***II. Translate and memorize the following word combinations. Learn them in situations from the text:***

to lean on smth; to keep from shaking; dog-like eyes; to set off for New York; to saddle a horse; to catch the 6.45 a.m. train; the sense of duty; to swear to smb; to take smb somewhere; to feel ashamed of smth; a hammer and a chisel; in halves.

### ***III. Give English equivalents to the following words and word combinations and use them in sentences of your own:***

виглядати на сорок; вдатися отримати; це буде коштувати тобі долар; зіткнутися з будь-ким; наживати стан; заплатити останній долар за щось; сплатити проїзд дівчини додому; на острові; було безглуздо з мого боку прийти; махати комусь хусткою; розстібати; Що користі (?)

### ***IV. Answer the questions and express your point of view:***

1. How much money did Tripp usually borrow, and how much did he ask the narrator when he came to see him?
2. Why did Ada Lowery decide to come to New York?
3. Why did the narrator feel ashamed of being introduced as Tripp’s friend to the girl?
4. What was George going to be in New York, according to the girl?

5. How did Ada and George seal their promises to be true to each other?
6. Why didn't George confess to his lover who he really is?

**V. Explain the grammatical meaning of the following sentences and translate them:**

...he held one hand with the other to keep from shaking;

I have (one dollars) ... and four besides;

She must have thought the first person she asked would tell her where her George was (!);

That's no story;

I never heard from him anymore;

Something must have happened to him.

**VI. Translate the text and perform the overall translation analysis on the basis of the scheme. Be sure to mention the dominant translation strategy, tactics and operations.**

**Text 8. HOW WE TRIED TO BUY SHOES**

**by Jerome K. Jerome**

We stopped at a little shoe shop in Astley street that looked like the place we wanted. It was one of those shops that the moment they are open in the morning put their goods all round them. Boxes of boots stood near the door. Boots hung over the doors and windows. Inside the shop boots stood on the shelves and on the floor all around. The shopkeeper, when we came in, was busy with a chisel and hammer opening a new large box full of boots.

George raised his hat, and said "Good-morning." He hoped, in answer to his politeness, to hear the polite "Welcome to our shop," as this was the answer in the conversation book.

But the man did not even look at us.

George said: "Mr. X., my friend, has recommended your shop to me."

To these words the conversation book gave the answer: «Mr. X is a very fine young man. I've known him for years, and I'll be happy to be useful to his friends.»



But the man said: "Don't know him; never heard of him."

That was a nice beginning. George looked into the conversation book again. The book gave three or four methods of buying boots; George chose the one about "Mr. X," as being the politest. At first you should talk with the shopkeeper about this "Mr. X," and then, after coming to the better understanding, you begin to talk naturally about the object of your coming, namely, that you want to buy boots, "cheap and good."

But it seemed that the man didn't know anything about the niceties of trade business. He didn't want to understand George. So, George stopped talking about "Mr. X," and looked into the conversation book again. He chose some sentence on the page. It was an unlucky choice in this place, because it says: "They say that you have here boots for sale."

For the first time the man put down his hammer and chisel, and looked at us.

He said slowly: "What do you think I keep boots for - to smell them?"

He began quietly and grew more and more angry as he continued.

"What do you think I am," he asked, "a boot collector? Do you think I love the boots, and can't part with a pair? Do you think I hang them around here to look at them? Where do you think you are—in a museum of boots? Have you ever heard of a man who has a boot shop and does not sell boots? What do you take me for—an idiot?"

I have always said that these conversation books are never of any real use. "We had better leave," said Harris and started for the door. But George suddenly found the answer in the book, the best sentence he could find at the moment. He said: "We will come again, when, perhaps, you will have some more boots to show me. Till then, adieu!"

With that we came out, took the cab and drove away, leaving the man standing in the doors of his shop. What he said, I did not hear, but the passers-by found it very interesting.

## TASK VIII

***I. Transcribe, pronounce, translate and use in a sentence relating to the contents of the story:***

inside; shopkeeper; recommend; conversation; useful; methods; unlucky; naturally; politest; shopkeeper; niceties; pair; smell; passers-by; continued; idiot; cab.

