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**TRANSLATING PASSIVE VOICE CONSTRUCTIONS FROM
ENGLISH INTO ESTONIAN BASED ON *MY FAMILY AND OTHER
ANIMALS* BY GERALD DURRELL**

BA thesis

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TARTU

2018

ABSTRACT

This bachelor thesis analyses English passive constructions and their translations to Estonian on the basis of Gerald Durrell's novel *My Family and Other Animals*. The aim is to answer two research questions:

- 1) Are passive constructions that are used for the same reason in *My Family and Other Animals* translated using the same constructions in the Estonian translation as well?
- 2) Have the translators followed the existing recommendations for translating passive voice in Estonian?

The thesis is composed of six sections: the introduction, two sections containing theoretical background, an analysis of the passives and their translations in the novel, a conclusion, and a list of references. The introduction states why the grammatical category of voice is a valuable field of study. It also gives insight into how and why the literature used for this thesis was chosen.

The theoretical part is divided in two separate sections. Section 1 gives a brief overview of the grammatical category of voice in general and introduces the voice oppositions that appear in English and Estonian. Section 2 of the thesis will investigate translation. It will briefly discuss the field of translation itself, followed by the methods how the English passives can be translated into Estonian according to a translation manual.

Section 3 of the thesis is an analysis of the English passive constructions and their translations in *My Family and Other Animals*. This part analyses the passive constructions used in the novel to see whether there are similarities in using constructions of Estonian for translating them and draws conclusions whether the translators of the novel have followed the recommendations provided.

The conclusion completes the thesis by revisiting the most important points of the sections that precede it. List of references contains all the material that is referred to in the thesis. The thesis also has an Appendix. It is a list composed of all the passives found in the novel for this work with their translations into Estonian.

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LIST OF ABBREVIATIONS

3	3 rd person
AD	adessive case
COM	comitative case
COND	conditional mood
ESS	essive case
GEN	genitive case
ILL	illative case
IMPERS	impersonal voice
INE	inessive case
INF	infinitive
NOM	nominative case
N/A	not applicable
PG	page
PL	plural
PRES	present tense
PST	past tense
PTCP	participle
PTV	partitive case
SG	singular

INTRODUCTION

The aim of this bachelor thesis is to analyse the passive constructions in English and their translations to Estonian on the basis of Gerald Durrell's novel *My Family and Other Animals*. This is done to answer two research questions:

- 1) Are passive constructions that are used for the same reason in *My Family and Other Animals* translated using the same constructions in the Estonian translation as well?
- 2) Have the translators followed the existing recommendations for translating passive voice in Estonian?

The grammatical category of voice is a vast and interesting one worthy of researching. Estonian and English both have distinctive voice oppositions which makes the topic of translating between them fascinating. For English, the main voice opposition is between active and passive voice and for Estonian the opposition appears between personal (*isikuline*) and impersonal (*umbisikuline*) voice. There are many ways in which the two constructions are alike (see Erelt 2013, Torn-Leesik 2009) and for this reason (among others) the personal-impersonal opposition is often even miscategorised in linguistic literature as active-passive opposition (Blevins 2003: 474). However, there are distinct ways in which they differ and these will be discussed in section 1 of my thesis.

I have read Gerald Durrell's novel *My Family and Other Animals*, first published in 1956, and its newest translation into Estonian published in 2016 by Piret and Rein Saluri. I chose this novel because the life of the Durrell family on the island of Corfu in the 1930s has attracted rediscovered public interest recently, owing to the ITV's comedy-drama show *The Durrells*, which premiered in 2016 and is still ongoing at the time of writing this thesis. The fact that the story is engaging for readers and viewers even after 60 years of its release

as a novel and even longer after they took place in real life, shows that the story has become a classic worthy of analysis.

Translating voice constructions from English into Estonian is a complex process, since the two languages have different primary oppositions of voice. While at first glance, the most obvious and logical path would be to translate the English passive construction into Estonian impersonal construction, it is not often done. In fact, the translators use a variety of other grammatical constructions. Consequently, it is certainly interesting to explore how the passives are translated instead.

1. THE GRAMMATICAL CATEGORY OF VOICE

According to Huddleston and Pullum (2005: 240) voice is a system in which “the terms differ as to how the syntactic functions are aligned with semantic forms”. According to Payne (2006: 237) voice is a grammatical category “that affects the alignment between semantic roles and grammatical relations in clauses”. Both definitions emphasise the change in the prominence of the arguments in a clause while the semantic roles of these arguments remain the same, which is indeed, one quality of voice alternations. Thus, the use of voice in a clause causes certain arguments to be foregrounded or *topicalized* and others backgrounded in the case of passive voice (Keenan & Dryer 2007: 325), or suppressed in the case of impersonal voice (Blevins 2006: 1). Quirk et al (1985: 159) define voice as a “category which makes it possible to view the action of a sentence in either of two ways, without change in the facts reported”. This definition shows that voice has dual opposition and repeats the fact that while the grammatical relations in the clause change, the semantic roles of the arguments do not.

The primary opposition in descriptions of grammatical voice is made between the active voice and the passive voice, which is common in Indo-European (Germanic, Romance, and Slavic) languages. Linguists have commented that there is a tendency to focus on English in the theoretical treatments (Langacker & Munro 1975: 789) and most of the articles and literature pertaining to voice discusses the active-passive distinction although more recent literature also focuses on the middle voice a lot (Calude 2017: 600). However, there is another important voice distinction which has received less attention; the opposition between personal and impersonal voice. The opposition of this kind is found in Balto-Finnic languages, Celtic languages and some Slavic languages, for example. The differences

between active-passive distinction and personal-impersonal distinction will be discussed in the following two sub-sections.

1.1. VOICE IN ENGLISH

The contrast between active and passive voice is prominent in the English and other Indo-European languages. Active voice is considered the primary of the two and passive voice is deemed the opposite of the active. Due to its analytical nature, English does not have a very wide variety of possibilities to play with the word order in clauses and sentences. However, one (although not the only) way to present information logically is to use passive voice. (Randma 1975: 4) Passive is most common in academic prose and news (Biber et al 1999: 937). According to the same source, the low proportion of passivized verbs in fiction and conversation is noteworthy because these two text types have the highest use of verbs in general (Biber et al 1999: 939).

The prototypical English passive construction is considered to be the personal passive (Torn-Leesik 2016: 17), which is formed of transitive verbs, that is verbs that take an object. In these passives, the active object becomes the passive subject and acquires characteristics of the active subject such as subject-verb agreement and acquires a suitable case if the case system of a language allows (Torn-Leesik 2016: 17). The passive voice is formed by combining the auxiliary verb *be* or sometimes *get* or *become* and the past participle (*ed*-participle) of a main verb (see example 1 below). A passive construction containing these elements is called a short passive. *Get*-passives are considerably less common, mainly occur in spoken conversation (Biber et al 1999: 481), and very often express a negative attitude towards the action (Quirk et al 1985: 161). Solely based on the appearance, though, it is sometimes complicated to determine whether the construction expresses passivity. The same construction can also be formed with adjectival forms, such

as *delighted* or *excited*, which are clearly adjectives and have a stative meaning. What is more, in some cases it very much depends on the context of the verb phrase. For example, a phrase such as *was broken* can refer to the state of being broken or the action of someone breaking something. (Biber et al 1999: 476)

70–80% of English passives are without an agent, that is the argument that is the doer of the action (Huddleston 1984: 441). Introducing the agent is optional and is done by adding a prepositional phrase: ‘by + agent’ (Quirk et al 1985: 159). Passive sentences that express the agent are called long passives.

- (1) Active: *The criminals stole a car.*
 Passive: *The car **was/got stolen** (by criminals).*

Eastwood (1994: 132) observes that one reason for using passive is based on what the semantic roles of the arguments are. The difference is whether the subject of the sentence is the agent or the subject is the patient i.e. the one the action is directed at or a theme i.e. the one that undergoes a change of location or possession. Alexander (1988: 241) proves the same by noting that active voice is used when the grammatical subject does the action expressed by the verb and passive voice is used when the action is aimed at or done to subject. In the example above, *the criminals* in the active sentence are the subject and agent of the sentence. In the passive, the active object *the car* has gained the properties of a subject. Meanwhile the semantic roles of both have remained the same. *The criminals* are still the agent and *the car* is still the theme.

Another reason for using passive instead of active is to put the focus of the sentence on the action that is expressed by the verb rather than on the agent (Alexander 1988: 243). Not mentioning the initiator of an activity due to redundancy, irrelevancy or the fact that the doer is unknown, is the most common reason for using passive (Biber et al 1999: 938). To illustrate, it would be quite fitting to leave out *the criminals* from the passive example above because if someone has stolen a car, they might be considered a criminal and it makes the

agent phrase redundant. Or else, the sentence could be accentuating the simple fact that the car was **stolen**, thus making the agent irrelevant.

Passive is also a means of foregrounding new information. According to Eastwood (1994: 132) new information comes at the end of the sentence or near it, and the same is confirmed by Biber et al (1999: 941). That means the reader naturally emphasises the information provided in the last position. Compared to an active sentence, by using passive voice it is possible to bring the reader's focus on a different argument. Turning again to the example above, the focus of the active sentence is on the word *car*; in the passive voice the focus is on either the fact that it was stolen or, if the agent is expressed, the focus is on *the criminals*.

1.2. VOICE IN ESTONIAN

For the Estonian language, the more common and natural voice distinction is between personal and impersonal (Torn-Leesik 2009: 72). Impersonal voice has been traced to have been a part of proto-Finnic (Viitso 1998: 112), making it more widely accepted voice construction in Finno-Ugric languages such as Estonian. However, Estonian has a category of periphrastic stative passive as well.

