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**COMPARATIVE STRUCTURES IN ENGLISH AND THEIR
COUNTERPARTS IN LITHUANIAN**
BACHELOR THESIS

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INTRODUCTION

The present study focuses on contrastive analysis of comparative structures in English and Lithuanian, dealing with differences and similarities between two languages. Every language has its own social and cultural distinctions which are reflected in literature and linguistic output (text, discourse), etc. Since English and Lithuanian languages have their particular sayings, idioms and phrases expressed through comparisons, it causes quite a few problems to translate from one language into another without losing their exact meaning.

In the course of time, contrastive analysis or contrastive linguistics has been studied thoroughly in various aspects. Fisiak (1981: 1) suggests that the study of contrastive linguistics is a sub-discipline of linguistics concerned with the comparison of two or more languages or subsystems of languages in order to determine both the differences and similarities between them". Gast (2011) describes contrastive linguistics in two aspects: broad and narrow. Narrowly the term "contrastive linguistics" is defined as "a branch of comparative linguistics" analysing two languages with a social-cultural link, broadly the study is understood as "a case of linguistic typology" when the relation between languages is not necessary.

The theory and practise of contrastive linguistics and translation have been analysed by many foreign linguists Fisiak (1981), Gast (2011), Shroder (2003), Baker (1995), Newmark (1988). But what concerns comparative structures in English and their counterparts in Lithuanian, there is only one work written by Lithuanian linguist Valerija Norušaitienė. Norušaitienė (2000) examined the comparative analysis of the structural, semantic and functional aspects of the *like* comparative structures in English and Lithuanian, factors which had influence on the translation of the English comparatives into Lithuanian. Since there is a lack of information about *like* comparative structures in English and Lithuanian, further investigation is needed in the usage of all comparative structures appearing in the process of comparing English and Lithuanian languages.

The **subject** of the research will be comparatives structures.

The **aim** of this bachelor thesis is to analyze comparative structures in Shakespeare's sonnets (1952) and the novel "Lord Jim" (1965) by Joseph Conrad and their translated Lithuanian versions.

To achieve this aim the following **objectives** have been set:

1. To present theoretical background on contrastive linguistics and translation studies;
2. To represent theoretical framework on comparative structures in English and Lithuanian;

3. To explain the usage of comparative structures in the translated texts;
4. To compare and contrast comparative structures in English and Lithuanian.

The following research **methods** have been used in the analysis:

1. Literary analysis was applied in order to review all issues concerning the study of contrastive linguistics and translation;
2. Descriptive-analytical analysis was applied to examine and interpret the results and findings of comparative structures in English and Lithuanian;
3. The contrastive method facilitated to implement the practical analysis and enabled to compare comparative structures in English and Lithuanian in this way revealing differences and similarities;
4. Statistical method was established to show relative frequency of the examples of comparative structures in English. Figures and tables were depicted in order to give a better understanding of the data distribution.

The **material** is Shakespeare's sonnets (1952) and the book by Joseph Conrad "Lord Jim" (1965). The **scope** of the research is 108 examples. For the purpose of investigation all examples of comparative structures have been selected from 154 sonnets (1952) by William Shakespeare and their counterparts in the Lithuanian variant "William Shakespeare Sonetai" (2009) translated by Sigitas Geda. Examples were also collected from the novel "Lord Jim" (1965) by Joseph Conrad and their counterparts in the Lithuanian variant "Lordas Džimas" (1960) translated by Zigmas Naujokaitis. Examples given in the theoretical part are selected by Vytautas Ambrazas (2006), Angela Downing and Philip Locke (2006), Pažūsis, Rosinienė and Žemaitienė (2005) and Norušaitienė (2000).

The present work consists of the following parts: an introduction, a theoretical part, an empirical part, conclusions, references, sources and appendix. The introduction presents the description and structure of the study. The theoretical part of the bachelor thesis overviews the study of contrastive linguistics and translation. This part also provides the information concerning comparatives structures in English and Lithuanian. It further focuses on the usage of comparative structures. The section is followed by the conclusions, references, sources and appendix.

1. THE DEVELOPMENT OF CONTRASTIVE LINGUISTICS

Contrastive linguistics was emerged long time ago. The term “contrastive linguistics” was firstly mentioned in the early 20th century by Whorf (1941: 240). Fries (1945: 9) points out that “the most efficient materials are those that are based upon a scientific description of the language to be learned, carefully compared with a parallel description of the native language of the learner”. It could be stated that Fries developed contrastive linguistics but it was more explained and clarified in Lado’s book “Linguistics across cultures”. Lado (1957: 2) states that “individuals tend to transfer the forms and meanings and the distribution of forms and meanings of their native language and culture to the foreign language and culture – both productively and when attempting to speak the language and to act in the culture and receptively when attempting to grasp and understand the language and culture as practiced by natives. The student who comes in contact with a foreign language will find some features of it quite easy and others extremely difficult. Those elements that are similar to his native language will be simple for him, and those elements that are different will be difficult”. Consequently, we can assume that second language learners will have to face difficulties with certain aspects, for example, vocabulary, which differs from their native language. Such problems arise where two languages and their cultures are absolutely different but where they are similar, less obstacles are expected. Other linguist Fisiak (1981: 1) defined the term “contrastive linguistics” as “a sub-discipline of linguistics concerned with the comparison of two or more languages or subsystems of languages in order to determine both the differences and similarities between them”. It can be claimed that in the course of time many assumptions have been made about contrastive linguistics which can be summarized as follows (Konig, Gast 2008: 1):

- First language acquisition and foreign language learning differ fundamentally, especially in those cases where the foreign language is learnt later than a mother tongue and on the basis of the full mastery of that mother tongue.
- Every language has its own specific structure. Similarities between the two languages will cause no difficulties (‘positive transfer’), but differences will, due to ‘negative transfer’ (or ‘interference’). The student’s learning task can therefore roughly be defined as the sum of the differences between two languages.
- A systematic comparison between mother tongue and foreign language to be learnt will reveal both similarities and contrasts.

- On the basis of such a comparison it will be possible to predict or even rank learning difficulties and to develop strategies (teaching materials, teaching techniques, etc.) for making foreign language teaching more efficient.

According to Gast (2011: 2), “the contrastive hypothesis in the form summarized above soon turned out to be too optimistic”. It is suggested that there was not enough practical investigation which could justify assumptions proposed by many linguists. It also requires an exhaustive inquiry on submitting comparisons of two languages (Gast, 2011: 2). Thus, with the lapse of time the notion of contrastive linguistics has been changing. The contemporary conception of contrastive linguistics will be reviewed in the following part.

1.2 Modern Conception of Contrastive Linguistics

The most recent study concerning the field of contrastive linguistics has been produced in Volker Gast’s article “Contrastive linguistics: Theories and methods”. According to Gast (2011: 1), the term “contrastive linguistics” is closely related to comparative linguistics and can be defined in broad and narrow meaning. “Narrowly defined, contrastive linguistics can be regarded as a branch of comparative linguistics that is concerned with pairs of languages which are ‘socio-cultural linked’”(Gast, 2011: 1). It may be of interest to point out that contrastive linguistics is the method which is invoked to explore two languages which “can be said to be socio-culturally linked when they are used by a considerable number of bi- or multilingual speakers, and/or a substantial amount of ‘linguistic output’ (text, discourse) is translated from one language into the other” (Gast, 2011: 1). It follows from the foregoing discussion that within the comparison of two languages, the social or cultural relation between them should be indicated and it might manifest among bilingual or multilingual speakers using these two languages. The other similarity between them should be the structure of two languages, aspects of their grammar, lexis, phonetics and etc.

On the other hand, a relation between two languages is unnecessary when broader meaning is in mind. Gast (2011: 1) suggests that “the term ‘contrastive linguistics’ is also sometimes used for comparative studies of (small) groups (rather than just pairs) of languages, and does not require a socio-cultural link between the languages investigated. Any pair of group of languages can be subject to a contrastive analysis”. It is natural to regard that Lithuanian and English may also be analysed and compared, even if they belong to different branches of languages, i.e. Lithuanian – to Baltic languages and English – to Germanic languages. In order to investigate any pair of languages, certain methods should be applied. Shröder (2003: 1) distinguishes 3 methodological steps in the study of contrastive linguistics:

1. Description:

- Selection of items to be compared
- Characterization of items in terms of some language independent theoretical model

2. Juxtaposition:

- Search for and identification of cross-linguistic equivalents

3. Comparison:

- Specification of degree and type of correspondence between compared items

Furthermore, it is necessary to point out that contrastive linguistics is used for “practical purposes, e.g. in foreign language teaching and translation and emphasizes on the differences, rather than similarities, between the languages compared” (Gast, 2011: 1). It should be emphatically stressed at this point that the discipline of contrastive linguistics focuses on differences. Hence we are justified in assuming that it requires a very comprehensive study of particular aspects of two languages: vocabulary, structure and etc. Too many contrasts between languages can cause difficulties not only for second language learners but also for translators. Thus, the study of contrastive linguistics is inconceivable without an application to the theory of translation which will be discussed in the following section.

2. TRANSLATION STUDIES

While studying the nature of contrastive linguistics, the theory of translation is one of the main objects necessarily to be discussed. According to Catford (1965), translation studies can be considered as a branch of comparative linguistics. It is suggested that “the theory of translation is concerned with a certain type of relation between languages and is consequently a branch of comparative linguistics” (Catford, 1965: 20). It logically follows that in order to compare certain items of two languages, firstly it is necessary to identify equivalent of target language and then to apply the comparative method. Other linguist considers translation as “rendering/translating the meaning of a text into another language in the way that the author intended the text” (Newmark, 1988: 4). It may be easily observed that translation is the transfer of meaning from one language into another. Nida and Taber (1969: 35) suggest that “both the source text and the translated text may represent very diverse cultural orientations and values”. It can be stated that cultural realia has a great influence on translation. Cultural differences between languages may cause obstacles for translators.