***II. Translate and memorize the following word combinations. Learn them in situations from the text:***

A shoe shop; hung over; all round; to raise one's hat; to be useful to his friends; an unlucky choice; namely; niceties of trade business; for the first time; to grow more and more angry; to take a cab; to drive away; What do you take me for (?).

***III. Give English equivalents to the following words and word combinations and use them in sentences of your own:***

ласкаво просимо до нашого магазину; з долотом та молотком; у відповідь на чийсь чемність; на багато років; ніколи не чув про нього; розмовник; спочатку; природно; краще розуміння; розлучитися з чим-л.; ніколи не мати жодної реальної користі; на продаж.

***VI. Answer the questions and express your point of view:***

1. What was the shopkeeper doing when the three friends walked in?
2. Where did the friends get the phrases to talk to the shopkeeper from?
3. Why was the shopkeeper angry with the narrator and his friends?
4. What did the shopkeeper say in response?
5. Why did the heroes leave the store without buying anything?
6. Why did the heroes find the conversation book useless?

***V. Explain the grammatical meaning of the following sentences and translate them:***

Astley street that looked like the place we wanted;

At first you should talk;

...to talk naturally about the object of your coming;  
...it seemed that the man didn't know anything;  
George stopped talking;  
They say that you have here boots for sale.

*VI. Translate the text and perform the overall translation analysis on the basis of the scheme. Be sure to mention the dominant translation strategy, tactics and operations.*

### **Text 9. THE STORY OF DOCTOR DOLITTLE (extract)**

**By Hugh Lofting**

Once upon a time, many years ago - when our grandfathers were little children - there was a doctor; and his name was Dolittle - John Dolittle, M.D. "M.D." means that he was a proper doctor and knew a whole lot.

He lived in a little town called, Puddleby-on-the-Marsh. All the folks, young and old, knew him well by sight. And whenever he walked down the street in his high hat everyone would say, "There goes the Doctor! - He's a clever man." And the dogs and the children would all run up and follow behind him; and even the crows that lived in the church-tower would caw and nod their heads.

The house he lived in, on the edge of the town, was quite small; but his garden was very large and had a wide lawn and stone seats and weeping-willows hanging over. His sister, Sarah Dolittle, was housekeeper for him; but the Doctor looked after the garden himself.

He was very fond of animals and kept many kinds of pets. Besides the gold-fish in the pond at the bottom of his garden, he had rabbits in the pantry, white mice in his piano, a squirrel in the linen closet and a hedgehog in the cellar. He had a cow with a calf too, and an old lame horse - twenty-five years of age - and chickens, and pigeons, and two lambs, and many other animals. But his favorite pets were Dab-Dab the duck, Jip the dog, Gub-Gub the baby pig, Polynesia the parrot, and the owl Too-Too.

His sister used to grumble about all these animals and said they made the house untidy. And one day when an old lady with rheumatism came to see the Doctor, she sat on the hedgehog who was sleeping on the sofa and never came to see him any more, but drove every Saturday all the way to Oxenthorpe, another town ten miles off, to see a different doctor.

Then his sister, Sarah Dolittle, came to him and said,

"John, how can you expect sick people to come and see you when you keep all these animals in the house? It's a fine doctor would have his parlor full of hedgehogs and mice! That's the fourth person these animals have driven away. Squire Jenkins and the Parson say they wouldn't come near your house again - no matter how sick they are. We are getting poorer every day. If you go on like this, none of the best people will have you for a doctor."

"But I like the animals better than the 'best people'," said the Doctor.

"You are ridiculous," said his sister, and walked out of the room.

So, as time went on, the Doctor got more and more animals; and the people who came to see him got less and less. Till at last he had no one left - except the Cat's-meat-Man, who didn't mind any kind of animals. But the Cat's-meat-Man wasn't very rich and he only got sick once a year - at Christmas-time, when he used to give the Doctor sixpence for a bottle of medicine.

Sixpence a year wasn't enough to live on - even in those days, long ago; and if the Doctor hadn't had some money saved up in his money-box, no one knows what would have happened.

And he kept on getting still more pets; and of course it cost a lot to feed them. And the money he had saved up grew littler and littler.

Then he sold his piano, and let the mice live in a bureau-drawer. But the money he got for that too began to go, so he sold the brown suit he wore on Sundays and went on becoming poorer and poorer.