Personal voice is considered the primary and unmarked category; therefore, it lacks an explicit grammatical marker such as a certain morpheme. The morpheme that marks impersonal voice in Estonian has seven primary forms added to the end of the verb, these are *-takse*, *-dakse*, *-akse*, *-t*, *-d*, *-ta*, and *-da*. In addition to those, some impersonal constructions obtain an ending of *-tud* / *-dud*. (Erelt et al 2007: 273) When one or the other is used depends on such grammatical categories as mood and tense, for example. However, impersonal constructions are not marked for person or number (Torn-Leesik 2009: 73).

The notions of passive and impersonal appear to be similar for a couple of reasons. According to Ereht (2013: 192), the most important similarity is that there are some instances when the object of the Estonian impersonal sentence has the qualities of a subject. Object can be in the partitive, genitive and nominative cases in Estonian (Torn-Leesik 2009: 74). Thus, when the object, especially the direct object is in the nominative case, which is usually a quality of a subject, and appears at the beginning of the sentence, it may resemble an entity that has been promoted into the status of a subject (see example 2) although it keeps all its object properties (Torn-Leesik 2009: 74). Another similarity is that it is possible to use a *poolt*-phrase to express the agent of the sentence, very similarly to a *by*-phrase in English, albeit it is somewhat bureaucratic and has been considered a foreign influence (Raadik 2007: 22).

- (2) *Auto* *varastati*.
 car:SG.NOM steal:IMPERS.PST
 ‘Someone stole a car’

However, there are many ways in which the active-passive distinction and personal-impersonal distinction differ, making it necessary to recognise the personal-impersonal opposition as a distinct voice category from active-passive opposition. First, neither passive nor impersonal have a logical subject in the position of a grammatical subject in a sentence but the difference lies in the fact that in the impersonal voice, the subject will be made indefinite (Ereht 2013: 183), it prohibits the subject from being expressed; while in the passive voice, the object becomes the grammatical subject of the sentence and the logical subject is deleted. Impersonalization does not reduce the valence of the verb as passivization does (Blevins 2003: 475, Torn-Leesik 2009, 74).

The second difference is that in comparison to creating passive constructions, it is possible to form an impersonal construction using a wider array of verbs (Torn-Leesik 2016: 27). Both transitive and intransitive verbs can be impersonalised (Torn-Leesik 2009: 73)

Since impersonal voice does not promote the object of the personal sentence into a subject, there is no requirement for the object to even exist, which means the verb does not need to be transitive. However, this is not the defining difference. Unlike passive constructions impersonal construction can be formed of modal verbs and unaccusative verbs (for example *die*, *weigh*, *resemble*), that is verbs that do not have a logical subject and whose subject is the logical object (Torn-Leesik 2016: 27).

One constraint of forming an impersonal construction is the inherent interpretation that the agent is human (Torn-Leesik 2016: 28). A verb associated with a non-human agent such as *haukuma* (to bark) might be interpreted metaphorically when it is presented in impersonal and acquire the meaning of a human yapping (Torn-Leesik 2016: 29) or being obstinate as in the phrase *haugutakse vastu*. The only exception to this rule is that forces of nature can be impersonalised as well when they are given human-like characteristics; however, some natural forces like *sadama* (to rain) or *müristama* (to thunder) cannot be impersonalized at all because they do not have a subject at all. (Torn-Leesik 2009: 78)

Similarly to passives, the main function of impersonalizing a sentence is to leave the agent of the sentence unspecified due to it being unknown or irrelevant (Torn-Leesik 2016: 30). However, in spoken Estonian, impersonal constructions have many more uses and in fact the agent of Estonian impersonals is quite clear from the context of their discourse (Torn-Leesik and Vihman 2010: 305). It is also used in cases when the focus needs to be on the action rather than the actor (Torn-Leesik and Vihman 2010: 332). The construction can be used as a means to express politeness or even “saving face” (Torn-Leesik and Vihman 2010: 332) as it creates distance between the action and the one responsible. However, since the small corpus for this thesis is all in written language, there is no need to delve into the intricacies of spoken impersonals. It suffices for this analysis that impersonal constructions

are widely used in Estonian when there is a reason to leave out the agent caused by the surrounding context.

While impersonal constructions are the historically more inherent category of voice in Estonian, there is a form of passive in Estonian as well. However, the periphrastic stative passive in Estonian is an innovation (Blevins 2003: 483). This passive construction is similar in its structure to impersonal forms in perfect aspect (Erelt 2013: 194) because they are both formed by combining a finite form of an auxiliary verb *olema* ‘be’ and *tud*-participle. Nonetheless, the two grammatical constructions have different paradigms of tense (see table 1). The passive denotes a state or characteristic of the subject.

Table 1. The paradigms of tense for impersonal voice and stative passive (Erelt 2013: 193)

	Impersonal	Passive
Present simple	Uksed suletakse door:NOM.PL close:IMPERS.PRES	Uksed on suletud door:NOM.PL be:3SG.PRES shut:ADJ
Past simple	Uksed suleti door:NOM.PL close:IMPERS.PST	Uksed olid suletud door:NOM.PL be:3SG.PST shut:ADJ
Present perfect	Uksed on suletud door:NOM.PL be:3SG.PRES close:PTCP	Uksed on olnud suletud door:NOM.PL be:3SG.PRES be:PTCP shut:ADJ
Past perfect	Uksed oli(d) suletud door:NOM.PL be:3SG.PST close:PTCP	Uksed olid olnud suletud door:NOM.PL be:3SG.PST be:PTCP shut:ADJ

All in all, the grammatical category of voice makes it possible to form sentences and clauses that do not express an active agent. In English, voice differentiates between active and passive clauses and in Estonian between personal and impersonal clauses. However, Estonian also has a form of stative passive that describes a state of the subject. Passive clauses promote the object of the active sentence to the role of the subject while impersonal clauses do not. Due to this, impersonal clauses can be formed with many more verbs (granted that has a human agent) while English passive clauses can only be formed from transitive verbs.

2. TRANSLATING ENGLISH PASSIVES INTO ESTONIAN

It is said that impersonal clauses have somewhat similar communicative properties that the passive clauses do (Blevins 2003: 474) and very often, theories of voice research do not categorise impersonals and passives as separate construction types (Torn-Leesik 2016: 33). Subsequently, they are sometimes even miscategorised under the same label in the theoretical and pedagogical literature (Blevins 2003: 473). Given this information, one might claim that the best way to translate passive constructions into Estonian would be expressing the idea using impersonal voice. There are some cases where it is true but not always.

Defining translation as a process is a complex task and there are many researchers who have assigned various definitions to it. Nord (2006: 131) states that traditionally translation has been described as a ‘reproduction of an existing source text’, which in its ambiguity could be considered accurate. Still, Nord offers another definition that is more detailed. She claims that ‘every translation is intended to achieve a particular communicative purpose in the target audience’ (Nord 2006: 133). Therefore, translation is a receptor oriented process and attempts to communicate something to its readers and thus needs to sound natural to the receptor of the text. It needs to convey the unaltered meaning of the original to its target audience. There are, understandably, several more viewpoints to translation but considering that the primary aim of this thesis is to explore language and grammar rather than translation, the definition that the present thesis will adopt is the one based on Nord.

According to the instructional translation manual *Inglise passiivikonstruktsioonide eestindamine* by Randma (1974: 3), several problems can arise when translating English passive constructions into Estonian because the latter does not have a grammatical construction that would correspond exactly to the English passive. Due to its common use in English texts, especially in scientific and technological texts, passive may influence the

translator to use direct word-for-word translation in their work as well (Baker 1992: 102). However, the tendency to do so in languages that have no passive voice or use it less often than English is frowned upon (Baker 1992: 102) because as mentioned above the main aim of translation is to present the receptor with information that is as little altered as possible in a manner that does not appear bizarre. For the meaning that is being conveyed to sound natural, the translation should use the language devices provided by the receptor language (Randma 1974: 3). In the case of translating the English passive into Estonian, using the word-for-word translation is deemed foreign influence, especially when translating the *by*-phrase as a *poolt*-construction (Nemvalts 1998: 59).

In Randma's work, one can discover the methods that are applied when translating between the two voice constructions. While the resource is slightly dated – the book was published in 1974 – especially considering how much the field of translation studies has developed during these years, no other comprehensive resource about translating between passive and impersonal voices in English and Estonian has been published since. What is more, the book proves to be practical. Randma provides methods of how the structures can be translated as well as real life evidence in the form of numerous examples. There are two separate chapters; one for the methods of translating short passives and the second for the methods of translating long passives.

According to Randma (1974: 7) short passives are best translated into Estonian using impersonal constructions and she differentiates between two possibilities within the category. It is possible to translate so that the original and the translation have an identical word order (see example 3) or with a different word order (see example 4), because the grammar of Estonian calls for inversion in such cases.

- (3) “These sets are known as transformation groups...”
 “Neid hulki tuntakse teisendusrühmadena...”

these:PTV set:PL.PTV know:IMPERS:PRES transformation group:PL.ESS
(Randma 1974: 9)

- (4) “In 1899 he was called to the University of Winnemac...”
 “1899. aastal kutsuti ta Winnemaci ülikooli...”
 1899:AD year:SG.AD call:IMPERS.PST he:NOM Winnemac:GEN university:SG.ILL
 (Randma 1974: 10)

Although Randma considers the impersonal translation the best and establishes that about one third of passive translations use personal voice and intransitive verbs (1972:11), she proposes three more methods. These are: translating passives as personal constructions where the patient/theme of the sentence functions as a subject (see example 5), as constructions that use the third person conjugation (in singular or plural) without an agent (example 6), and as constructions that use other grammatical and lexical means (example 7).