It also seems appropriate to make several remarks about literary translation because the empirical part of the research will be based on literature works. According to Landers (2001: 8), the literary translator must be aware of: “tone, style, flexibility, inventiveness, knowledge

of the source culture, the ability to glean meaning from ambiguity, an ear for sonority, and humility.” However, translators will never completely “succeed in capturing in all its grandeur the richness of the original” (Landers, 2001: 8). It can be claimed that a translator must be familiar with the text very well. But even if he or she is, there is still impossible fully to convey what the author wanted to say. Only an author himself knows what he had in mind. A translator just attempts to do so by invoking all the knowledge he has got in order to be able to render certain items from one language into another as accurately as possible. Landers (2001: 10) suggests that “translation denotes the attempt to render faithfully into one language (normally, one’s own) the meaning, feeling, and, so far as possible, the style of piece written in another language”. He also adds that literary translation is like an art (Landers, 2001: 10). The translation itself is universal. “The translator is faced with choices – of words, fidelity, emphasis, punctuation, register, sometimes even of spelling” (Landers, 2001: 10). For this reason a translator must be careful of translating a particular text. We shall further consider what kind of strategies translators use while rendering certain items from one language into another.

2. 1. Literary translation strategies

Since the present research is based on comparative structures in two branches of literature, poetry and fiction, the aspects of literary translation must be taken under consideration. In order to translate a text from one language into another, certain translation strategies must be applied. Landers (2001) proposes the most common and essential techniques used by literary translators, such as:

1. Fluency and transparency

Literary translators should convey the same emotional and psychological feeling in the target language (Landers, 2001: 49). If an author felt anxiety or happiness, so should the target language reader.

2. Word by word or thought by thought

Landers (2001: 55) claims that “the goal is not to translate what the TL author wrote but what he or she meant, and thought-by-thought is usually the superior vehicle for accomplishing this”. It can be pointed out that one of mistakes of rendering a text is trying to convey a meaning of every single word.

3. Register and tone

Landers (2001: 59) states that “in English as in all other languages, virtually every word falls in to a register”. A register is considered as a “variety of language, e.g., scientific, legal,

etc.” and are classified into “non-technical/ technical, informal/ formal, urban/ rural, standard/ regional, jargon/ non-jargon, vulgarity/ propriety.” (Landers, 2001: 59). As Landers (2001: 60) states, the same meaning can be conveyed in many different ways considering register. When particular item belongs to categories as vulgarity, jargon or regional, the translator may probably deal with some difficulties.

What concerns tone, it “provides an important clue to register as well” (Landers, 2001: 68). It can be pointed out that tone is related to different register style. According to Landers (2001: 68) tone can express various emotions, such as “humour, irony, sincerity, earnestness, naivety, or virtually any sentiment”.

4. When not to translate cultural cues

There are cases in the process of translation when an item from the source language has no equivalent in the target language. So Landers (2001: 79) suggests that while rendering a text, not to omit that item but to use explanation of words in context.

5. Style in translation

According to Landers (2001: 90), a translator has no style in his rendered text. “The translator should adapt to the style of each author translated – now terse, now rambling, sometimes abstruse, but always as faithful to the original as circumstances permit.” On the other hand, there are translators who have their own styles (Landers, 2001: 90). Landers (2001: 90) suggests that “style, after all, can be defined as a characteristic mode of expression, and consciously or unconsciously the translator displays one”. It is logical to claim that every individual has one’s own way of speaking. This can be applied to translators as well. One person may say “for example” and the other “for instance” or “pardon me” and “excuse me” (Landers, 2001: 90).

6. Interpolation

Interpolation is defined as addition of word or phrase (Landers, 2001: 94).

7. Omission

Omission is the opposition to interpolation. In this case the translator may use omission of certain words, phrases or constructions (Landers, 2001: 95).

It is necessary to call attention to the fact that poetry plays a special role in the process of translation. Landers (2001: 97) states that it is quite hard and even inconceivable to translate a poem accurately. The poetry is the expression of figurative and metaphorical language. “Poetry cannot be translated; it can only be recreated in the new language” (Landers, 2001: 97). According to Landers (2001: 99), “the translator must possess a poetic sensitivity, even if he or she has never written a line of original poetry”. It appears that it is not necessary to be a poet in order to translate a verse. But still the translator must have a

sense of sonority which is foremost to poets. Furthermore, it is necessary to point out that both sound and meaning are expressed through rhyme (Landers, 2001: 100). If an original text is rhymed then the translation should also be rhymed without losing the main idea.

It is logical to conclude that the translation of both, fiction and poetry, merits attention due to various literary aspects which have been mentioned above. Since the concept of translation has been overviewed we should further discuss the differences and similarities between English and Lithuanian in accordance with typological classification.

3. TYPOLOGICAL CLASSIFICATION

According to typological classification of languages, English belongs to analytic language and Lithuanian is considered as a synthetic language (Pažūsis, Rosinienė and Žemaitienė, 2005: 287). Such distinction determines syntactic relationships which are shown by word order. In the reference to Pažūsis, Rosinienė and Žemaitienė (2005: 287) Lithuanian grammar rules considering word order are less strict than the English ones. “English noun and adjective does not have endings denoting every gender, number and case of a noun in a sentence”(Pažūsis, Rosinienė and Žemaitienė, 2005: 287). Pažūsis, Rosinienė and Žemaitienė (2005: 287) conclude that “a strict word order of English language allows to differentiate subject from object”.

We should further review the pattern of the English sentence. Pažūsis, Rosinienė and Žemaitienė (2005: 288) give the illustration: subject + predicate + object, e.g.:

(1) ***Tomas writes poetry.*** *Tomas rašo eilėraščius.*

The change of word order in the English sentence usually alters the meaning of the whole sentence as in the following examples (Pažūsis, Rosinienė and Žemaitienė, 2005: 288).:

(2) ***A man killed a bear.*** *Žmogus užmušė lokį.*

(3) ***A bear killed a man.*** *Lokys sudraskė žmogų.*

Pažūsis, Rosinienė and Žemaitienė (2005: 288) state that “word order in the similar Lithuanian context may be transposed, but the meaning of the sentence basically remains the same”, e.g.

(4) ***Žmogus užmušė lokį.*** and ***Lokį užmušė žmogus.***

Pažūsis, Rosinienė and Žemaitienė (2005: 288) mention a few more essential differences between Lithuanian and English language:

a) subject can be missed in Lithuanian, and in English it has to be in every sentence:

(5) ***Lyja.*** ***It is raining.***

(6) *Šalta diena.* *It is a cold day.*

(7) *Ar jis gyvena Londone? – Taip.* *Does he live in London? – Yes, he does.*
(gyvena)

(8) *Gabus berniukas.* *He is a clever boy.*

(9) *Ką Linda veikia? – Miega.* *What is Linda doing? – She is sleeping.*

Pažūsis, Rosinienė and Žemaitienė (2005: 288) point out that “predicative components also cannot be omitted in the English sentence, i.e. auxiliaries, e. g.:

(10) *Tom is a student* *Tomas – studentas.*

b) other English parts of speech, for instance, adverbial modifiers are arranged in the sentence according to certain order, and in comparison with Lithuanian, their place is free, e. g.:

(11) *He met Linda in town yesterday.* *Jis susitiko Lindą mieste vakar;*

(12) *Yesterday he met Linda in town.* *Vakar jis susitiko Lindą mieste;*

(13) *Jis vakar susitiko Lindą mieste;*

(14) *Jis vakar susitiko mieste Lindą;*

(15) *Jis susitiko vakar Lindą mieste.*

And finally it is possible to draw the conclusion that Lithuanian sentence structure differs from English sentence structure in word order, cases, gender and number. As a structure of a sentence in both languages has been explored, further distinction must be made between comparative structures in English and Lithuanian.

4. COMPARATIVE STRUCTURES IN ENGLISH

It must be mentioned that there are not many researches done on comparative structures in English. Although this question has been so far insufficiently investigated, some observations have been made and some data collected. Norušaitienė (2000: 65) investigated “various relationships between the objects and phenomena of reality on the basis of their properties and qualities” which “are established through comparison as one of the logical means of learning about outer world and spiritual values”. The treatment of comparison can be considered as the way of expressing inner or external features of various objects comparing with other analogous objects. Following the definition the structure of the comparison involves (Norušaitienė, 2000: 65):

- The carrier of the comparison;
- The basis for comparison;
- The entity to which the carrier is compared.

One example will suffice here: (16) *She was like a child.* She is the carrier of the comparison, the basis for comparison is *was like* and the entity to which carrier is compared refers to *a child* (Norušaitienė, 2000: 65).

According to Norušaitienė (2000: 65), comparison can be expressed in different layers of language:

- in the lexical layer, comparison is expressed by lexemes referring to concepts that are associated with them. They include verbs (compare, resemble, liken), adjectives (like, unlike, similar, dissimilar), prepositions (as, like) and conjunctions (as if, as though);
- in the grammatical layer, the meaning of comparison is conveyed through the suffix – like’, degrees of comparison and comparative groups of ‘as...as’, ‘not so...as’ and ‘...than...’ with adjectives or adverbs in the corresponding degree;
- in the stylistic layer, metaphors and metonymies are employed for the purpose, because the notion of comparison involves not only the idea of equality – non-equality and a smaller or greater degree of quality but also the possibility of using comparison as a trope, a figure of speech, employed to vividly describe an object or phenomenon through another object or phenomenon on the basis of their common features.