And now, when he walked down the street in his high hat, people would say to one another, "There goes John Dolittle, M.D.! There was a time when he was the best

known doctor in the West Country - Look at him now - He hasn't any money and his stockings are full of holes!"

But the dogs and the cats and the children still ran up and followed him through the town - the same as they had done when he was rich.

## TASKS IX

***I. Transcribe, pronounce, translate and use in a sentence relating to the contents of the story:***

folks; crow; caw; lawn; housekeeper; edge; bottom; pantry; squirrel; hedgehog; calf; lambs; owl; rheumatism; parlor; ridiculous; medicine; bureau-drawer; poorer; stockings.

***II. Translate and memorize the following word combinations. Learn them in situations from the text:***

a whole lot; whenever; all run up and follow behind him; weeping-willows; looked after the garden; to grumble about all; made the house untidy; no matter; at Christmas-time; to live on; saved up in his money-box; he kept on getting; walked down the street.

***III. Give English equivalents to the following words and word combinations and use them in sentences of your own:***

Колись жив-був; знали його в обличчя; церковна вежа; кивати головою; на краю міста; дуже любити тварин; шафа для білизни; прогнати; біднішати; не заперечувати проти чогось; дуже діряві; йти за кимось через все місто.

***IV. Answer the questions and express your point of view:***

1. How did the people in the city feel about Dr. Dolittle?
2. What kind of animals did he keep and which ones lived in his house?
3. Why was his sister grumbling and displeased?
4. Why did sick people come to him less and less?
5. Which of his patients continued to see him and how often did he get sick?
6. Did the doctor change his attitude towards animals when he became poor?

***V. Explain the grammatical meaning of the following sentences and translate them:***

His sister used to grumble;

She ... never came to see him any more;

That's the fourth person these animals have driven away;

none of the best people will have you for a doctor;

the people who came to see him got less and less;

...no one knows... .

***VI. Translate the text and perform the overall translation analysis on the basis of the scheme. Be sure to mention the dominant translation strategy, tactics and operations.***

**Text 10. FORD**

**By Ernest Seton-Thompson**

Grizzly Jack was furious, but he was also careful as he climbed the long mountain slope after he left the ruined camp. Far away on the southern slope he found himself in a quiet bed, there he lay down to lick his wounds and rest his head which ached because of the lost tooth. There he lay for a day and a night, sometimes in great pain. But on the second day hunger drove him to search the wind with his nose. The smell of a mountain hunter reached him. Not knowing exactly what to do he sat down and did nothing. The smell grew stronger, he heard the sound of steps coming closer, then he saw a man on horseback appeared from the bushes. The horse snorted and tried to turn, but the path on the edge of the cliff was narrow, it was easy to fall down in the mountain-side, so the cowboy held his horse in hand, and although he had a gun, he did not shoot at the Bear that was standing in his way. He was an old mountaineer, and he now used a trick that had been used for a long time by the Indians, from whom he had learned it. He began "making medicine" with his voice.

"See here, Bear," he called aloud, "I have nothing against you, and you have no right to have anything against me."

“Groo-o-o-h”, said the Grizzly in a deep and low voice.

“Now I don’t want to quarrel with you, though I have my gun ready, and I just want you to step aside and let me pass that narrow trail.”

“Grow-wqoo-oo-wow,” grumbled Jack.

“I’m honest about it, friend. You let me alone, and I’ll let you alone; all that I want is to pass.”

“Grow-grow-wow-oo-umph,” was the answer.

“You see, there is no way around, and only one way to pass, and you are sitting in it. I can’t turn back so I must pass this way. Come, now, is it a bargain – hands off and no quarrel?”

It is very certain that the Bear could not understand anything of this – it was just a human making queer unmenacing, monotonous sounds, so giving a final “Gr-u-ph”, the Bear blinked his eyes, rose to his feet and went down the bank, the cowboy made his unwilling horse go on.

“Well, well,” he laughed, “I knew it could not fail, it never has. There’s where all Bears are alike”.

If Jack had been able to think clearly, he might have said: “This surely is a new kind of man.”