- (5) “The door was opened...”
 “Uks avanes...”
 door:SG.NOM open:3SG:PST
 (Randma 1974: 12)

- (6) “The whole biosphere can be considered as /.../”
 “Biosfääri võib tervikuna vaadelda kui /.../”
 biosphere:SG.GEN can:MOD.3SG.PRES whole:SG.ESS consider:INF as
 (Randma 1974: 13)

- (7) “But I was always honourably promoted at school.”
 “Aga ma sain koolis alati korralikult edasi.”
 but I:NOM get:1SG.PST school:SG.INE always diligently forward
 (Randma 1974: 14)

Long passives, according to Randma, are translated in one of four ways. The first of them is translating these constructions with personal constructions. For the reason that long passives have a patient/theme, agent and a verb, it is very typical to express the idea in Estonian with a personal construction that uses inversion since free word order is a quality of Estonian (Randma 1974: 16). This means that an Estonian sentence can be inverted to reflect the English original and to draw the readers' attention to the same elements (see example 8).

- (8) “The world has always been ruled by the Philantropists /.../”

“*Maailma on alati valitsenud filantroobid /.../*”
 world:SG.PTV have:3SG.PRES always rule:PTCP philanthropist:PL.NOM
 (Randma 1974: 20)

The second way is to translate the passive using agent-adverbials that are preceded by a variety of words. One of them, the *poolt*-phrase was already once mentioned above (see example 9) but Randma (1974: 24) brings out more adpositions that can be utilised, for example *abil* (‘with the help of’), *tõttu* (‘because of’), *tānu* (‘thanks to’), *kaudu* (‘through’), *teel* (‘by the way of’) etc.

- (9) “Also it was promptly rejected by the magazines...”
 “*Loomulikult lükati see jalamaid tagasi kõigi ajakirjade*
 Naturally push:IMPERS it promptly back all:PL.GEN magazine:PL.GEN
poolt”
 by
 (Randma 1974:24)

The third method, using either the elative or comitative case to express an agent, is applied often when the agent is non-human (see example 10). Although it is possible, it is rarely done (Randma 1974: 25). And the final method, as with the short passives, is to translate the long passives utilising a variety of other grammatical and lexical means (example 11). That means rephrasing a clause to use a different verb, for example.

- (10) “...so that the system is replaced by the system...”
 “*...nii et süsteem asenduks süsteemiga...*”
 so that system:SG.NOM replace:COND system:SG.COM
 (Randma 1974: 26)

- (11) “...and was hidden by the forest.”
 “*...ning leidis metsas varju.*”
 and find:3SG.PST forest:SG.INE shadow:SG.PTV
 (Randma 1974:27)

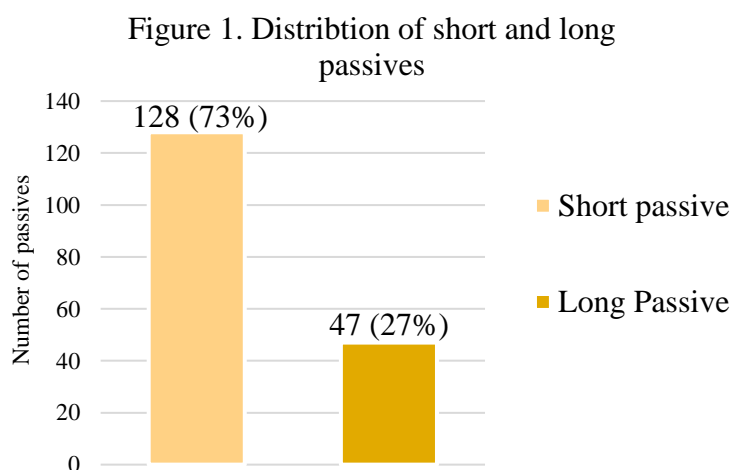
To sum up, it is easy to assume that the translators might adopt a voice category to translate another voice category; however, this is not the way language and translation works. Translation is a process that aims to communicate the unchanged meaning (as much as it is possible given the language resources) to a target audience and employs various

methods to do so. Sundry constructions are used to translate English passives into Estonian and these can vary depending on whether the passive is short or long.

3. ANALYSIS OF THE PASSIVE CONSTRUCTIONS IN *MY FAMILY AND OTHER ANIMALS*

The analysis is based on the passive constructions in Gerald Durrell's *My Family and Other Animals* and the novel's Estonian translation by Piret and Rein Saluri published in 2016. The novel was read and each of the uses of passive voice in the original English version and the corresponding passages from the Estonian translation was transcribed. While the intention was to analyse the passives in the whole book, I was forced to make a cut and only work with half the book due to the conciseness of the present thesis. Thus, I analysed the first 159 out of the total 307 pages in the English original and the corresponding 172 of the 333 pages in the Estonian translation. However, I believe that half of the book would represent the author's style and tendency to use certain grammatical constructions, in the case of my thesis – the passive voice – accurately.

The full list of passives and their translations can be found as Appendix 1 of the thesis. As mentioned above, passives are alike in their structure with stative adjectival constructions. Since some constructions can be interpreted in both ways, the present thesis only analyses the constructions that subjectively cannot be seen as adjectives in their own context. That means the constructions included are those that cannot form degrees of comparison and are better analysed as verb phrases. With this constraint in mind, the analysis



resulted in total 175 passives, out of which, 128 were short passives and 47 were long passives (see figure 1). That means the division of passive constructions in the novel corresponds to the theory that 70–80% of the English passives are agentless.

As was said, the use of passive voice is not entirely common in fiction but is very common in academic prose. Therefore, it is possible that *My Family and Other Animals*, being a novel based on Gerald Durrell's real-life events, might be richer in passives than regular fiction, given that a large portion of the book is composed of descriptions of nature written by an author that was a naturalist and zookeeper. Thus, it is possible that some passages in the novel have acquired a somewhat more academic register. For example, in the sentence "Every hollow tree **had to be** closely **scrutinized** in case it should contain a tiny pool of water in which mosquito-larvae were living, every mossy-wigged rock **had to be overturned** to find out what lay beneath it, and every rotten log **had to be dissected**," (Durrell 2011: 140 [see appendix 1]) Durrell is assuming a position of a describing scientist, focusing more on what is done rather than who is the one doing it.

3.1. PRINCIPLES FOR ANALYSIS

For the following analysis, all cases of short passive use have been divided in groups by their reason of use because to the author's mind, similar types of passives might be translated using similar constructions in Estonian. The types are loosely based on Jespersen's *Essentials of English Grammar* but slightly altered for the reasons explained below. According to him (1933: 120)¹, the reasons for using the short passive are the following:

- (a) the active subject (agent) is not known or is difficult to state,
- (b) the agent is self-evident from context,

¹ Although over 80-years-old, Jespersen's reasons have remained relevant. While looking for similar categorisations based on the reason of use, the author of the thesis did not encounter another that would be as conclusive and pertinent as the categorisation of Jespersen.

(c) there is a special reason for not mentioning the active subject such as tactfulness or delicate subject matter.

Jespersen (1933: 121) continues with two reasons for using long passives and these are:

- (d) there is greater interest “in the passive than in the active subject” and
- (e) the passive provides cohesion in its context.

The reason for direct quotation in (d) is that it yields two possibilities of interpretation. The first interpretation can include cases in which the focus on the sentence is on activity not on the agent, i.e. the interest is in the passivized verb itself instead of the agent. The second interpretation would say that the focus is on the passive subject instead of the active subject, in other words that mentioning the agent is not important. However, as was established in the theoretical background, the focus of the sentence often lands on the argument in the final position where new information is provided. Therefore, the problem with the second interpretation of (d) is that if the agent is expressed with a *by*-phrase, it will read like new information and garner far more importance than the passive subject, therefore it cannot be applied to long passives. Yet there is no problem when it comes to applying the last reason to uses of short passives and this also applies to reason (e).

As a result, this analysis adopts the following reasons for using passive in a text:

- (a) the agent is not known or is difficult to state,
- (b) the agent is self-evident from context,
- (c) there is a special reason for not mentioning the agent such as tactfulness or delicate subject matter,
- (d) there is greater interest in the passive subject; agent is irrelevant,
- (e) there is greater interest in the action than in the agent,
- (f) the passive provides cohesion in its context,
- (g) agent is new information or needs to be accentuated.

Naturally, the types assigned are up for interpretation depending on what the reader chooses to see as the most important quality in each given sentence.

The distribution of passives according to these types was the following:

Table 2. The distribution of passives according to reason of use

	Short passives	Long passives	Total
(a) the agent is not known or is difficult to state	18	N/A	18
(b) the agent is self-evident from context	26	N/A	26
(c) there is a special reason for not mentioning the agent such as tactfulness or delicate subject matter	4	N/A	4
(d) there is greater interest in the passive subject; agent is irrelevant	40	N/A	40
(e) there is greater interest in the action than in the agent	29	10	39
(f) the passive provides cohesion in its context	11	7	18
(g) agent is new information or needs to be accentuated	N/A	30	30
All passives	128	47	175

Based on these groups, the following two sub-sections analyse each group separately to see whether there are any similarities in how constructions in each reason-group are translated and whether these translations follow the recommendations of Randma.

3.2. ANALYSIS OF SHORT PASSIVES AND THEIR TRANSLATIONS

Short passives were categorised according to types (a)–(f); reason (g) was not applicable because it demanded the presence of an expressed agent. There were 18 short passives categorised as having been used for the reason (a) ‘the agent is not known or is difficult to state’. Out of these, three (see appendix 1 for translations 35, 81, and 170 and their references; do the same for all the following sentence numbers) use the impersonal construction that Randma considers the best for short passives. One construction (113) uses the Estonian stative passive. Two of the constructions (3 and 130) used the construction of third person conjugation without an agent. All others were constructed using other lexicogrammatical means. For example, modal verbs were used on the formation of translations 2,

12, and 166; both *tulema*- ('must, ought to'), and *pidama*-constructions ('must') were used. Four sentences (26, 50, 86, and 117) made use of set phrases or idioms in Estonian, for example 50 and 86 both use the expression '*meie seast lahkuma*' ('to leave from among us') to express death, while in English it is 'to be taken from us'. Three translations (79, 82, and 124) were reworded and personalised. To illustrate, in 79 '/.../ the island was flower-filled /.../' becomes '*saar **uppus** /.../ lillemerre*' ('the island drowned in the sea of flowers'). Sentence number 80 was turned into a description when 'was filled' was translated as '*oli täis*' ('was full') and translation 116 used a personal construction that was not reworded.