In order to probe deeper into the matter of comparative structures, we shall also consider other investigations. According to Downing and Locke (2006: 499), “when we want to express the notion that a person, thing or situation has more or less of a quality, we can mark a gradable adjective for comparative or superlative degree”. Since the focus of the present research is on comparisons, the further discussion should only be on comparative degree. The function of comparative degree in the clause sentence may serve as modifier of a noun or as a complement (Downing and Locke, 2006: 499). Downing and Locke (2006: 499) states “most descriptive adjectives are gradable”, as in the following examples:

(17) *Have you got a larger size?*

(18) *I think you need a more up-to-date stereo.*

(19) *The cleverest animals, as well as the better-looking, better-humoured and more classy, are not the ones holding the leads.*

Following the analysis of comparative degree, the reference to arrangement of adjective in comparative structure must be presented. Downing and Locke (2006: 499) introduce the structure of comparative degree:

either adjective + *-er* + *than*, or *more/ less* + adjective + *than*, plus a word, phrase or clause

The examples illustrating the structure of comparative degree are given below:

Adj + *-er* + *than* + PP

(20) *It was cooler than in Russia.*

- Adj + *-er* + *than* + clause (21) *It was better than we expected.*
more + adj + *than* + AdvG (22) *It was more comfortable than usual.*
less + adj + *than* + clause (23) *It was less complicated than any of us expected.*
more + adj + *-ing* clause (24) *It was more enjoyable than travelling by air.*

The examples of the structure of the degree of equality are submitted below (Downing, 2006: 500):

- as* + adj + *as* + AdvG (25) *It was as lovely as ever.*
 neg + *as* + adj + *as* + clause (26) *It was not as easy as most of us expected.*
so + adj + *as* + to-clause (27) *It was so difficult as to be impossible.*

As Downing and Locke (2006: 500) states “if the comparison is between two adjectives, the complement of equality is realised by a finite clause”:

- (28) *She is as good-looking as she is intelligent.*
 (29) **She is as good-looking as intelligent.*

Moreover, Downing and Locke (2006: 501) points out that “if the comparison is negative, the modifier *not as* may be replaced by *not so*, though *so* suggests intensification besides equality”:

- (30) *In winter, London is not as/ so cold as New York.*

As comparative structure can be also considered as a comparison (Downing and Locke, 2006: 500), e.g.: (31) *as clear as crystal.*

Having analysed comparative structures indicating adjective, the further analysis should cover comparative constructions referring to adverbs. Downing and Locke (2006: 519) suggest that “complements of adverbs are almost exclusively of one type, namely grading. As with adjectives, many adverbial heads admit indirect complements, which depend, not on the adverb itself, but on the degree modifier”, e.g.:

- More, less...than* (32) *Bill speaks Spanish much more fluently than his sister.*
 (33) *It rains less often here than in some other countries.*
-er...than (34) *Our coach left earlier than it should have done.*
as...as (35) *I don't translate as accurately as a professional.*

According to Downing and Locke (2006: 520) “such structures may be considered as discontinuous complementation, though the two parts of the structure, before and after the head, differ in position and content. The modifiers *more (-er)* and *less* do not necessarily require the *than*-complement; on the other hand, complements introduced by *than* cannot be used without a previous modifier which controls this construction”.

What concerns *as...as* comparative structure, Downing and Locke (2006: 520) claim that “if a comparison of equality (*as...as...*) is established between two adverbs of manner

(such as *elegantly*, *amusingly*) the second *as* must be followed by a finite clause with a form of *be*, *do*, or *have* substituting for the predicator”, e.g.:

(36) *Jane Austen wrote as elegantly as **she did** amusingly.* (and not **as elegantly as amusingly*).

Having analysed *than*, *as*, *as...as* structures, the investigation on other comparative structures must be continued. Downing and Locke (2006: 521) describe a conjunction *like* as “similarity of features or character” and provide the illustrative example:

(37) *She looks **rather like** Lady Macbeth.*

Moreover, Downing and Locke (2006: 521) remark that *like* comparative structure can be used to present a literary device – simile, e. g.

(38) *The lake shone **like** a mirror.*

Like can also denote uncertain similarity of situation (Downing and Locke, 2006: 521) as in the following example:

(39) *Let’s not quarrel over a silly thing **like** this.*

Since the theoretical background on comparative structures has been overviewed, the following chapter will contain the usage of comparative structures in Lithuanian.

5. COMPARATIVE STRUCTURES IN LITHUANIAN

According to Ambrazas (2006: 430-431), comparative structures can be classified in accordance with subordinators of comparison which divided into three subclasses:

a) subordinators of similarity: “*kaip*” (like), “*lyg*” (as if), “*tartum/tarytum/tarsi*” (as if, as though), “*it*” (as if, like), “*nelyginant*” (like); “*lyg tartum*” (as if/though), “*lyg kaip*” (like), “*lyg kad*” (like, as if), “*kaip kad*” (like), “*nelyginant kaip*” (like); eg.:

(40) *Čia gyvensi **kaip** ponija.* (You will live here **like** a lady.)

(41) *Visas gyvenimas praėjo **lyg/tartum** sunkus sapnas.* (All life has passed **like** a nightmare.)

(42) *Ramiai sėdėk, lyg kad nieko nebūtum matęs.* (Stay quiet, as if you have not seen anything.)

b) subordinators of difference: “*negu*” (than), “*nei*” (than), “*kaip*” (than), “*negu kad*” (than): e.g.:

(43) *Kalnas buvo aukštesnis, **negu (kad)** iš pradžių atrodė.* (The mountain was higher **than** it had seemed at first.)

(44) *Ji visada rengėsi puošniau **nei/nekaip** kitos.* (She was always better dressed **than** the others.)

Continuing the analysis on a comparison it can be claimed that “the comparison of adjectives which “is based on the semantic opposition between the positive adjectival forms, which do not refer to any difference in the degree of a quality (e.g. *geras* ‘good’), and the adjectival forms, which do indicate differences in the degree of a quality, i.e. the comparative while the comparative and superlative adjectival forms (e.g. *geresnis* ‘better’, *geriausias* ‘best’)” (Ambrazas, 2006: 138). It might be stated that in a sentence an adjective of the degree of quality or superlative adjective does not require a comparative conjunction. But if it is necessary to compare two aspects, the comparative conjunction is needed to use. Ambrazas (2006: 139) suggests that in Lithuanian language “the diminutive comparative degree of neuter adjectives” can be identified which has got “the form building element –ėliau”:

(45) *gera – gerėliau (a little bit better)*

(46) *gražu – gražėliau (a little bit more beautiful)*

It can be noticed that in Lithuanian the ending is added to the comparative adjective and in English extra words before adjective are used in order to give a vivid description of somebody or something. In this case we confront with the differences of sentence structure between Lithuanian and English.

Ambrazas (2006: 139) states that “comparative adjectives usually indicate that something has more of a quality than something else”. Thus, even this statement describing the comparative structure is used with a conjunction “than”. But the comparison can also be said using the preposition “už” preceded by a noun in the case of accusative and by the conjunctions “kaip”, “nekaip”, “negu”, “nei” preceded by a noun in the case of nominative (Ambrazas, 2006: 139), eg.:

(47) *Teisybė už auksą brangesnė. (The truth is dearer than gold.)*

(48) *Geresnis tėvas, kad ir žiaurus, **nekaip/negu/nei** patėvis. (A father is better, although cruel, **than** a stepfather.)*

“Comparative adjectives may also indicate that something has more of a quality at one time than at another time or under other circumstances” (Ambrazas, 2006: 139), for instance.:

(49) *Po tardymo Pečiūra pasidarė ramesnis. (After the interrogation Pečiūra became quieter.)*

(50) *Dabar jis geresnis **negu** anksčiau. (Now he is better **than** before.)*

It should be noted that example (49) of a comparative adjective having a quality at one time than another time is expressed without any conjunction in the sentence. This means that a conjunction may be or may not be produced, because in example (50) it is used.

Another aspect Ambrazas (2006: 140) remarks is “the difference in the degree of the quality compared may sometimes be quantified, which is usually expressed by a combination

of numerals and nouns in the instrumental case; sometimes, by the preposition “per” and a noun in the accusative, for example:

(51) *Augustinas tik penkeriais metais buvo už mane vyresnis. (Augustinas was only five years older than I was.)*

(52) *Sūnus per visą sprindį yra jau aukštesnis už tėvą. (The son is taller than his father by the whole span of a hand.)*

The last aspect which must be considered is comparative clauses. They “are subdivided into equational and differentiating clauses” (Ambrazas, 2006: 748). Ambrazas (2006: 749) distinguishes “three types of equational clauses”. The first one is “qualitative comparative clauses” which are “introduced by the subordinators “kaip” (as, like), “lyg” (as if), “it” (as if, like), “tartum/tarsi” (as if) and denote a comparison of quality or manner. If no correlative word is used the main clause precedes the subordinate clause (which is often incomplete)” (Ambrazas, 2006: 749).

“Sentences with the subordinate “kaip” denote comparison without implying any modal meaning” (Ambrazas, 2006: 749), e. x.:

(53) *Viskas buvo padaryta, kaip sutarta. (Everything was done according to agreement. “as agreed”)*

“In sentences with verbal predicates the correlative “taip” (so) can be used” (Ambrazas, 2006: 749):

(54) *Jis viską taip padarys, kaip noriu. (He will do everything the way “so as” I want it.)*

“In sentences with a compound nominal predicate in the main clause the pronoun “toks, -ia (such) is used” (Ambrazas, 2006: 749):

(55) *Jis buvo toks, kaip man pasakojo. (He was such as they told me.)*

Ambrazas (2006: 749) states that “sentences with the subordinators “lyg”, “it”, “tartum” and “tarsi” which usually require a subjunctive mood form in the subordinate clause, denote comparison with a possible or unreal or imaginary event”:

(56) *Vaikinas dirbo toliau, lyg/tarsi/it būtų nieko nepastebėjęs. (The boy went on working as if hadn't noticed anything.)*

“The subordinators here are interchangeable though they differ slightly in modality. However, they cannot be replaced by “kaip” (Ambrazas, 2006: 749). In the following Lithuanian and English sentences the linking word “taip” (so) can be applied as well (Ambrazas, 2006: 749):

According to Ambrazas (2006: 749), “if the standard of comparison is a quality, the correlative “toks”, sometimes “tiek”, can be used:

(57) *Eglutė jautė tokį sopulį, **tartum** būty kas širdį jai raižęs.* (*Eglutė felt such pain as if her heart were being stabbed.*)

“A clause of comparison can also have an adverbial antecedent in the main clause” (Ambrazas, 2006: 750) e.g.:

(58) *Visi dabar sėdėjom tyliai, **lyg** klausėme ko.* (*We shall all sitting quietly, as if we were listening to something.*)

The second type of equational clauses is quantitative comparative clauses which consist of the word “kiek” (how much) and the linking or correlative “tiek” (so much) (Ambrazas, 2006: 750). According to Ambrazas (2006: 750), “they denote a comparison of quantity or extent. The order of clauses is not fixed and there are no special restrictions on tenses and their combinations”.