## **TASK X**

***I. Transcribe, pronounce, translate and use in a sentence relating to the contents of the story:***

Furious; careful; ruined; southern; wounds; ached; hunter; snorted; mountain-side; although; shoot; mountaineer; Indians; honest; bargain; queer; unmenacing

***II. Translate and memorize the following word combinations. Learn them in situations from the text:***

climbed the long mountain slope; Far away; lay down; on the edge of the cliff; called aloud; in a deep and low voice; to step aside; can’t turn back; blinked his eyes;

**III. Give English equivalents to the following words and word combinations and use them in sentences of your own:**

опинитися десь; зі страшним боєм; спонукати шукати щось, верхи на коні; на шляху; не мати права; дозволити будь-кому пройти; залишити когось у спокої; руки геть і не сваритися; дивні, безневинні, монотонні звуки; підвівся на ноги.

**IV. Answer the questions and express your point of view:**

1. What was the reason for the bear's suffering?
2. What made the bear leave the shelter?
3. What means did the cowboy use to get the bear off the path and out of his way?
4. Did the bear understand anything from the cowboy's words?
5. What conclusion did the cowboy come to after meeting the bear?
6. What conclusion could the bear come to if he could think?

**V. Explain the grammatical meaning of the following sentences and translate them:**

...he lay down to lick his wounds and rest his head;

Not knowing exactly what to do he sat down and did nothing;

...he now used a trick that had been used for a long time by the Indians;

I have nothing against you;

...the cowboy made his unwilling horse go on;

...all Bears are alike.

**VI. Translate the text and perform the overall translation analysis on the basis of the scheme. Be sure to mention the dominant translation strategy, tactics and operations.**



## **Text 11. THE MCWILLIAMSES AND THE BURGLAR ALARM**

**by Mark Twain**

The conversation went pleasantly from weather to crops, from crops to literature, from literature to scandal, from scandal to religion; then took a jump, and landed on the subject of burglar alarms. And now for the first time Mr. McWilliams showed feeling. Whenever I notice this sign on this man's face, I understand it, and keep silence, and give him opportunity to unload his heart.

"I do not spend one single cent on burglar alarms, Mr. Twain – not a single cent – and I will tell you why. When we were finishing our house, we found we had a little cash left over. And Mrs. McWilliams said, let's have a burglar alarm. I agreed. Very well: the man came up from New York and put in the alarm, and charged three hundred and twenty-five dollars for it, and said we could sleep without uneasiness now. So we did for a while – say a month. Then one night we smelled smoke, and I was told to get up and see what the matter was. I lit a candle, and went to the stairs, and met a burglar coming out of a room with a basket of tinware, which he had mistaken for solid silver in the dark."

"He was smoking a pipe. I said, 'My friend, we do not allow smoking in this room.' He said he was a stranger, and could not be expected to know the rules of the house. He said he had been in many houses just as good as this one, and it had never been a problem before. He added that usually such rules had never been considered to apply to burglars, anyway."

"I said: 'Smoke along, then, if it is the custom, though I think that giving a burglar the privilege which is denied to a bishop is a sign of the looseness of the times. But what business do you have in this house, why have you entered it without ringing the burglar alarm?'"

"He looked confused and ashamed, and said, with embarrassment: 'I beg a thousand pardons. I did not know you had a burglar alarm, or I would have rung it. I beg you not to mention where my parents may hear of it, for they are old and feeble, and such a breach of the conventionalities of our Christian civilization might disappoint them and

affect their health. May I trouble you for a match?” I said: ‘Here you are. But to return to business: how did you get in here?’ ‘Through a window on the second floor.’

“It was even so. I redeemed the tinware at pawnbroker’s rates, bade the burglar good-night, closed the window after him, and retired to headquarters to report. Next morning we sent for the burglar-alarm man, and he came up and explained that the reason the alarm did not ‘go off’ was that no part of the house but the first floor was attached to the alarm. This was simply idiotic; one might as well have no armor on at all but for on his legs. The expert now put the whole second story on the alarm, charged three hundred dollars for it, and went his way. By and by, one night, I found a burglar in the third story, about to go down a ladder with a lot of miscellaneous property. My first impulse was to crack his head with a billiard cue; but I refrained, and proceeded to compromise. I redeemed the property at the familiar rates, after charging ten per cent for use of my ladder. Next day we sent down for the expert once more, and had the third story attached to the alarm, for three hundred dollars.”