Out of 26 translations in total, impersonal constructions were used seven times (28, 42, 52, 71, 110, 161, and 163) in short (b)-type passives where 'the agent is self-evident from context'. The translators have reworded seven sentences to personal constructions (8, 23, 31, 90, 105, 143 and 162). Since type (b) constructions have an agent that is self-evident from context, it is very appropriate to translate these sentences with non-reworded personal constructions and it was done on five occasions (44, 45, 59, 133, and 155). In this category stative passive found use in four translations (4, 6, 160, and 168). There was one translation using modal *pidama*-phrase (1), one that was translated as a set phrase (19) and one that makes use of an Estonian non-finite *des*-construction (29).

Short passives under type (c) 'there is a special reason for not mentioning the agent such as tactfulness or delicate subject matter' formed the smallest group. There did not seem to be many topics that were delicate or required more tactfulness. However, the two that did come up were funerals and the breeding habits of cats. The two topics were discussed only in four sentences. This is comprised of two translations that used impersonal constructions (84 and 140) and one that used a non-reworded personal construction (48). Another was reworded and used the non-finite *des*-construction (85). The action of being buried by

someone is replaced with the mother ‘spending time choosing a burial place’ – ‘*matusepaika valides*’.

The smallest group is immediately followed by the largest group. 40 sentences were categorised under (d)-type passives. This group comprised of passives where ‘there is greater interest in the passive subject or the agent is irrelevant’, The most used translation technique in this group is impersonal; 14 sentences were translated like that (47, 76, 95, 103, 120, 126, 127, 135, 136, 137, 149, 158, 159, and 175). Personal reworded translations were applied to eight sentences (5, 61, 109, 138, 139, 141, 144, and 148). Eight passives (54, 57, 100, 108, 171, 172, 173, and 174) were expressed with stative passive and three (55, 125, and 154) were translated adjectivally, for example ‘could be explained’ in 154 is ‘*on lihtsam seletada*’ (‘is easier to explain’) in Estonian. Other grammatical constructions that replaced passive constructions were a personal non-reworded personal construction (14) and modal verbs (15, 51, 107). Translations for 60 and 122 used third person construction without the agent and 77 used a *des*-construction.

In the next division of 29 short (e)-type passives, in which ‘there is greater interest in the action than in the agent’, impersonal translations were in the lead as well; there were 11 of those (43, 78, 93, 94, 99, 102, 145, 146, 147, 153, and 157). The second most popular was personal rewording; seven translations (46, 63, 88, 97, 114, 123, and 167) made use of that. One translation (91) used a set phrase, two used a third person construction without an agent (18 and 150) and two used the stative passive (64 and 115). Other grammatical tools used were modality (58 and 92), conditional mood (134) and translative case (72 and 165). One sentence (98) changed its meaning in translation. Margo, who was a passive participant in the English sentence, turned into an active participant in Estonian when ‘By now Margo had been pushed well ahead of me /.../’ became ‘*Nüüd oli Margo minust juba tükk maad ettepoole trüginud /.../*’ (‘By now Margo had elbowed her way well ahead of me’).

Reason (f), defined those passives which ‘provide cohesion in their contexts’. It applied to 11 short passive sentences. This group included sentence 96 that has a construction “be called” which is exceptional in that it mostly appears in the passive voice in English in any register (Biber et al 1999: 478). The sentence was categorised here because it is a set phrase. Its translation used a relatively set idiomatic clause ‘*nime kandma*’ (‘to carry a name’) as well. For only 11 sentences, the grammatical and lexical methods were quite varied. One (10) sentence had an impersonal translation, two used stative passive voice (37 and 106). Among other lexico-grammatical means was personal rewording (38 and 39) and a *des*-construction (21). Another translation (20) had *saama*-modality (‘to be able to’); one used conditional mood (41) and two were translated adjectivally (53 and 104).

3.3. ANALYSIS OF LONG PASSIVES AND THEIR TRANSLATIONS

Long passives were categorised by types (e)–(g) and types (a)–(d) were not applicable because they were specifically aimed at constructions that do not express the agent. There were 10 sentences in the category of long (e)-type passives where ‘there is greater interest in the action than in the agent’. Nine of them were translated using personal constructions. Five out of nine (7, 13, 36, 65, and 73) were not reworded. Reworded personal constructions appeared in three translations (66, 129, 164) and one sentence (16) showed a personal idiomatic expression ‘*turri minema*’ (‘to bristle at’). Translations for 7 and 36 carried a slightly different emphasis, for example in 36 the English emphasis is on ‘the customs’ but the emphasis in Estonian ‘*võtsid tolliametnikud ära kaks meie kohvrit*’ (‘the custom workers took away two of our cases’), the emphasis is on the suitcases. The last of the ten sentences in this group (68) was translated adjectivally, ‘[a small scorpion was] held suspended by the thickness of the oil’ was translated as ‘*õlis heljuv*’ (‘the kind that floats in oil’).

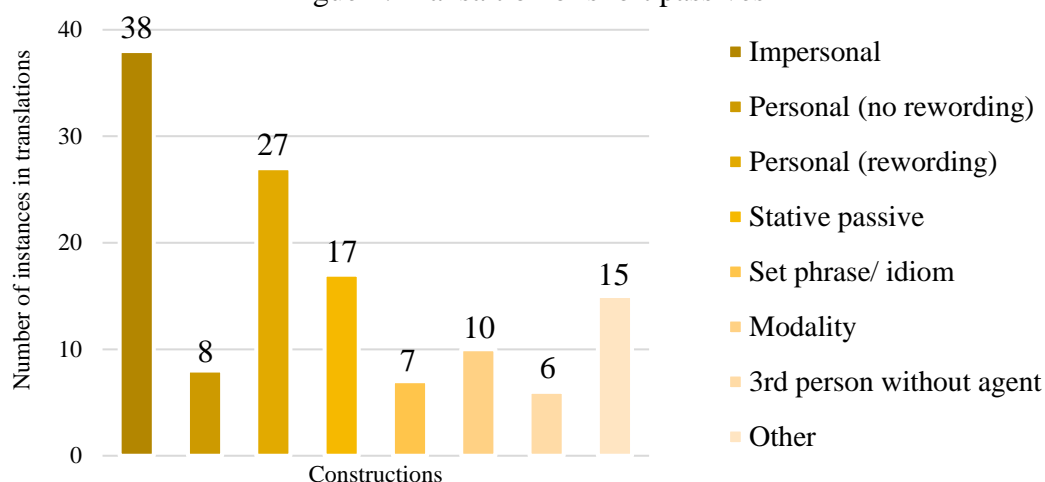
All seven long (f) type passives, the ones that ‘provide cohesion in their contexts’, were translated as personal sentences. Three of them (9, 11, and 87) were simple personal translations, two (56 and 157) were reworded personal translations. Sentence 40 used an idiomatic expression ‘*närve sööma*’ (‘to eat nerves’) and 112 used a set phrase “*hasarti minema*” (‘to get excited, to go into excitement’).

The last group of the long passives was the largest. 30 long passive uses were categorised under type (g) ‘agent is new information or needs to be accentuated’. This category had the only long passive that was translated impersonally (74). Ten translations were reworded with personal constructions (22, 33, 34, 69, 70, 83, 121, 131, 132 and 156). Personal translations that were not reworded applied to thirteen sentences (24, 27, 30, 32, 49, 62, 101, 111, 118, 119, 142, 151, and 169). Six of all the personal translations were inverted to accentuate the same elements as the original English sentence. For example, in translation number 30, the normal word-order in Estonia would be ‘*hobused vedasid vankreid*’ (‘the horses drew the carriages’) but here it mimics the word order of the English sentence and becomes ‘*vankreid vedasid hobused*’. Less occurring constructions were the stative passive (17), the non-finite *des*-construction (25), conditional mood (85) and oblique mood (128). A *laskma*-modal construction (‘to allow’) made an appearance twice (67 and 75).

3.4. DISCUSSION

The analysis of short passives and their translations yielded the results in figure 2 (see next page). Each column represents a construction. Each column corresponds to a construction and the meaning of the colour can be read in the legend. The higher the column, the more the given construction was used in the Estonian translations.

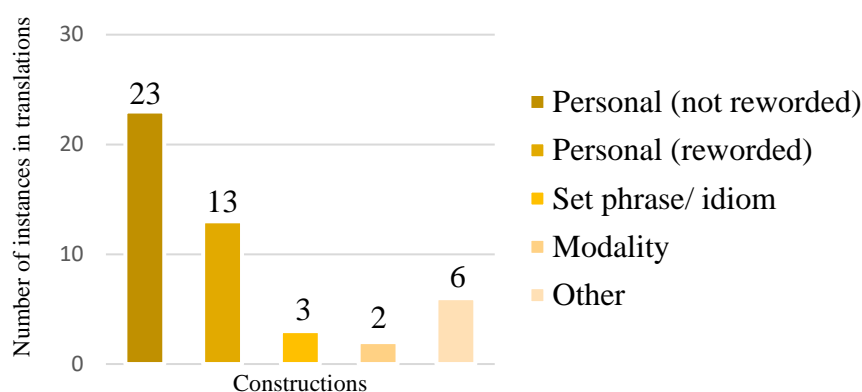
Figure 2: Transaltion of short passives



The figure shows that the impersonal translation as a group was collectively the most used for short passives; it was used on 38 occasions. This follows Randma's proposal that impersonals are the best for this purpose. The number is slightly higher than that of sentences that were reworded with personal constructions, 27 in total. The third most popular method was to use the Estonian stative passive, with 17 occasions and then personal constructions without rewording, which happened 8 times. Seven sentences used set and idiomatic phrases, six were translated adjectivally. Other grammatical changes that occurred were change of tense or introduction of non-finite constructions. One sentence acquired a new meaning. It can be said that while certain grammatical tools were used more frequently than others (for example impersonal voice in short (e)-type passive translations), there was no structure that was predominant. Other grammatical tools, although used less when counted separately, formed a larger group than the most popular one when considered all together. This signifies that the short passives used for a similar reason do not have a uniform translation.