(59) ***Kiek** atsirieksi, **tiek** ir suvalgysi.* (*You’ll eat as much as you will cut off for yourself. (How much you will cut off so much you will eat.)*)

(60) *Senelis jai davė**tiek** obuolių, **kiek** ji galėjo panešti.* (*Grandfather gave her as many apples as “so many...how many” she could carry.*)

“A comparative clause can be related to the pronoun “visas” (all) or to the adverb “visur” (everywhere) implying quantity” (Ambrazas, 2006: 750):

(61) ***Kiek** mūsų buvome, visi apsirgome.* (*As many of us were there, all fell ill.*)

(62) ***Kiek tik** akys užmato, visur juoduoja debesys.* (*As far as “how much” the eye can see everywhere the clouds appear black.*)

As Ambrazas (2006: 750) claims “the correlative word can be omitted:

(63) ***Kiek** žiedų regėsi, mane atsiminsi.* (*As long as “how much” you see the ring, you will remember me.*)

The third and the last type of equational clause is comparative clauses of proportion (Ambrazas, 2006: 750). Ambrazas (2006: 750) explains that “sentences with a clause of proportion are formed with the two-place conjunctions “kuo... tuo”, “juo... tuo” and “juo... tuo” all of them meaning “the... the”. They denote comparison of the degree of intensity. Both clauses are usually structurally parallel and may contain the comparative form of an adjective or an adverb, though not necessarily. A subordinate clause usually precedes the main clause (therefore, in sentences with “juo... juo” the initially placed clause is regarded as the subordinate one)”:

(64) ***Kuo (juo)** į mišką toliau, **tuo** medžių daugiau.* (*The father into the woods the more trees.*)

(65) *Kuo daugiau jis dirbo, tuo mažiau jis gavo. (The more he works the less he got.)*

(66) *Juo senesnis jis darosi, juo raukšlių daugėja. (The older he grows the more wrinkles appear.)*

Differential clauses refer to the type of comparative clauses which are presented by the conjunction “negu” (than), and are applied for indicating a contrast between compared elements (Ambrazas, 2006: 751). As Ambrazas (2006: 751) states differential clauses “are usually preceded by an antecedent which is either an adjective or an adverb in the comparative form, or a pronoun like “kitas, -a” (other, different), “kitoks, -ia (different, not such), or an adverb like “kitaip, kitoniškai” (in a different way).

(67) *Dabartinių laikų vaikai gudresni, negu kadaise buvo suaugę vyrai. (Children these days are clever than adult men used to be before.)*

(68) *Susitikimas buvo visai kitoksm, negu mes visai tikėjomės. (The meeting was quite different from what “than” we had expected).*

“Differentiating clauses are also introduced by the conjunctions “nekaip”, “nei”, “kaip”. They do not differ from those with “negu” either structurally or in meaning, but they occur mostly in colloquial speech, cf.” (Ambrazas, 2006: 751):

(69) *Negaliu suteikti jai daugiau laisvės, kaip/nekaip, nei ji dabar turi. (I can’t give her more freedom than she has now.)*

“Occasionally in colloquial speech differentiating clauses are introduced by the pronoun form ką (what) (ACC) turned conjunction, in which case they may be placed initially as well” (Ambrazas, 2006: 751), e. g.:

(70) *Ką man prašyt, tai geriau visai neturėsiu. (I’d rather not have it at all than beg for it.)*

The majority of instances presented by different linguists have been also found in the target book and sonnets of the present research. The aim of the following part is to present and analyse the occurrence of all identified types of comparative structures.

6. COMPARATIVE STRUCTURES IN W. SHAKESPEARE'S SONNETS AND IN J. CONRAD'S "LORD JIM"

6.1 Methodology of the Research

The practical analysis of comparative structures in English was implemented on the grounds of examples selected from 154 sonnets (1952) by William Shakespeare and their counterparts in the Lithuanian variant "William Shakespeare Sonetai" (2009) translated by Sigita Geda. Examples were also collected from the novel "Lord Jim" (1965) by Joseph Conrad and their counterparts in the Lithuanian variant "Lordas Džimas" (1960) translated by Zigmantas Naujokaitis.

The investigation was conducted applying three scientific research methods. Firstly, descriptive-analytical method was used in order to distribute and analyse the examples of comparative structures in English and their counterparts in Lithuanian. All the examples, viz. 108 pairs of sentences, one from the original texts and another from the translated texts, were arranged in opposition. In such a pattern the original texts were compared with the target texts displaying differences and similarities on comparative structures. Secondly, the contrastive method was used. It enabled to compare comparative structures in English and Lithuanian. Finally, the statistical method provided a possibility to systemize and estimate the distribution of comparative structures in English and to display it graphically.

The corpus was divided into five comparative constructions (*like, as, as...as, as if/though, than*) of English and Lithuanian counterparts following the theoretical application presented in the literary review.

6.2. LIKE comparative structures

Like comparative structures belong to the subclass of subordinators of similarity, which appears to be a rather rare type in Shakespeare's sonnets. Having analysed all the examples it can be stated that Lithuanian counterparts of *like* comparative structures in Shakespeare's sonnets are often applied to omission, as in the following examples:

(71) *But you like none, none you for constant heart.* (Shakespeare, 1952: 53)

Širdis? Čionai net prasižiot neverta! (Ibid, 2009: 82)

(72) *And like enough thou know'st thy estimate* <...> (Shakespeare, 1952: 87).

Tavoji meilė pernelyg brangi. (Ibid, 2009: 120)

(73) *How like Eve's apple doth thy beauty grow*<...> (Ibid, 1952: 93).

Bent būna vaisiaus, kur Ieva nuskynė<...> (Ibid, 2009: 127).

(74) *My mistress' eyes are nothing like the sun*<...> (Ibid, 1952: 130).

Akis – žvaigždėm vadinti nusibodo<...> (Ibid, 2009: 146).

In all mentioned cases the translator omitted the comparative conjunction *like*. The reason why he did so may be because of the rhythm (or rhyme). It is difficult to translate a poem word for word and to remain the same meaning. Practically it is impossible to transfer the meaning from one language into another using the same equivalents. As it was mentioned in the theoretical part, a translator must have poetic sensitivity and sonority in order to transfer certain elements from a source language to a target language.

What concerns the novel “Lord Jim”, the translator is inclined to use omission very rarely, but still there are some instances where the comparative conjunction *like* is omitted:

(75) <...>*the silent aspect of nature like certitude of fostering love upon the placid tenderness of a mother's face.*(Conrad, 1965: 13)

<...>*Džimas gėrėjosi begaline ramybe ir saugumu, dvelkiančiu iš nutilusios gamtos, kurios ramus vaizdas priminė švelnų, globėjišką motinos veidą.* (Ibid, 1960: 23)

(76) <...>*thought Jim with wonder, with something like gratitude*<...>.(Conrad, 1965: 15)

<...>*su nuostaba pagalvojo Džimas, jausdamasis beveik dėkingas*<...>.(Ibid, 1960: 25)

As it can be seen from the examples above omission is applied in the novel as well but this method of translation is used rarer than in poetry. Even if it does not require the usage of rhyme, the translator still omits a comparative conjunction. Moreover, not only omission is used here but also the change of parts of speech. In example (76) we see that the noun *gratitude* is changed into the adjective *dėkingas*. It can be stated that sometimes in order to translate as accurately as possible certain techniques must be applied.

While continuing the analysis of *like*comparative structures in the arrangement of a sentence, the attention must be paid on cases where the translator uses a comparative conjunction *like*. The following examples are presented to illustrate the change of word order in the usage of comparative structure.

(77)*Like feeble age he reeleth from the day*<...>(Shakespeare, 1952: 7).

Regėsime, kaip alpsta milijonai<...>(Ibid, 2009: 31).

(78) *While shadows like to thee do mock my sight?*(Shakespeare, 1952: 61)
Galvūgaly jis stovi kaip šešėlis<...> (Ibid, 2009: 91).

(79) *How like a winter hath my absence been<...>* (Shakespeare, 1952: 97).
Man viskas rodės lyg gyvenčiau žiemą<...> (Ibid, 2009: 122).

(80) *Nothing sweet boy, but yet like prayers divine<...>* (Shakespeare, 1952: 108).
Kaip seną maldą – stačiai žodis žodin<...> (Ibid, 2009: 143).

It can be seen from the examples above that *like* comparative structures are transposed from the beginning in the English sentence to the end of the Lithuanian sentence and vice versa. But this is not the only entity which is changed. It is also clear that in examples (77) and (79) the predicates are added in the Lithuanian sentences while in examples (78) and (80), the comparative structure in English is similar to Lithuanian structure. But in this case, the plural form in English is changed into singular form in Lithuanian. The other noticeable aspect is that *like* comparative conjunctions are translated in Lithuanian using two different comparative conjunctions *kaip* and *lyg* while in all English sentences the only one comparative conjunction applied is *like*. What concerns the novel, there were found no examples where comparative structures would occur in the change of word order.

Further analysis must be done considering the case when there is a close translation of *like* comparative construction, e.g.

(81) *Like as the waves make towards the pebbled shore<...>* (Shakespeare, 1952: 60).
Kaip jūrbangės, sudužusios į krantą<...> (Ibid, 2009: 90).

(82) *But like a sad slave stay and think of nought<...>* (Ibid, 1952: 57).
Kaip tarnas tas, kuriam net nieks neliepęs<...> (Ibid, 2009: 87).

(83) *Which like a canker in the fragrant rose<...>* (Ibid, 1952: 95).
Deja, kaip sodo kirminas smulku<...> (Ibid, 2009: 8).

Here it is seen that all three English sentences are translated in a very similar way. Example (81) shows that two comparative conjunctions are used in English sentence: *like* and *as*. And from the Lithuanian sentence we see that only one comparative conjunction is applied. What concerns example (82), it denotes omission of the adjective *sad* in Lithuanian sentence. The last example (83) illustrates word for word translation of *like* comparative structure.

Further revision must be on examples from the novel “Lord Jim” concerning close translation. The following examples are presented below:

(84) <...>*he is faithful like a friend and attentive like a son*<...>(Conrad, 1965: 4).

<...>*jis ištikimas kaip didžiausias bičiulis, atidus kaip sūnus*<...>(Ibid, 1960: 10).

(85) *Fancy such a big chap fainting like a girl.* (Ibid, 1965: 7)

Stebiuos, kaip toks stambus bernas gali alpti lyg panelė. (Ibid, 1960: 14)

(86) <...>*the Somali coast lay round and still like a naked ship's spar*<...> (Ibid, 1965: 15).