“By this time the ‘annunciator’ had grown to formidable dimensions. It had forty-seven tags on it, marked with the names of the various rooms and chimneys, and it occupied the space of an ordinary wardrobe. The gong was the size of a washbowl, and was placed above the head of our bed. There was a wire from the house to the coachman’s room in the stable, and a noble gong alongside his pillow.

“We should have been comfortable now but for one defect. Every morning at five the cook opened the kitchen door, and rip went that gong! The first time this happened I thought the last day had come. I didn’t think it in bed – no, but out of it – for the first effect of that frightful gong is to hurl you across the house, and slam you against the wall, and then curl you up like a spider on a stove lid, till somebody closes the kitchen door. Well, this catastrophe happened every morning regularly at five o’clock, and lost us three hours sleep.

“Well, we were gradually fading toward a better land, on account of the daily loss of sleep; so we finally had the expert up again. He ran a wire to the outside of the door, and placed a switch there, where Thomas, the butler, always made one little mistake – he switched the alarm off at night when he went to bed, and switched it on again at

daybreak in the morning, just in time for the cook to open the kitchen door, and let that gong slam us across the house, sometimes breaking a window with one or the other of us. At the end of a week we recognized that this switch business was a snare. We also discovered that a band of burglars had been living in the house the whole time – not to steal, for there wasn't much left now, but to hide from the police. They decided that the detectives would never think of a tribe of burglars taking sanctuary in a house notoriously protected by the most elaborate burglar alarm in America.”

“Sent down for the expert again, and this time he struck a most dazzling idea – he fixed the thing so that opening the kitchen door would take off the alarm. It was a noble idea, and he charged accordingly. But you already foresee the result. I switched on the alarm every night at bed-time, no longer trusting on Thomas's memory; and as soon as the lights were out the burglars walked in at the kitchen door, thus taking the alarm off without waiting for the cook to do it in the morning. For months we couldn't have any company. Not a spare bed in the house; all occupied by burglars.”

“Finally, I got up a cure of my own. The expert answered the call, and ran another wire to the stable, and established a switch there, so that the coachman could put on and take off the alarm. That worked first rate, and we even got to inviting company once more and enjoying life.”

## **TASK XI**

### ***I. Transcribe, pronounce, translate and use in a sentence relating to the contents of the chapter:***

crops; whenever, breach; conventionalities; redeemed, bade, headquarters, armor, miscellaneous, annunciator, formidable, dimensions, chimneys, washbowl, stove, catastrophe, butler, snare, sanctuary, notoriously, elaborate, foresee.

### ***II. Translate and memorize the following word combinations. Learn them in situations from the text:***

took a random jump; to show feeling; to keep silence; to unload one's heart; to see what the matter is; to mistake for; solid silver; could not be expected to; is denied to; to beg a

thousand pardons, to attach to the alarm, a billiard cue, to proceed to compromise, to curl smb up, at daybreak, a sanctuary, a dazzling idea, no longer trusting on Thomas's memory; first rate.

**III. Give English equivalents to the following words and word combinations and use them in sentences of your own:**

охоронна сигналізація; в перший раз; ні цента; залишилося трохи готівки; встановлювати апаратуру; запалити свічку; в темряві; в будь-якому випадку; бути застосовним до кому-л.; ознака розбещеності часів; поблизу; згасаючий (що йде) на краще світу.

**IV. Answer the questions and express your point of view:**

1. When did Mr. McWilliams decide to have a burglar alarm?
2. How did the robber react to the words of Mr. McWilliams and how did he get into the house?
3. How many times did the burglar-alarm expert change the burglar alarm system?
4. Why did Mr. Williams once think that the last day had come?
5. How much did the burglar-alarm expert charge for his work?
6. Who settled in Mr. McWilliams' house, and why did these guests feel safe here?
7. How did Mr. McWilliams get things right so he could enjoy life again?

**V. Explain the grammatical meaning of the following sentences and translate them:**

When we were finishing our house, we found we had a little cash left over;

we do not allow smoking in this room;

in many houses just as good as this one;

giving a burglar the privilege which is denied to a bishop;

Here you are;

as soon as the lights were out the burglars walked in at the kitchen door;

I got up a cure of my own.

***VI. Translate the text and perform the overall translation analysis on the basis of the scheme. Be sure to mention the dominant translation strategy, tactics and operations.***

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