The analysis of the long passives and their translations gave results represented on figure 3 (see next page). The higher the column, the more frequently the construction appeared in the translations.

Figure 3: Translations of long passives



The figure for long passives shows that they are much more uniform in their translations when compared to short passives and their translations. 36 translations in total were formed with personal clauses. This shows that in general, the translators' opinions about translating long passive coincide with those of Randma. Other translation methods are far behind, with three occurrences of idiomatic translation, two uses of modals and six of others (change of mood, impersonal clause, stative passive clause, adjectival translation, and *des-form*).

Overall, based on this analysis, short passives that are used for the same reason are not always translated using similar constructions. While there are some constructions that stand out in some contexts (impersonal constructions are most used in short passive translations), it cannot be said they have the overall majority since they only make up little less than a third of the translations. In fact, there are many more methods that are used less frequently when taken separately but make up the majority when looked at together. However, this does correspond to what Randma (1972:11) claimed; impersonal constructions are used in only about third of the cases. In the case of long passives, the picture was clearer. While it still cannot be said that the passives that were used for the same reasons were always translated with the same construction, it is very evident that long passives, as a group, are very likely to be translated with personal constructions. However, it is very apparent that out of Randma's recommendations, the one most often used is

translating either short or long passives with “other lexical and grammatical means”, which included rewording, stative passive, modality, non-finite *des*-constructions, idioms, past perfect tense, adjectival translating, using the translative case, using moods (conditional, oblique), changing the meaning of the sentence and leaving out the part in the translation.

Therefore, on the whole, the short passives used for similar reasons are not translated with same constructions and long passives translate best with personal constructions regardless of their reason of use. While it can be said that the translations followed the recommendations given by Randma, most of it is owing to the very wide recommendation of using “other lexical and grammatical means” to translate either short or long passives.

CONCLUSION

The aim of the thesis was to answer two research questions based on the analysis of passive constructions in the first half of Gerald Durrell's *My Family and Other Animals* and their translations. First question was whether passive constructions that are used for the same reason in *My Family and Other Animals* translated using the same constructions in the Estonian translation as well. The second question - whether the translators have followed the existing recommendations for translating passive voice in Estonian.

English and Estonian have different means of expressing voice in their grammars. The most important voice distinction in English is between active and passive voice, which is well attested in Indo-European languages. Estonian possesses a different voice opposition, that is common in Balto-Finnic languages and differentiates more naturally between personal and impersonal voice. Passive voice has traditionally received more attention in linguistic literature than the impersonal voice and the latter has often been miscategorised as the former.

The prototypical English passive is the personal passive formed by using the auxiliary verb 'be' and the past participle of the main verb (short passive). English passive is only formed from transitive verbs. When a sentence is passivized, the object of the active sentence becomes the subject of the passive sentence. The active subject is deleted. If the active subject must be expressed it is added in the end with a *by*-phrase (long passive). The reasons for using passive include foregrounding the patient/theme and focusing on the action. It is also a way of emphasising new information which comes at the end of the sentence.

The category of voice in Estonian contains the personal-impersonal opposition and a stative passive. Personal constructions are grammatically unmarked, impersonal constructions use an array of suffixes. Impersonals can be formed from both transitive and

intransitive verbs but the most grounding way to define impersonals is that impersonals can be formed of modal verbs and unaccusative verbs while passives cannot. The object of an Estonian personal sentence remains an object when the sentence is impersonalised. The subject of a personal sentence is suppressed. The reasons for using impersonals are similar to the uses of passive. Impersonals are used to foreground information.

Because passives and impersonals have such similarities, one might believe that the most efficient way to translate English passives into Estonian is simply to replace them with a corresponding impersonal. According to Randma (1974) impersonal clauses really are the best for translating short passives but it is rarely done. The other ways of translating short passives according to her are turning the patient/theme of the passive into a subject; using a third person conjugation without an agent and using other lexical and grammatical means. Randma claims that the best way to translate long passives is to use personal constructions, the other three are using agent-adverbials; using elative or comitative case and using other lexical and grammatical means.

In the first half of Gerald Durrell's *My Family and Other Animals*, there were 128 short passives and 47 long passives. All passives were divided into groups according to their reason of use in the context. The outcome can be seen in Table 2 on page 22 of the thesis. The following analysis of all the separate groups showed that impersonal translation had the simple majority when translating short passives but not the absolute majority, with 38 translations it was still less than all the rest considered together. The same tendency showed within the groups. However, long passives were predominantly translated as personal constructions, be it then reworded or not. While it cannot be said that the passives that were used for the same reasons in the book, were always translated with the same Estonian construction, it is very evident that long passives, as a group, are very likely to be translated with personal constructions.

Therefore, the thesis arrives at the following conclusions:

- 1) There is not enough evidence to claim that short passives that are used in a text for the same reason are always translated with the same constructions of Estonian. However, there is a clear tendency to translate long passives with personal constructions regardless of their reason of use.
- 2) While the translators did follow the recommendations provided by Randma, most of the constructions categorised under “other lexical and grammatical means”. This especially applied to the translations of the short passives.

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Appendix 1: The table of passives and their translations

#	PG Durrell 2011	English	+by	Type	PG Durrell 2016	Estonian
1.	5	It was originally intended to be /.../	-	(b)	7	Esialgu pidi sellest saama /.../
2.	6a	/.../, I have been forced to telescope, prune, and graft /.../	-	(a)	8a	/.../ olen pidanud neid kokku suruma, kärpima ja ümber paigutama /.../
3.	6b	Also, I have been forced to leave out many happenings and characters /.../	-	(a)	8b	Samuti on tulnud loobuda mitmestki juhtumusest ja tegelasest, /.../
4.	6c	It is doubtful if this would have been written without the help /.../	-	(b)	8c	Vahest oleks see raamat kirjutamata jäänud, kui mind poleks abistanud /.../
5.	6d	I mention this so that blame could be laid in the right corner.	-	(d)	8d	/.../ inimesed, keda ma siinkohal ära märgin – eelkõige selleks, et oleks teada, kes on süüdi.
6.	6e	/.../ to whom this book is dedicated .	-	(b)	9a	/.../ , kellele see raamat on pühendatud.
7.	6f	/.../, never being sure that her navigation would be approved by the crew, /.../	+	(e)	9b	/.../ teadmata, kas meeskond ta meresõiduuskustest üldse midagi peab /.../
8.	6g	/.../ but always certain that she would be blamed for anything that went wrong	-	(b)	9c	/.../, olles aga /.../ kindel, et iga viltumine läheb tema arvele.
9.	7a	That /.../ she has reached that happy Nirvana where nothing shocks or startles is exemplified by the fact that /.../	+	(f)	9d	Et ta on osanud jõuda sellise õndsas nirvaanani, kus inimest enam miski ei vapusta ega üllata, näitab kas või niisugune fakt.
10.	7b	/.../ she was treated to the sudden arrival of a series of crates containing two pelicans /.../	-	(f)	9e	/.../ toodi /.../ terve trobikond puure kahe pelikani[ga] /.../
11.	7c	On Monday morning, I found her in the garage being pursued round and round by an irate pelican /.../	+	(f)	9f	Esmaspäeva hommikul leidsin ta garaazist, kus teda vihane pelikan ringiratast taga ajas, /.../
12.	7d	/.../ mariners are cautioned to be on their guard /.../	-	(a)	10	/.../ meremeestel tuleb olla ettevaatlik.
13.	11a	July had been blown out like a candle by a biting wind /.../	+	(e)	13a	Lõikav tuul kustutas juulikuu /.../
14.	11b	The gulls had been tumbled inland /.../	-	(d)	13b	Tuul oli kajakad /.../ sisemaa poole kukerpallitanud /.../
15.	11c	/.../ I was forced to breathe /.../ through open mouth	-	(d)	13c	Mina sain ainult läbi suu /.../ hingata /.../