<...>*o patsai pieštukas gulėjo nejudėdamas, savo smaigaliu atsirėmęs į Somalijos krantą, lyg plika laivo sija*<...>(Ibid, 1960: 25).

Here it is seen that almost all *like* comparative structures are translated in Lithuanian using the technique of word for word. From example (84) we see that the adjective *didžiausias* is added while rendering the English comparative construction into Lithuanian.

To conclude, the usage of *like* comparative structures in translation of Shakespeare's sonnets are often applied to omission. This strategy appeared to be inevitable while translating poetry. What concerns the translation of novel “Lord Jim”, the most dominant strategy is word for word translation. It is much easier to render the fiction because the methods are not so strict as for poetry. In order to find out what strategies were used in the translation of *as* comparative structures we should discuss it in the following part.

6.3. As comparative structures

As it was mentioned in the theoretical part, *as* comparative structure belongs to the type of subordinators of similarity. The conjunction *as* is synonymous to conjunction *like*. Having reviewed all examples it can be pointed out that Lithuanian counterparts of *as* comparative structures in Shakespeare's sonnets are often applied to omission as well as *like* comparative structures, as in the following examples:

(87) *Make glad and sorry seasons as thou fleet'st*<...>(Shakespeare, 1952: 19).

Keisk žiemą vasara, o vasarą į žiemą<...>(Ibid, 2009: 44).

(88) *Duty so great, which wit so poor as mine*<...> (Shakespeare, 1952: 26).

Juo mano būti varganą apskleis,<...>(Ibid, 2009: 26).

(89) *This thought is as a death which cannot choose<...>* (Shakespeare, 1952: 64).

Mirtie, bent šito nedaryk, užtenka!(Ibid, 2009: 94)

In all mentioned examples the translator omitted *as* comparative structures because of the same reasons which determined to omit *like* comparative structures. The usage of omission might be also found in the novel “Lord Jim”, though it used very rarely e. g.:

(90) *<...>twice as instructive<...>* (Conrad, 1965: 46).

<...>dukart daugiau galima pasimokyti<...> (Ibid, 1960: 30).

The whole Lithuanian comparative structure is completely different from the English one. It is seen from example (90) that the comparative conjunction *as* disappears and the adjective *instructive* is replaced by the different part of speech, i.e. verb *pasimokyti*. Furthermore, some extra words are added in the translation of comparative structure.

Going on further analysis it can be noticed that *as* comparative structures were identified in the instances which indicate the usage of substitution, i. e. the change of words. The translator used the substitution of comparative conjunctions in the following examples:

(91) *Though yet heaven knows it is but as a tomb.* (Shakespeare, 1952: 17)

Dievažiuos, kad visos mano raidės/ nepasakys daugiau nei kapo guolis! (Ibid, 2009: 42)

(92) *As truth and beauty shall together thrive.* (Shakespeare, 1952: 14)

Kad grožis ir tiesa susigyvenę<...> (Ibid, 2009: 39).

(93) *To Jim that gossiping crowd, viewed as seamen<...>* (Conrad, 1965: 10).

Pradžioje šie tuščiakalbiai plepiai, kad ir panašūs į jūrininkus<...> (Ibid, 1960: 19).

As it can be seen from example (91) the comparative conjunction *as* is substituted by other comparative conjunction *nei*. In example (92), *as* is substituted by *kad* and in case (93) is substituted by *kad ir* and the comparative adjective *panašūs* is added. Moreover, it can be noticed from example (91) that extra word is added, i. e. *guolis* and in example (92) the places of words *truth* and *beauty* are changed in the Lithuanian sentence, i. e. *grožis* and *tiesa*. It can be predicted that the translator wanted to make the sentences stylistically attractive.

The following instances given below reveal a very close translation of *as* comparative structures in Shakespeare’s sonnets but still some differences can be detected in certain cases:

(94) *When I perceive that men as plants increase<...>* (Shakespeare, 1952: 15)

Kad kiekvieną mūsų tarsį švelnų ūglį<...>(Ibid, 2009: 40).

(95) *As an imperfect actor on the stage*, <...> (Shakespeare, 1952: 2).

Kaip aktorius, kur jaudulio pagautas, <...> (Ibid, 2009: 49).

(96) *As a decrepit father takes delight*, <...> (Shakespeare, 1952: 2).

Kaip žilas tėvas kartais ima džiaugtis, <...> (Ibid, 2009: 64).

Only a slight difference appears between English *as* comparative structures and their counterparts in Lithuanian. As we can see from example (94) here are applied a few changes in the process of translation. The translator chose to omit the verb *increase*. Furthermore, substitution of noun number is presented. A plural form of noun *plants* was changed into a singular form *ūglis* which was preceded by the adjective *švelnus*. It can be claimed that the translator wanted the sentence to sound more pictorial. What concerns example (95), the translator used omission of the adjective *imperfect* but after the comparative structure he applied description of the word *imperfect* which was used in the English sentence. Considering example (96) it can be stated that the usage of *as* comparative construction in the original text was rendered quite accurately, using the same equivalents as in Lithuanian language.

After analysing *as* comparative structures in Shakespeare's sonnets, we shall further investigate the usage of this type in Conrad's novel "Lord Jim". In accordance with the collected examples, it can be claimed that almost all instances of *as* comparative structures in the novel are translated with a slight discrepancy. The meaning remains the same, but the structure itself is a little bit different. Consider the following examples:

(97) *A faint noise as of thunder, of thunder infinitely remote*, <...> (Conrad, 1965: 20).

Oru palengva nugrumėjo vos girdimas dundesys, nelyginant be galo tolimas griaustinis, <...> (Ibid, 1960: 30).

(98) <...> *fixed itself in his memory for ever as the incarnation of everything vile and base* <...> (Conrad, 1965: 16).

<...> *visam lakui pasiliko jo atmintyjetarsi įkūnitas blogis ir niekšybė* <...> (Ibid, 1960: 26)

(99) <...> *then turned away resolutely, as after a final parting* (Conrad, 1965: 24).

<...> *Džimas ryžtingai nusigręžė, tarsi amžinai atsisveikindamas* (Ibid, 1960: 37).

Considering example (97) it can be noticed that the Lithuanian equivalent of *as* comparative structure differs from English one in the change of word order. The words *thunder infinitely remote* are changed into *begalo tolimas griaustinis*. Such a usage can be explained considering requirements of Lithuanian grammar rules for a noun going after an adjective. For this reason the translator was obliged to rearrange words. It also could be mentioned that there was only one time mentioned the word *thunder* while in the original text it was mentioned twice. In this case the translator ignored the stylistic device, i. e. repetition. As it can be seen from example (98) substitution of parts of speech is applied. In this case the translator used substitution of the noun by the participle, e.g. *incarnationbykūnitas*. *As* comparative structure also indicates omission of the word *everything* in example (98). With reference to substitution it is also used in example (99). Two pairs of words are substituted, i.e. the adjective *final* by the adverb *amžinai* and the noun *parting* by the participle *atsisveikindamas*.

In summarizing the usage of *as* comparative structures in Shakespeare's sonnets, it could be claimed that the translator applied not only omission but also other strategies, such as addition and substitution of certain entities preceded by the conjunction *as*. The same strategies were invoked while translating *as* structures in "Lord Jim".

6.4. *As...as* comparative structures

As it was mentioned in the theoretical part, *as...as* comparative construction is considered as a comparison of equality which can be established through the adjective and the adverb. Having analysed all comparative structures it emerged that *as...as* structure is one of the rarest cases both in Shakespeare's sonnets and in the novel "Lord Jim". Starting from the omission of *as...as* structure, the following examples can be presented:

(100) *As fast as thou shalt wane so fast thou grow'st* <...> (Shakespeare, 1952: 11).

Spartus augimas, bet spartus ir nyksmas, <...> (Ibid, 2009: 36).

(101) *As easy might I from my self depart,/ As from my soul which in thy berast doth lie*: <...> (Shakespeare, 1952: 109).

Manoji siela tavo sielą glaudžia/ Krūtinėje ir niekad neišduos. (Ibid, 2009: 144)

(102) *Who art as black as hell, as dark as night*. (Shakespeare, 1952: 147)

Tenai, kur pragaras, žydėjo rojaus sodas. (Ibid, 2009: 5)

In all mentioned cases the translator omitted *as...as* comparative structure in both translated texts. It is necessary to point out that all constructions of *as...as* are omitted in the process of translation in Shakespeare's sonnets.

While in the translated text of "Lord Jim", there were found only two examples of omission of *as...as* comparative structures, e.g.:

(103) *The gale had ministered to a heroism as spurious as its own pretence of terror.*
(Conrad, 1965: 7)

Audra savo apsimestu baisumu pasitarnavo jo tariamam didvyriškumui.(Ibid, 1960: 15)

(104) *I am as high as I can get<...>*(Conrad, 1965: 29).

Jokių paaukštinių aš nebelaukiu<...>(Ibid, 1960: 43).

It can be stated that omission of *as...as* comparative structures is more frequently used in the translation of Shakespeare's sonnets than in the translation of the novel "Lord Jim".

Since there were found no other cases of translating *as...as* comparative structures in Shakespeare's sonnets, we shall only consider the cases used in "Lord Jim". Examples of quantitative comparatives are given below:

(105) *It seemed a necessity, and it was directed apparently as much at himself as at anybody else.* (Conrad, 1965: 3)

Atrodė, kad toji saviteiga buvo sukelta būtinybės ir taikoma tiek savo paties, tiek kity atžvilgiu.(Ibid, 1960: 9)

(106) *His incognito, which had as many holes as a sieve<...>*(Conrad, 1965: 4).

Šis jo inkognito turėjo tiek skylių, kiek rėtis<...>(Ibid, 1960: 10).

Here, it is clearly seen that examples denoting a comparison of quantity are rendered into Lithuanian almost word for word. In example (105) the translator only added the extra word *atžvilgiu* so that the sentence would be correct and understandable to Lithuanian readers. While in example (106) the comparison is translated word for word. Moreover, it can be noticed that *as...as* comparative structures in two presented examples above are rendered a bit differently. In example (105) the translator uses comparative construction *tiek...tiek* and in example (106) it is *tiek...kiek*. A different comparative construction might be used because one requires the subject and the other – the object.