16.	11d	/.../ it was sufficient that he was irritated by our failings.	+	(e)	14a	/.../ piisas sellestki, kuidas ta meie hädadest turri läks.
17.	11e	/.../ Larry was designed by Providence to go through life like a small, blond firework /.../	+	(g)	14b	/.../ saatuse tahtel oli Larry sunnitud elama väikse blondi tõrvikuna /.../
18.	12a	/.../ the other one can't be understood .	-	(e)	15a	/.../ ja teisest ei saa aru, mida ta räägib.
19.	12b	/.../ it's time something was done .	-	(b)	15b	/.../, viimane aeg on midagi ette võtta.
20.	12c	I can't be expected to produce deathless prose /.../	-	(f)	15c	Ma ei saa ju /.../ luua surematut proosat.
21.	13	Where Larry was concerned she was generally very careful /.../	-	(f)	15d	Üldiselt oli ema Larryga asju ajades väga ettevaatlik.
22.	14a	Larry was accompanied by two trunks of books /.../	+	(g)	16	Larryl oli kaasas kaks sumadanitait raamatuid /.../
23.	14b	France /.../ Switzerland /.../ Italy /.../ were passed /.../	-	(b)	17	Sõitsime läbi /.../ Prantsusmaa, /.../ Šveitsi, /.../ Itaalia.
24.	17a	Mother /.../ was dragged /.../ by /.../ Roger and	+	(g)	19a	Ema, keda /.../ Roger /.../ vedas /.../
25.	17b	/.../ forced to stand there /.../	+	(g)	19b	olles sunnitud laternaposti juures /.../ seisma.
26.	18a	The mongrels were /.../ galvanized into activity/.../	-	(a)	21a	Krantsidele tuli /.../ elu sisse /.../
27.	20a	We were served by the bewhiskered porter /.../	+	(g)	23a	Meid teenindas põskhabemega portjee /.../
28.	20b	As coffee was served /.../	-	(b)	23b	Kui kohvi toodi /.../
29.	21a	Mother spent an /.../ afternoon being forced to examine her /.../	-	(b)	24a	/.../ ema veetis /.../ õhtupooliku, olles sunnitud /.../ vaatama /.../
30.	21-22	Cabs /.../ were drawn by horses /.../	+	(g)	24b	/.../ vankreid vedasid hobused /.../
31.	24a	Actually, we were being treated to the mildest of mild altercations /.../	-	(b)	27a	Tegelikult saime vaid kõige leebema mõttevahetuse osaliseks, /.../
32.	24b	At that moment everyone was startled into silence by a voice /.../	+	(g)	27b	Selsamal hetkel kokkusid kõik kangeks häälest /.../
33.	25	/.../ they were herded back /.../ by this extraordinary man.	+	(g)	28	/.../ juhid taandusid selle isevärki mehe survele /.../
34.	28a	[Its] shutters had been faded by the sun to a delicate creamy green, cracked and bubbled in places.	+	(g)	31	Päike oli rohelised aknaluugid heledaks pleegitanud, värvi praguliseks kõrvetanud ja kohati mulliliseks kohrutanud.
35.	28b	/.../ make sure we were not swindled .	-	(a)	32	/.../ seisab hea selle eest, et meid /.../ ei tüssataks.
36.	29	/.../ two of our cases /.../ had been confiscated by the customs /.../	+	(e)	33	/.../ võtsid tolliametnikud ära kaks meie kohvrit /.../
37.	31	So we were installed in the villa /.../	-	(f)	35	Niisiis, me olime roosa maja ära asustanud
38.	32	/.../ I can't be expected to spend my time chasing donkeys /.../	-	(f)	36	/.../, mul on muudki teha, kui eesleid /.../ taga ajada
39.	33a	Larry /.../ said he could not be expected to work if /.../	-	(f)	37a	Larry /.../ teatas, et tal on ilmvõimatu töötada /.../

40.	33b	Mother, whose nerves had also been somewhat frayed by the reports, suggested /.../	+	(f)	37b	Ema, kellel paugud olid samuti närve söönud, soovitas /.../
41.	36	/.../ the joy of stumbling upon one [earwig's nest] was unexpected, like suddenly being given a wonderful present /.../	-	(f)	40	/.../ olin nii õnnelik, nagu oleksin saanud mingi imetoreda kingituse.
42.	46	Their shells had been polished with oil /.../	-	(b)	51	Nende kilbid olid õliga läikima nühitud /.../
43.	48a	The new arrival was duly christened Achilles /.../	-	(e)	53a	Uustulnuk ristiti nagu kord ja kohus Achilleuseks.
44.	48b	At first he was tethered /.../	-	(b)	53b	Alguses sidusime ta /.../ kinni /.../
45.	49	/.../, and Achilles's wrinkled and earnest face would be poked through .	-	(b)	54	/.../ ja Achilleus pistis sealt välja oma tõemeelse krimpsus näo.
46.	50a	Then one day the garden gate was left open /.../	-	(e)	55a	Siis jättis keegi ühel päeval aiavärava lahti /.../
47.	50c	Search parties were immediately organized /.../	-	(d)	55c	Jalamaid korraldati otsingud, /.../
48.	50d	/.../solemnly, his corpse was buried in the garden under a small strawberry plant /.../	-	(c)	55d	/.../ matsime ta /.../ pidulikult aeda väikese maasikataime alla /.../
49.	50e	It [the moment] was only marred by Roger, who, /.../	+	(g)	55-56	Üldmuljet rikkus ainult Roger, /.../
50.	50f	Not long after Achilles had been taken from us /.../	-	(a)	56a	Õige varsti peale seda, kui Achilleus meie hulgast oli lahkunud
51.	50d	He [the pigeon] was still very young and had to be force-fed .	-	(d)	56b	Ta oli veel väga väike ja ma pidin teda /.../ vägisi toitma.
52.	51	Eventually, however, he was banished to the drawing-room sofa, /.../	-	(b)	57	Lõpuks pagendati ta siiski võõrastetuppa diivanile /.../
53.	56	I forgot about the imminent danger of being educated /.../	-	(f)	61	Ma unustasin pea kohal rippuva haridusehu /.../
54.	57	/.../ the shutters would be closed against the sun /.../	-	(d)	63	/.../ aknad olid päikse eest luukidega suletud.
55.	59a	We would draw giant maps /.../ and then fill in the various places of interest, together with drawings of the most interesting fauna to be found there.	-	(d)	64	Me joonistasime tohutu suuri /.../ kaarte ja märkisime nende peal ära huvitavamad kohad koos seal leiduvate tähelepanuväärsemate loomade piltidega.
56.	59b	/.../ Chinese chunks, with jaundiced crews, were followed by shoals of well-dentured sharks, while fur-clad Eskimos /.../	+	(f)	65	/.../ kollatõbise meeskonnaga Hiina džokid põgenesid suurepärase hammastikuga haikalade eest, /.../ jääväljadel aga jälitasid /.../ eskimod /.../
57.	60	/.../ some historical data which, /.../, have never been recorded before,	-	(d)	66	/.../ sain ma teada sellistest ajaloolistest tõdedest, mida /.../ varem kusagil pole ära märgitud.
58.	61a	/.../ as long as he was allowed to sit in my lap	-	(e)	67	/.../ senikaua kui ta minu süles võis istuda.

59.	63a	Occasionally /.../ accusations of cheating would be made and denied.	-	(b)	69a	/.../ aeg-ajalt /.../ süüdistasime teineteist tüssamises.
60.	63b	/.../ all this, /.../ could hardly be described as education in the strictest sense of the word /.../	-	(d)	69b	/.../ kogu seda tegevust /.../ ei saa just nimetada hariduse omandamiseks selle sõna rangemas mõttes /.../
61.	63c	When the enemy was sighted , Nelson was on the bridge /.../	-	(d)	70a	Kui vaenlane nähtavale ilmus, seisis Nelson kaptenisillal /.../
62.	64a	He had already been warned of the Frenchmen's approach by a friendly gull.	+	(g)	70b	/.../ prantslaste tulekust oli teda juba üks sõbralik kajakas hoiatanud.
63.	64b	/.../ so that none of the crew would know he had been hit /.../	-	(e)	70c	/.../ et keegi meremeestest teada ei saaks, mis on juhtunud /.../
64.	64c	/.../ the battle had been won /.../	-	(e)	70d	/.../ oli lahing võidetud
65.	65	/.../ a smooth pebble, or a piece of bottle which had been rubbed and licked by the sea /.../	+	(e)	72	/.../ mõne sileda kive või siis rohelise pudelikillu, mida meri nii pikalt oli lihvinud ja lakkunud /.../
66.	68a	/.../ like some strange seaweed that is raised and lowered by a gentle swell.	+	(e)	74	/.../ nagu mingid kummalised vetikad, mis õrnas lainetuses üles-alla kiiguvad.
67.	68b	/.../ whether it would be better to go and be bored by Lenora /.../	+	(g)	75	/.../ või minna ja lasta end Lenoral tüüdata /.../
68.	70a	/.../ enshrined in the centre, held suspended by the thickness of the oil was a small /.../ scorpion	+	(e)	77a	/.../ pudel /.../ talletas oma sisemuses paksus õlis heljuvat väikest skorpion.
69.	70b	/.../ should you ever be stung by one of his brothers	+	(g)	77b	/.../ kui siis keegi tema vendadest sind kunagi nõelama juhtub /.../
70.	72	I began to think the mark was caused by some curious way in which the moss grew.	+	(g)	79	Siis oletasin, et jäljed on kuidagi sambla enda kasvamisega seotud.
71.	75	"You don't want to be galloped about the countryside."	-	(b)	82	„Te ei taha ju ometi, et teid mööda maid ja metsi ringi kihutataks.“
72.	76a	/.../ whether the insect is close enough to be caught.	-	(e)	84a	/.../ kas putukas on kinnipüüdmiseks küllalt lähedal.
73.	76b	/.../ why it is that he is not /.../ devoured by the female in mistake.	+	(e)	84b	/.../ miks emane teda kunagi eksituse tõttu /.../ nahka ei pista.
74.	77	/.../ I was not talked down to by my family /.../	+	(g)	84c	Kodus ei kõneldud minuga ülalt alla /.../
75.	79	/.../ I would set out /.../ to be driven into the town by Spiro.	+	(g)	87	/.../ lasin Spirol end linna sõidutada.
76.	80a	Gaps would appear /.../ as volume after volume was extracted /.../	-	(d)	88a	Riiulitele, kust kõide kõite järel vastust otsides välja võeti tekkisid tühikud /.../

77.	80b	/.../ extracted to be consulted /.../	-	(d)	88b	
78.	81	/.../ that some form of life will be found ...er... <i>discovered</i> there /.../	-	(e)	89	/.../ et seal mingeid eluvorme leitakse ... ee ... avastatakse /.../
79.	82a	With March came spring and the island was flower-filled, scented /.../	-	(a)	90	Koos märtsikuuga tuli kevad ja /.../ saar uppus lõhnasse lillemerre.
80.	82b	/.../ the gloom of the oak thickets was filled with the dim smoke of a thousand blue day-irises.	-	(a)	91a	/.../ tammepadriku hämarus oli täis tuhandete iiriste hajusat suitsuvinet.
81.	82c	/.../ the petals of which seemed to have been dipped in wine.	-	(a)	91b	/.../ mille kroonlehti oleks nagu korraks veini sisse kastetud.
82.	82d	/.../ as though a great, ringing chord had been struck .	-	(a)	91c	/.../ nagu oleks keegi löönud võimsa kõlava avaakordi /.../
83.	83a	/.../ we were somewhat startled to be greeted by mother /.../	+	(g)	92a	/.../ nägime oma jahmatuseks ema /.../
84.	83b	She informed us /.../ that she wished to be buried under the rose bushes.	-	(c)	92b	Ta teatas meile /.../ et tema sooviks kord siia roosipõõsaste alla maetud saada.
85.	83c	Mother spent /.../ time choosing places to be buried in .	-	(c)	92c	Ema viitis /.../ jõudeaega endale sobivat matusepaika valides /.../
86.	84a	/.../ I shall be taken from you at an early age /.../	-	(a)	93a	/.../ et ma teie hulgast õrnas eas /.../ lahkun.
87.	84b	Margo was always badly affected by the spring.	+	(f)	93b	Margole mõjus kevad halvasti.
88.	85	/.../ to make sure they were not overheard /.../	-	(e)	94	/.../ et ega keegi viimati pealt ei kuula /.../
89.	89	/.../ a minute bunch of violets that looked as though they had been trodden on by an exceptionally hefty horse.	+	(g)	98	/.../ tillukese kimbu kannikesi, mis nägid välja nagu oleksid nad erakordselt raske hobuse kapjade alt läbi käinud.
90.	91	/.../ a gnarled hand appeared from /.../ his sheepskin cloak and was raised in salute.	-	(b)	100	Pahklik käsi pugus /.../ keebi alt välja ning tõusis tervituseks.
91.	102a	/.../ she decided that something must be done .	-	(e)	112	/.../ otsustas ta, et midagi tuleb nüüd ette võtta.
92.	102b	We were jostled and pushed as we struggled to /.../	-	(e)	113a	Kui hakkasime /.../ minema, tuli meil kõvasti rüseleda ja nügida
93.	102c	/.../ we were carried forward against our will.	-	(e)	113b	/.../ meid vägisi edasi kanti /.../
94.	102d	But we were swept along /.../ and eventually pushed out /.../	-	(e)	113c	/.../ meid kanti edasi /.../
95.	102e	/.../ once a year he [Saint Spiridion] was carried in procession round the town.	-	(d)	113d	/.../ kord aastas kanti teda rongkäigus ringi ümber linna.
96.	103a	/.../ every second male on the island was called Spiro in his honour.	-	(f)	113e	/.../ iga teine mees saarel kandis tema auks Spiro nime.

97.	103b	This /.../ wedge of humanity moved slowly /.../ and we were swept along with it.	-	(e)	114a	Kogu see /.../ inimmass kiilus end aegamööda /.../ ja meie kandusime /.../ kaasa.
98.	103c	By now Margo had been pushed well ahead of me /.../	-	(e)	114b	Nüüd oli Margo minust juba tükk maad ettepoole trüginud /.../
99.	103d	/.../ we were pushed up the steps and into the church.	-	(e)	114c	Meid tõugati /.../ trepist üles kirikusse.
100.	103e	/.../ at its [the coffin's] lower end a portion had been removed /.../	-	(d)	114d	Alumises otsas oli kirstu kate kõrvaldatud /.../
101.	104a	I was greatly puzzled by this, and so were the two Albanians /.../	+	(g)	115a	Mind viis see suuresti segadusse ja albaanalsi ka /.../
102.	104b	Then I was pushed along and disgorged through the church door /.../	-	(e)	115b	Siis tõugati mind edasi ja heideti kiriku uksest välja /.../
103.	105	Spiro was sent racing into the town for a doctor /.../	-	(d)	116	Spiro saadeti kibekiiresti linna arsti järele.
104.	106	/.../ scorpion, shining and polished as if they had been made out of Bakelite /.../	-	(f)	117	/.../ müüris elas /.../ siledaid, läikivaid, otsekui bakeliidist tehtud skorpione.
105.	108	The excreta of baby swallows was produced in globules	-	(b)	120a	Pääsupoegade väljaheide /.../ on kuulikeste moodi
106.	109a	/.../ they[wing-cases] /.../ appeared to have been constructed for a beetle half the size.	-	(f)	120b	/.../ nad olid /.../ justkui poole väiksemale mardikale mõeldud
107.	109b	/.../ the idea /.../ could not be described as scientific.	-	(d)	120c	/.../ nii vaimustav kui see mõte ka pole, saaks seda vaevalt teaduslikuks nimetada.
108.	112	/.../ I was forced to slink through the back streets on my white horse /.../	-	(d)	123	/.../ olin mina sunnitud oma valgel hobusel mööda kõrvaltänavaid hiilima /.../
109.	114	More earth was swept out of the way as the shell bucked upwards /.../	-	(d)	126	Siis paiskus ülestõukava kilbi teelt eest veel rohkem mulda /.../
110.	116a	The best blow was considered to be the broadside /.../	-	(b)	127	Parimaks peeti lööki küljelt /.../
111.	116b	/.../ I saw a female wander away /.../ to be accosted by a complete stranger /.../	+	(g)	128a	/.../ mitu korda nägin, kuidas võitlevate isaste juurest eemaldunud emasele lähenes kilpkonn /.../
112.	117a	/.../ Roger would get carried away by the spirit of the thing /.../	+	(f)	128b	/.../ läks Roger hasarti /.../
113.	117b	/.../ until he is forced to adopt cave-man tactics /.../	-	(a)	128c	/.../ senikaua, kuni too on sunnitud koopainimese taktika käiku laskma /.../
114.	119	/.../ the villa was filled with an apparently endless stream of Larry's friends.	-	(e)	131a	/.../ täitis meie maja Larry sõprade otsatu vool.

115.	119-120	/.../ and the house would be filled once more.	-	(e)	131b	/.../ ja maja oli jälle rahvast täis.
116.	121a	/.../ while in Italy he had suddenly been seized with the desire to paint a masterpiece.	-	(a)	133	/.../ oli teda Itaalias viibimise ajal haaranud soov maalida oma meistitöö.
117.	121b	/.../ he was struck dumb with horror and amazement /.../	-	(a)	134a	/.../ jäi ta aga õudusest ja masendusest keeletuks /.../
118.	122a	He was captivated by the colouring of the island /.../	+	(g)	134b	Teda kütkestas saare koloriit /.../
119.	122b	/.../ we were awakened by a noise /.../	+	(g)	134c	/.../ äratas meid /.../ hääl /.../
120.	124a	So a note was dispatched /.../	-	(d)	136a	Niisiis läkitati /.../ kirjake /.../
121.	124b	His reply /.../ was brought by a carriage in which reclined /.../ Zapotec.	+	(g)	136b	Voorimehetroskas, millega tema nõusolev vastus ära toodi, lamaskles Zapotec.
122.	125a	I don't think things like that should be discussed at tea.	-	(d)	137a	/.../ minu arvates ei sobi vähemalt teelauas niisuguseid asju arutada.
123.	125b	/.../ the subject of the Countess's disease was explained .	-	(e)	137b	/.../ krahvinna haiguse asi sai selgeks.
124.	125c	Mother was then stricken with a guilty conscience /.../	-	(a)	137c	Seepeale hakkasid ema vaevama /.../ süümepiinad /.../
125.	125d	/.../ ...my nerves had been shattered ... /.../	-	(d)	138	/.../ ...mu närvid on läbi... /.../
126.	126	Coffee and wine was served on the balcony /.../	-	(d)	139	Kohvi ja veini serveeriti verandal /.../
127.	127a	Two of them were thrown into the orchestra pit /.../	-	(d)	140a	Kaks meest visati orkestrisse /.../
128.	127b	/.../ that he had been greatly impressed by the ...um... <i>realism</i> shown in the battle scene.	+	(g)	140b	/.../ tähendas kuningas, et lahingusteeni ...mm... realism jätnud talle eriti sügava mulje
129.	128	/.../ eagerly watching the drifts of insects that were drawn /.../ by the lamplight.	+	(e)	140c	/.../ sihtisid pingsalt putukaid, kes nagu mingist hoovusest kantuna lambivalguse poole triivisid.
130.	129a	/.../ green moss grew in tuffets so symmetrical that they might have been planted and trimmed /.../	-	(a)	141	/.../ pudelroheline sammal kasvas nii korrapäraste tuttidena, et seda võis pidada pügatud pargiks /.../
131.	129b	This whole strip was guarded by a labyrinth of blackberry /.../	+	(g)	142a	/.../ kogu seda lillerida varjas põldmarjalabürint /.../
132.	130	/.../ the wall was taken over by the next set of inhabitants.	+	(g)	142b	/.../ võtsid müüri oma valdustesse teised asukad.
133.	133a	By the grace of God I wasn't bitten ...	-	(b)	146a	Tänu taevale, et ta mind ei hammustanud...
134.	133b	/.../ Roger was under the /.../ impression that the family were being attacked /.../	-	(e)	146b	/.../ jäi talle /.../ mulje, nagu oleks meie perekonnale kallale tungitud
135.	134a	By the time a certain amount of order had been restored /.../	-	(d)	146c	Kui lõpuks mingi kord majja saadi /.../