Additionally, there are also cases when the translator applies the method of word for word translation, e.g.:

(107) *<...>and as unflinching as a hero in a book.* (Conrad, 1965: 5)

<...>*visados nepalaužiamas, kaip didvyris nuotykių knygoje.* (Ibid, 1960: 12)

(108) <...>*a surface as level and smooth as the glimmering surface of the waters.*
(Conrad, 1965: 15)

<...>*tokio lygaus ir plokščio, kaip švytuliuojantieji vandenai*<...> (Ibid, 1960: 25).

(109) *The Patna was a local steamer as old as the hills,*<...> (Conrad, 1965: 11).
„Patna“ buvo vietinis garlaivis, *senas kaip kalnai,* <...> (Ibid, 1960: 18).

(110) <...>*and as cool as a cucumber.* (Conrad, 1965: 19)

<...>*aš likčiau šaltas, kaip raugintas agurkas.* (Ibid, 1960: 30)

The last two examples (109) and (110) of *as...as* comparative structures can be also considered as English idioms. In example (109) *as...as* comparative structure is translated word for word and in example (110) the word *raugintas* is added.

Finally, in generalizing the usage of *as...as* structure in the translation of Shakespeare's sonnets it can be said that this comparative construction is barely used in comparison with the novel "Lord Jim". Moreover, all cases are referred to the usage of omission in sonnets while in the novel there might be found not only examples where the translator uses omission but also examples revealing word for word or very close translation. As it was already indicated, the cases of word for word translation in sonnets are rare because of the particular strategies the translator had to apply while translating poetry.

In the subsequent part one more comparative structure i. e. *as if/though* will be discussed.

6.5. *As if/though* comparative structures

In the theoretical part of the present research paper *as if/though* structure was described as comparative subordinate clause which denotes comparison with a possible, unreal or imaginary event. This statement can be confirmed after having collected examples of *as if/though* comparative structures.

Starting from the Shakespeare's sonnets, *as if/ though* comparative structure appeared to be also a rare case. There were found only two examples of this type which are presented below:

(111) *The sad account of fore-bemoaned moan,/ Which I new pay as if not paid before.*
(Shakespeare, 1952: 30)

Prisiminimai pradeda kankinti/ Ir negalia vėl slegia ta pati; <...> (Ibid, 2009: 57)

(112) *Plods dully on, to bear that weight in me,/ As if by some instinct the wretch did know <...>* (Shakespeare, 1952: 50).

Ir koją bestatydamas už kojos,/ Tarytum klausia, – ko gi lėkti šuoliais<...> (Ibid, 2009: 79).

It is evident that the translator used omission in example (111), while in example (112) the comparative structure *as if* was translated as *tarytum*. It should be mentioned that only subordinator *as if* is rendered, however, words going after it are substituted by different ones. Consequently, we can assume that word for word or even close translation was not applied in both examples. It was the translator's choice better to transfer the same or very similar meaning rather than render exact words of the original text into Lithuanian with no rhyming.

The next point we should take attention to is *as if* comparative structures in the novel "Lord Jim". Having analyzed all the examples, it can be claimed that *as if/though* comparative structure is the most frequent type in J. Conrad's novel "Lord Jim". Consider the following examples:

(113) *Every morning the sun, as if keeping pace in his revolutions with the progress of the pilgrimage <...>*(Conrad, 1965: 12).

Saulė, apkeliausi žemės rutulį, tarsi nenorėdama atsilikti nuo maldininkų<...>(Ibid, 1960: 21).

(114) *<...>disappearing one by one into the past, as if falling into an abyss<...>*(Conrad: 1965: 12).

<...>dingstančios praeityje viena paskui kitą, lyg įtraukiamos į verpetą<...>(Ibid, 1960: 22).

(115) *<...>a throat bared and stretched as if offering itself to the knife.*(Conrad, 1965: 14)

<...>plikas ir ištemptas, tarsi laukiant peilio...(Ibid, 1960: 23)

From examples above we can state that *as if* conjunctions are translated in Lithuanian exactly as are written in the theoretical part. The Lithuanian counterpart of conjunction *as if* is *tarsi* and *lyg*. It can be also mentioned that examples given above refer to the type of present participle: *keeping, falling, offering* which are preceded by *as if* conjunction. In three examples the translator used quite a close translation. However, the last example (115) is

translated a little bit differently. The meaning of *offering* is different from the Lithuanian word *laukiant*. The word *offering* stands for *proposing*, *suggesting* and the word *laukiant* means *waiting* in Lithuanian. The translator decided to choose other word because of the tone of the sentence.

Going on further analysis, it should be noticed that *as if/though* comparative structures are presented with past participle, e.g.:

(116) <...>*his own ears, as if echoed* by the watchful stars<...> (Conrad, 1965: 15).

<...>*didžioje tyloje, tarsi ataidėję* nuo budriai mirgančių žvaigždžių. (Ibid, 1960: 24)

(117) <...>*as if made* audacious by the invincible aspect of the peace <...> (Conrad, 1965: 15).

<...>*tarsi padrąsintas* begalinės rimties<...> (Ibid, 1960: 25).

(118) <...>*the odious and fleshy figure, as though seen* for the first time<...>(Conrad, 1965: 16).

<...>*kurios bjaurumą Džimas, rodos, tik dabar pamatė*<...>(Ibid, 1960: 26).

The first two presented examples above are translated in Lithuanian also using the participle *ataidėję* and *padrąsintas*. Only the last example of *as though* is translated not using an equivalent of comparative structure *tarsi, lyg* but *rodos, tik*. However, all three examples show that the translator rendered the text very accurately.

The last case of translation of *as if/though* comparative structures introduces the usage of past perfect tense as in the following examples:

(119) *His bared berast glistened soft and greasy as though he had sweated out his fat in his sleep.* (Conrad, 1965: 16)

Plika, minkšta jo krūtinė riebiai blizgėjo, tarsi miegodamas jis būtų prakaitavęs savo taukais. (Conrad, 1960: 26)

(120) <...>*as though she had been* a crowded planet<...> (Conrad, 1965: 16).

Atrodė, lyg ji buvo mažutė, pilna žmonių planeta<...> (Ibid, 1960: 27).

First of all, it can be seen from example (119) that the strategy used in the translation of *as though* structure is the change of word order and substitution. Considering example (120), the translator rendered the structure using past tense as the author did.

Finally, in generalizing the usage of *as if/though* structure it can be stated that this comparative construction is very frequent in the novel “Lord Jim” and rare in Shakespeare’s

sonnets. The translation of this type is quite similar to the original ones. Only slight discrepancies are indicated.

In the subsequent part the last comparative structure i.e. *than* construction will be discussed.

6.6. *Than* comparative structure

In the theoretical part of the present research paper the meaning of comparison may be expressed through *than* comparative degree which belongs to the grammatical layer. *Than* comparative structure can be considered the most frequently used types in Shakespeare's sonnets. As the translator has used the strategy of omission with all already analysed comparative structures, this case is not an exception. Consider the following examples:

(121) *Ten times thy self were happier **than thou art**.* (Shakespeare, 1952: 6)

Pačiam save smagu bus pamatyti/ Ir priaugį, kuris dešimteriopas. (Ibid, 2009: 30)

(122) *No longer yours, **than you your self here live**.* (Shakespeare, 1952: 13)

Kol gyvas, neišduok tapatybės. (Ibid, 2009: 38)

(123) *How can I then be elder **than thou art**?* (Shakespeare, 1952: 22)

Tada pats sau jaunesnis aš atrodau<...>(Ibid, 2009: 52).

What concerns the novel "Lord Jim", no strategies of omission were found.

The other difference in the usage of *than* comparative structures in the original and translated texts is non-equivalence of comparative conjunctions as in the following examples:

(124) *Shall hate be fairer lodged **than gentle love**?*(Shakespeare, 1952: 10)

*Tegu švelnumas **kaip ir grožis skleisis**.*(Ibid, 2009: 34)

(125) *Thy edge should blunter be **than appetite**, <...>* (Shakespeare, 1952: 56).

*Ne toks aštrus **kaip alkio geluonis**<...>* (Ibid, 2009: 86).

(126) *Whose action is no stronger **than a flower**?* (Shakespeare, 1952: 65)

*Jeį grožis toks trapus yra **kaip gėlės**?* (Ibid, 2009: 96)

As it can be seen from examples above, all *than* comparative structures are translated in Lithuanian applying non-equivalent *kaip* which according to the theory of Lithuanian, comparative constructions stands for *like* and *as*. The translator substituted a conjunction *nei, negu* by *kaip*. Moreover, other items preceded by the conjunction *kaip* are also translated differently. The translator applies addition in example (125) and substitution of noun number

in example (126). The original comparative construction completely differs from the translated one. Such discrepancies have been already explained in other chapters. In order to translate a poem, translators invoke various strategies so that the text would sound understandable and stylistically attractive to the readers.

Further analysis must reveal similarities between comparative structures in English and their counterparts in Lithuanian. Consider the following instances:

(127) *With means more blessed than my barren rhyme?* (Shakespeare, 1952: 16)

Geriau nei šie eilivimai nebrandūs. (Ibid, 2009: 41)

(128) *Much liker than your painted counterfeit.* (Shakespeare, 1952: 16)

Tave labiau nei raides ar dažai. (Ibid, 2009: 41)

It is evident from the examples presented above that the translator used the equivalent *nei* for comparative conjunction *than*. Thus, it leads to the similarity in the process of comparing English and Lithuanian counterparts. However, some contrasts between these constructions may be identified. The translator again applies the strategy of substitution in both introduced examples. Singular forms were substituted by plural ones.

Since all cases of *than* structures have been already investigated in Shakespeare's sonnets, we shall further explore the usage of this type in the translation of the novel "Lord Jim". The examples of close translation are given below:

(128) *You no better than other people*<...>(Conrad, 1965: 30).

Niekuo jūs už kitus ne geresni<...>(Ibid, 1960: 46).

(129) *You would let a good man die sooner than give him a drop of shnaps.*(Conrad, 1965: 17)

Jūs verčiau leistumėt vargšui žmogui numirti, negu duotumėt jam lašelį „šnapso“. (Ibid, 1960: 19)

(130) *The line dividing his meditation from a surreptitious doze on his feet was thinner than a thread in a spider's web.* (Conrad, 1965: 18-19)

<...>riba, skirianti jo susimąstymą nuo snaudulio, buvo plonesnė už voratinklio giją. (Ibid, 1960: 30)

It is thus obvious that all presented examples in English are similar to translated ones in Lithuanian. It can be clearly seen that *than* conjunctions are rendered as *negu* and *už* as it was presented in the theoretical part. The first of these given examples contains a slight difference

between the original and translated constructions. The change of word order is shown in example (128). The rest of them are translated word for word.