136.	134b	/.../ Leslie's suggestion that the whole lot be slaughtered was quashed .	-	(d)	146d	/.../ lükati tagasi Leslie ettepanek kogu pesakond maha nottida.
137.	134c	While the problem of finding a full-time tutor was being solved /.../	-	(d)	147a	Senikaua kui mulle õpetajat otsiti /.../
138.	134d	/.../ she was determined that my French /.../ should be kept in trim.	-	(d)	147b	/.../ arvas ema, et vähemalt prantsuse keelega võiksin ma viivitamatult peale hakata.
139.	134e	So arrangements were made /.../	-	(d)	147c	Ja pärast vastavaid läbirääkimisi /.../
140.	136	/.../ the cats were allowed to breed unchecked.	-	(c)	149	/.../ lasti kassidel piiramatule paljuneda.
141.	137a	So my lessons in French were being continuously interrupted /.../	-	(d)	150a	Sellepärast tuli mu õppetundides edaspidigi ette katkestusi /.../
142.	137b	Then they would stand /.../ occasionally being forced apart by a passing donkey /.../	+	(g)	150b	Siis jäid nad /.../ seisma, kusjuures aeg-ajalt mõni eesel neid lahutas /.../
143.	138a	/.../ my afternoon sorties into the surrounding country were made with double the normal enthusiasm.	-	(b)	151a	/.../ alustasin oma pärastlõunasi uurimisretki kahekordse innuga.
144.	138b	Thursday was happily chosen /.../	-	(d)	151b	Neljapäev sobis talle eriti hästi /.../
145.	140a	Every hollow tree had to be closely scrutinized /.../	-	(e)	153a	Iga puuõõs /.../ sai põhjalikult läbi uuritud
146.	140b	/.../ every mossy-wigged rock had to be overturned /.../	-	(e)	153b	/.../ iga sammaldunud kivi ringi pööratud /.../
147.	140c	/.../ every rotten log had to be dissected .	-	(e)	153c	/.../ iga pehkinud puunott tükkideks lõhutud.
148.	140d	/.../ into which all the minute water life had been sifted .	-	(d)	154	/.../ kuhu kõik vee pisiloomad olid kogunenud.
149.	142a	/.../ the scaffolding was taken down /.../	-	(d)	155a	/.../ tellingud võeti /.../ maha.
150.	142b	It was then discovered that there was no staircase.	-	(e)	155b	Siis tuligi välja, et ei olnud treppi.
151.	142c	/.../ where we were occasionally passed by a drooping, plodding donkey /.../	+	(g)	155c	/.../ kus meile vahel vastu lonkis mõni norutav eesel /.../
152.	145	The distant coastline of Albania was dimly outlined by a faint reddish glow /.../	+	(f)	158	Kauget Albaania rannikut märkis /.../ õrn punakas õhetus.
153.	146a	/.../ they [fractions and percentages] were gradually pushed /.../ into the background /.../	-	(e)	159a	/.../ tasapisi tõrjuti nad /.../ tagaplaanile.
154.	146b	/.../ the intricacies of geological strata and the effects of warm currents could be explained /.../ while swimming /.../	-	(d)	159b	/.../ geoloogiliste lademetete keerukusi ja soojade hoovuste toimet on hoopis kergem seletada /.../ ujudes /.../
155.	146c	/.../ I already kept one [diary] on nature, in which was recorded everything of interest that happened each day.	-	(b)	159c	/.../ ma pean nagunii juba loodusvaatluse päevikut, kuhu panen kirja kõik, mis ma päeva jooksul huvitavat olen näinud.

156.	146d	/.../ each chapter ended on a thrilling note, with Mother being attacked by a jaguar /.../	+	(g)	160a	/.../ lõppes iga peatükk mingi närvekõditava seiklusega: kuidas jaaguar emale kallale tungib /.../
157.	146e	/.../ my epic would be relegated to a drawer /.../	-	(e)	160b	/.../ pagendati minu eepos lauasahtlisse /.../
158.	147a	/.../ a fine range of bottles full of methylated spirits in which were preserved such interesting items as /.../	-	(d)	160c	/.../ seisis uhkes reas pudelid, kus piirituses talletati selliseid huvitavaid asju nagu /.../
159.	147b	Poor Roger was wrongly accused at first /.../	-	(d)	161a	Esialgu peeti süüdlaseks vaest Rogerit /.../
160.	147c	/.../ I was forced to get rid of it.	-	(b)	161b	/.../ olin sunnitud topise välja viskama.
161.	149a	/.../ he was greeted with unqualified approval /.../	-	(b)	162a	/.../ tervitati teda täieliku heakskiiduga
162.	149b	/.../ and no objection was raised to /.../	-	(b)	162b	/.../ kellelgi polnud midagi selle vastu, et /.../
163.	149c	/.../ he was christened Ulysses.	-	(b)	162c	/.../ ristiti ta Odysseuseks.
164.	150a	/.../ but he was not going to be sniffed at by a mountainous dog covered with black curls.	+	(e)	163	/.../ aga ta ei lasnud ennast mingil mustal mäekõrgusel karvatolgul nuusutama hakata.
165.	150b	/.../ he was now far too old to be kept in a basket /.../	-	(e)	164a	Korvis hoidmiseks oli ta nüüd juba liiga suur /.../
166.	150c	/.../ I was forced to give him the run of the study.	-	(a)	164b	/.../ pidin tal lihtsalt oma kabinetis vabana elada laskma.
167.	151a	/.../ he would float out through the window, to be silhouetted for a moment against the moon before diving into the dark olives.	-	(e)	165a	/.../ hõljus ta välja, ja enne kui ta oliivisalu pimedusse kadus, joonistus hetkeks ta siluett kuu taustal.
168.	151b	When the last gory morsel had been swallowed he would give /.../	-	(b)	165b	Kui viimane verine pala oli alla neelatud, tõi ta kuuldavale /.../
169.	153	/.../ I discovered that our bay was used by other creatures as well.	+	(g)	166	/.../ avastasin ma /.../ et lahte kasutab peale meie teisigi olendeid.
170.	155a	/.../ it looks as though it was made in nineteen-twenty.	-	(a)	169a	/.../ see oleks ju nagu kahekümnendal aastal ömmeldud
171.	155b	I'd love to know what sort of figure that was designed for /.../	-	(d)	169b	Tahaksin kangesi teada, millise figuuri jaoks see siin on mõeldud /.../
172.	156a	The day for the great immersion arrived, food and wine were prepared /.../	-	(d)	170a	Kui Theodores suure supluse päeval kohale jõudis, oli kõik valmis: toidud ja veinid varutud /.../
173.	156b	/.../ the boat was cleaned out /.../	-	(d)	170b	paat puhtaks küüritud /.../
174.	156c	/.../ and filled with cushions, and everything was ready when Theodore turned up.	-	(d)	170c	/.../ ja patjadega õdusaks tehtud.
175.	158	/.../ as the wine was opened at the end of the meal /.../	-	(d)	172	Kui siis lõpuks pudelid lahti korgiti /.../

RESÜMEE

TARTU ÜLIKOOL
ANGLISTIKA OSAKOND

Carmen Neerut

Translating Passive Voice Constructions from English into Estonian based on *My Family and Other Animals* by Gerald Durrell

Passiivikonstruktsioonide tõlkimine inglise keelest eesti keelde Gerald Durrelli raamatu „Minu pere ja muud loomad“ näitel

bakalaureusetöö

2018

Lehekülgede arv: 46

Annotatsioon:

Käesolev bakalaureusetöö uurib passiivsete tegumoe konstruktsioonide tõlkimist inglise keelest eesti keelde Gerald Durrelli raamatu „Minu pere ja muud loomad“ näitel. Eesti keeles on tegumoe kategooria teistsugune kui inglise keeles ning seetõttu tuleb inglise keele passiivi tõlkimisel kasutada tihti ka muid grammatilisi võimalusi. Töö eesmärk oli välja selgitada, kas samal põhjusel kasutatud passiivide tõlkimisel kasutati ka eesti keeles samu konstruktsioone ning kas tõlkijate tehtud valikud langevad kokku soovitud, mis on varem passiivide eestindamiseks antud.

Töö teoreetiline osa annab ülevaate sellest, mis tegumood on ja tutvustab mõlema keele tegumoe kategooriaid. Inglise keeles eristatakse peamisena aktiivset ja passiivset tegumoodi ning eesti keeles isikulist ja umbisikulist tegumoodi. Teine teoreetiline osa räägib tõlkimisest ning pühendub just inglise keele passiivsete konstruktsioonide tõlkimisele eesti keelde.

Töö analüüs põhineb 175 passiivikonstruktsioonil ja nende tõlgetel, mis pärinevad Gerald Durrelli teose esimesest poolest, st inglise keelse raamatu esimeselt 159 leheküljelt ning eesti keelse tõlke 172 leheküljelt. Kõik passiivid jagati seitsme kasutuspõhjuse järgi gruppidesse ning seejärel analüüsiti nende tõlkeid. Vaadati milliseid vahendeid nende tõlkimiseks kasutati ning kas need olid grupisiselt sarnased. Tulemustena leiti, et lühikeste passiivide puhul ei olnud üheski grupis mingit sarnasust märgata. Pikkade passiivide puhul aga oli kõigis gruppides väga selge, et neid tõlgitakse suuremalt jaolt isikulise tegumoega. Analüüsi põhjal võib öelda, et tõlked olid kooskõlas varasemate soovitud, samas oli see tulemus tingitud suuresti sellest, et enamus tõlgetest sobis „muude leksikaalsete ja grammatiliste meetodite kasutamise“ soovitud alla.

Märksõnad:

tegumood, grammatika, passiiv, umbisikuline, tõlkimine, inglise keel, eesti keel.

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