One example was found denoting the substitution of *than* conjunction by *kaip* like in the instances provided in Shakespeare's sonnets:

(131) <...>*no stouter **than a broomstick***<...>(Conrad, 1965: 29).

<...>*plonas kaip šluotkotis*<...>(Ibid, 1960: 44).

Having analysed all findings in this section, it can be pointed out that the group of *than* comparative structures appeared to be the most accurately translated in Lithuanian language. There are more similarities than differences between *than* constructions in English and their counterparts in Lithuanian.

The subsequent part will illustrate the comparative analysis of all comparative structures in the intended texts.

6.7. Comparative Analysis

For the purpose of investigation the comparative analysis was carried out. After a thorough analysis of comparative structures from Shakespeare's sonnets (1952) and Conrad's "Lord Jim" (1965) translated Lithuanian versions, it has been found that *like*, *as*, *as...as*, *as if/though*, *than* vary in the scope of each group. The total number of selected instances is 212 examples that are all presented in the appendix of the present paper.

The frequency of instances has been demonstrated in the following table:

Table 1. Distribution of comparative structures in Shakespeare's sonnets

Comparative type	Number of examples	Percentage (%)
<i>Like</i> structure	15	37 %
<i>As</i> structure	14	34 %
<i>As...as</i> structure	2	5 %
<i>As if/though</i> structure	2	5 %
<i>Than</i> structure	8	20 %

Moreover, in order to display the collected data more clearly, the disproportion of comparative structures has been illustrated by the following figure:

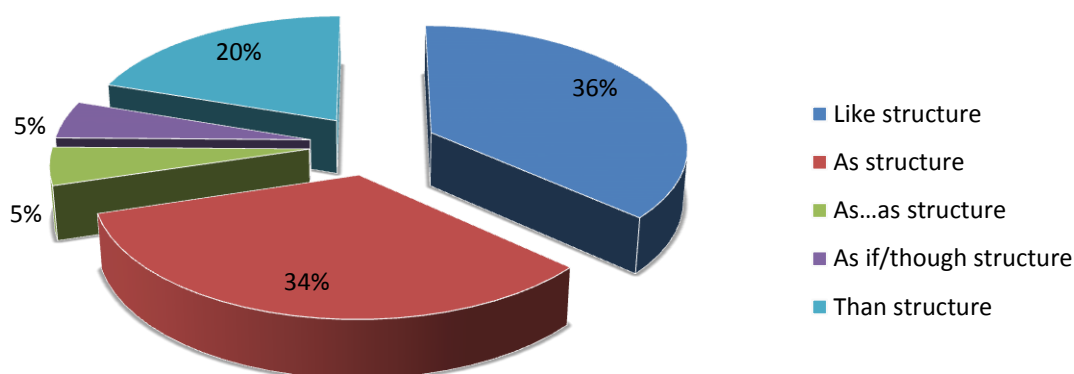


Figure 1. Relative frequency of comparative structures

Table 1 and **Figure 1** demonstrate that the majority of comparative structures is composed of *like* structures. This comparative structure amounts to 37% of all instances. An *as* comparative structure was applied less frequently, namely 14 examples were found that total 34%. In addition, *than* structure appeared in 20 sentences. Finally, the two smallest

groups of instances (only two examples of each) are composed of an *as if/though* structure and *as...as* that is only 5% per each of all examples collected.

Table 2. Distribution of comparative structures in the novel “Lord Jim”

Comparative type	Number of examples	Percentage (%)
<i>Like</i> structure	25	37 %
<i>As</i> structure	13	19%
<i>As...as</i> structure	14	21 %
<i>As if/though</i> structure	8	12 %
<i>Than</i> structure	8	12 %

Furthermore, in order to display the collected data more clearly, the disproportion of comparative structures has been illustrated by the following figure:

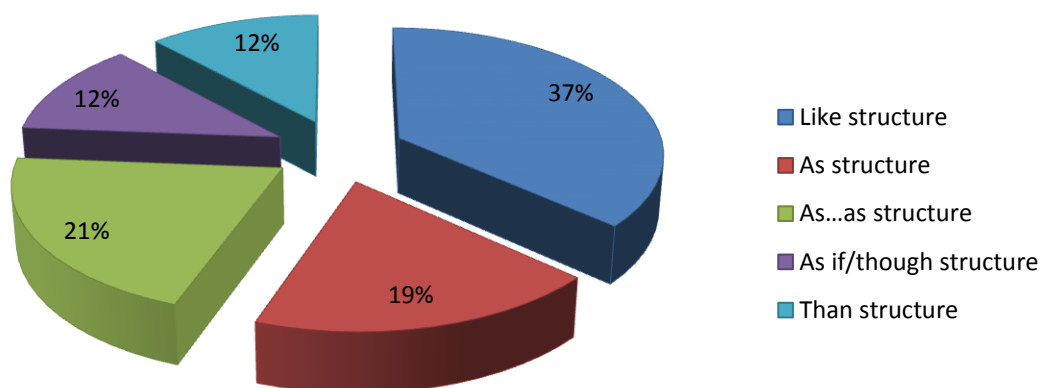


Figure 2. Relative frequency of comparative structures

Table 2 and **Figure 2** demonstrate that the majority of comparative structures is composed of *like* structures. This comparative structure amounts to 37% of all instances. *As...as* comparative structure was applied less frequently, namely 14 examples were found that total 21%. In addition, *as* structure appeared in 19 sentences. Finally, the smallest group of instances (8 examples) is composed of an *as if/though* and *than* structure that is only 12% per each of all examples collected.

CONCLUSIONS

Having analysed comparative structures the aim of the present research has been fulfilled in accordance with the objectives presented in the introductory part of this paper. Finally, the following conclusions have been drawn:

1. A great number of assumptions referring to contrastive linguistics has been proposed by many linguists but has not been enough justified by practical researches. Therefore, the modern conception of contrastive linguistics has been established and considered as a branch of comparative linguistics which studies contrasts and similarities of different linguistic and cultural aspects between any two languages. Contrastive linguistics is closely related to translation which is concerned with certain type of relation between languages.
2. The notion of comparison has been described as the way of comparing two entities in different layers of languages. Comparative structures in English and Lithuanian have been presented and classified according to the grammar rules of each language.
3. 212 examples of comparative structures have been selected and divided into the following types: *like*, *as*, *as...as*, *as if/though*, *than*. The most frequent strategy used in translating comparative constructions is omission which has been applied in translation of all comparative structures in Shakespeare's sonnets, the most of all in *as...as* structure. In the translation of comparative structures in "Lord Jim", various strategies have been used more or less equally: omission, addition and substitution.
4. The major difference between English and Lithuania comparative constructions is frequent usage of omission of comparative structures in Shakespeare's sonnets. Slight differences appeared in the translated text of "Lord Jim" which mostly emerged in word order and substitution of part of speech. The different usage of comparative structures in the translation of Shakespeare's sonnets (1952) and Conrad's "Lord Jim" (1965) has been determined by different requirements for translating poetry and fiction.

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APPENDIX

1. *Like* comparative structures

- (1) *But you like none, none you for constant heart.* (Shakespeare, 1952: 53)
Širdis? Čionai net prasižiot neverta!(Ibid, 2009: 82)
- (2) *And like enough thou know'st thy estimate*<...> (Shakespeare, 1952: 87).
Tavoji meilė pernelyg brangi.(Ibid, 2009: 120)
- (3) *How like Eve's apple doth thy beauty grow*<...> (Shakespeare, 1952: 93).
Bent būna vaisiaus, kur Ieva nuskynė<...> (Ibid, 2009: 127).
- (4) *My mistress' eyes are nothing like the sun*<...> (Shakespeare, 1952: 130).
Akis – žvaigždėm vadinti nusibodo<...> (Ibid, 2009: 146).
- (5)<...>*the silent aspect of nature like certitude of fostering love upon the placid tenderness of a mother's face.* (Conrad, 1965: 13)
<...>*Džimas gėrėjosi begaline ramybe ir saugumu, dvelkiančiu iš nutilusios gamtos, kurios ramus vaizdas priminė švelnų, globėjišką motinos veidą.* (Ibid, 1960: 23)
- (6) <...>*thought Jim with wonder, with something like gratitude*<...> (Conrad, 1965: 15).
<...>*su nuostaba pagalvojo Džimas, jausdamasis beveik dėkingas*<...> (Ibid, 1960: 25).
- (7)*Like feeble age he reeleth from the day*<...>(Shakespeare, 1952: 7).
Regėsime, kaip alpsta milijonai<...>(Ibid, 2009: 31).
- (8) *While shadows like to thee do mock my sight?*(Shakespeare, 1952: 61)
Galvūgaly jis stovi kaip šešėlis<...> (Ibid, 2009: 91).
- (9) *How like a winter hath my absence been*<...> (Shakespeare, 1952: 97).
Man viskas rodės lyg gyvenčiau žiemą<...> (Ibid, 2009: 5).
- (10) *Nothing sweet boy, but yet like prayers divine*<...> (Shakespeare, 1952: 108).
Kaip seną maldą – stačiai žodis žodin<...> (Ibid, 2009: 143).
- (11) *Like as the waves make towards the pebbled shore*<...> (Shakespeare, 1952: 60).
Kaip jūrbangės, sudužusios į krantą<...> (Ibid, 2009: 90).
- (12) *But like a sad slave stay and think of nought*<...> (Shakespeare, 1952: 57).
Kaip tarnas tas, kuriam net nieks neliepęs<...> (Ibid, 2009: 87).
- (13) *Which like a canker in the fragrant rose*<...> (Shakespeare, 1952: 95).
Deja, kaip sodo kirminas smulku<...> (Ibid, 2009: 8).

- (14) <...>*he is faithful like a friend and attentive like a son*<...>(Conrad, 1965: 4).
 <...>*jis ištikimas kaip didžiausias bičiulis, atidus kaip sūnus*<...>(Ibid, 1960: 10).
- (15) *Fancy such a big chap fainting like a girl.* (Conrad, 1965: 7)
Stebiuos, kaip toks stambus bernas gali alpti lyg panelė. (Ibid, 1960: 14)
- (16) <...>*the Somali coast lay round and still like a naked ship's spar*<...> (Conrad, 1965: 15).
 <...>*o patsai pieštukas gulėjo nejudėdamas, savo smagaliu atsirėmęs į Somalijos krantą, lyg plika laivo sija*<...>(Ibid, 1960: 25).
- (17) *Whilst like a willing patient I will drink,* <...> (Shakespeare, 1952: 111).
Tai tos ligos sakytum nė nebuvo! (Ibid, 2009:
- (18) *Like widowed wombs after their lords' decease:* <...> (Shakespeare, 1952: 97).
Nelyg našlė vaikus pasaulin leistų... (Ibid, 2009: 131)
- (19) *Like a deceived husband, so love's face,*<...>(Shakespeare, 1952: 93).
Ištikima. Tai kas, kad pasikeitus.(Ibid, 2009:
- (20) *Wishing me liketo one more rich in hope, / Featured like him, like him with friends possessed,*<...> (Shakespeare, 1952: 29).
Norėčiau kaip kiti turėti viltį, - / Kaip tas, kuris draugijoj karaliauja,<...> (Ibid, 2009: 56).
- (21) *The world will wail thee like a makeless wife.* (Shakespeare, 1952: 9)
Našloutų be tavęs pasaulis visas, kai moteris našlauja. (Ibid, 2009: 33)
- (22) <...>*and where her commander is received like a brother by a ship-chandler he has never seen before.* (Conrad, 1965: 3)
 <...>*ir kur laivininkystės pirklys pasitinka laivo kapitoną lyg savo tikrą brolių, nors ir matydamas jį pirmą kartą gyvenime.* (Ibid, 1960: 9)
- (23) <...>*each slender like a pencil*<...>(Conrad, 1965: 5).
 <...>*ploni lyg pieštukai*<...>(Ibid, 1960: 12).
- (24) <...>*belching out smoke like a volcano.* (Conrad, 1965: 5)
 <...>*verčių dūmus lyg vulkanai.*(Ibid, 1960: 12)
- (25) <...>*boomed like salvoes of great guns firing over ocean.* (Conrad, 1965: 6)
Jo įnirtingi šuorai dundėjo lyg didžiulių pabūklų salvės virš vandenyno. (Ibid, 1960: 12)
- (26) <...>*a boy with a face like a girl's*<...>(Conrad, 1965: 7).
 <...>*apie vaikiną švelnių lyg mergaitės veidu*<...>(Ibid, 1960: 14).
- (27) *The majority were men who, like himself*<...>(Conrad, 1965: 10).

<...> sudariusių daugumą, buvo patekusieji čia atsitiktinai, **kaip ir Džimas**<...>(Ibid, 1960: 18).

(28) <...> **lean like a greyhound**,<...> (Conrad, 1965: 10).

<...> **sunykęs lyg nuvarytas medžioklės šuo**, <...> (Ibid, 1960: 18).

(29) <...> yawning hatchways, filled the inner recesses of the ship – **like water filling a cistern, like water flowing into crevices and crannies, like water rising silently even with the rim**. (Conrad, 1965: 11)

<...> **pro žiojėjančius liukus, užplūdo visą laivo ertmę, tarsi vanduo, pripildantis cisterną, tarsi vanduo, įsisunkiąs į plyšius bei tarpelius, lyg vanduo, be garso pakylantis iki pat kraštų**.(Ibid, 19-20)

(30) *The young moon recurved, and shining low in the west, was like a slender shaving thrown*<...>(Conrad, 1965: 13).

Mėnuo, persilenkęs iš delčios į jaunatį, švietė žemai vakaruose, spindėdamas lyg plona skiedrelė<...> (Ibid, 1960: 22).

(31) <...> **smooth and cool to the eye like a sheet of ice**<...>(Conrad, 1965: 13).

<...> **glotni ir vėsi, kaip didžiulis ledo lakštas**<...>(Ibid, 1960: 22)

(32) <...> **a woman covered from head to foot, like a corpse**<...>(Conrad, 1965: 14).

Moteris, apklota nuo galvos iki kojų – kaip kokia numirėlė<...>(Ibid, 1960: 24).

(33) <...> **the fold of his double chin like a bag**<...>(Conrad, 1965: 16).

<...> **dvigubas pagurklis, kuris it maišas kabojo po smakru**<...>(Ibid, 1960: 26).

(34) <...> **abusive jargon that came like a gush**<...>(Conrad, 1965: 16).

<...> **plūstamu žargonu, tarsi paplavomis**<...>(Ibid, 1960: 27).

(35) *The durned, compound, surface-sondensing, rotten scrap-heap rattled and banged down there like an old deck-winch*<...>(Conrad, 1965: 17).

Tas prakeiktas garo mašinos laužas barška ir žvanga, kaip persenęs keltuvas<...>(Ibid, 1960: 28).

(36) <...> **the German, very savage, but motionless in the light of the binnacle, like a clumsy effigy of a man cut out of a block of fat**.(Conrad, 1965: 17)

<...> **paklausė vokietis piktu tonu, tačiau ramiai stūksodamas kompasu lemputės šviesoje, kaip grioždiška statula, išpjauta iš didžiulio taukų luito**.(Ibid, 1960: 28)

(37) *He was sleeping like a littlechild*<...>(Conrad, 1965: 17).

Jis miega saldžiai, lyg kūdikis,<...>(Ibid, 1960: 28).

(38) <...> **all hollows, with a head long and bony like the head of an old horse**<...>(Conrad, 1965: 18).

<...>visas iš vieny gumbų ir duobių, su ilga kaulėta galva, **nelyginant seno arklio**<...> (Ibid, 1960: 29).

(39) <...>**he puffed like an exhaust-pipe**<...>(Conrad, 1965: 18).

<...>jis šnopščiojo, **kaip išmetamasis garo vamzdis**.(Ibid, 1960: 30).

(40) <...>**the last ten minutes of the watch were irritating like a gun that hungs fire**<...>(Conrad, 1965: 18).

Paskutinės dešimt laukimo minučių lygiai taip erzina nervus, **kaip patranka, kuri užsikerta ir delsia iššauti**. (Ibid, 1960: 30)

2.As comparative structures

(41) **Make glad and sorry seasons as thou fleet'st**<...> (Shakespeare, 1952: 19).

Keisk žiemą vasara, o vasarą į žiemą<...> (Ibid, 2009: 44).

(42) **Duty so great, which wit so poor as mine**<...> (Shakespeare, 1952: 26).

Juo mano būtį varganą apskleis, <...> (Ibid, 2009: 26).

(43) **This thought is as a death** which cannot choose<...> (Shakespeare, 1952: 64).

Mirtie, bent šito nedaryk, užtenka! (Ibid, 2009: 94)

(44) <...>**twice as instructive**<...> (Conrad, 1965: 46).

<...>**dukart daugiau galima pasimokyti**<...> (Ibid, 1960: 30).

(45) **Though yet heaven knows it is but as a tomb**. (Shakespeare, 1952: 17)

Dievažiuos, kad visos mano raidės/ nepasakys daugiau nei kapo guolis! (Ibid, 2009: 42)

(46) **As truth and beauty shall together thrive**. (Shakespeare, 1952: 14)

Kad grožis ir tiesa susigyvenę<...> (Ibid, 2009: 39).

(47) **To Jim that gossiping crowd, viewed as seamen**<...> (Conrad, 1965: 10).

Pradžioje šie tuščiakalbiai plepiai, kad ir panašūs į jūrininkus<...> (Ibid, 1960: 18).

(48) **When I perceive that men as plants increase**<...> (Shakespeare, 1952: 15).

Kad kiekvieną mūsų tarsi švelnų ūglį<...>(Ibid, 2009: 40).

(49) **As an unperfect actor on the stage**, <...> (Shakespeare, 1952: 2).

Kaip aktorius, kur jaudulio pagautas,<...> (Ibid, 2009: 49).

(50) **As a decrepit father takes delight**, <...> (Shakespeare, 1952: 2).

Kaip žilas tėvas kartais ima džiaugtis, <...> (Ibid, 2009: 64).

(51) **A faint noise as of thunder, of thunder infinitely remote**,<...> (Conrad, 1965: 20).

Oru palengva nugrumėjo vos girdimas dundesys, nelyginant be galo tolimas griaustinis,<...> (Ibid, 1960: 30).

(52) <...>*fixed itself in his memory for ever as the incarnation of everything vile and base* <...> (Conrad, 1965: 16).

<...>*visam lakui pasiliko jo atmintyjetarsi ikūnitas blogis ir niekšybė*<...> (Ibid, 1960: 26).

(53) <...>*then turned away resolutely, as after a final parting* (Conrad, 1965: 24).

<...>*Džimas ryžtingai nusigręžė, tarsi amžinai atsisveikindamas* (Ibid, 1960: 37).

(54) *With shifting change as is false women's fashion,*<...> (Shakespeare, 1952: 20).

Švelnus kaip moteris, atmetus klastą<...> (Ibid, 2009: 46).

(55) *And then believe me, my love is as fair, / As any mother's child, though not so bright / As those gold candles fixed in heaven's air:*<...> (Shakespeare, 1952: 21).

Tai jus mirtingos motinos pagimdo, / Ne saulės, ne nuo mėnesio pastoję / Nėra man ūpo savo meilę girti,<...> (Ibid, 2009: 47).

(56) *So am I as the rich whose blessed key,* <...> (Shakespeare, 1952: 52).

Žinau, jog aš kaip turčius bet kada<...> (Ibid, 2009: 81).

(57) *So is the time that keeps you as my chest / Or as the wardrobe which the robe doth hide,* <...> (Shakespeare, 1952: 52).

Tesergi Laikas kaip skrynias paslėpus / Tave kaip spinduliuojančių karūnų<...> (Ibid, 2009: 81).

(58) *The other as your bounty doth appear,* <...> (Shakespeare, 1952: 53).

Tau iš paskos jie velkas tuntu tuntu<...> (Ibid, 2009: 82).

(59) *Methinks no face so gracious is as mine,*<...> (Shakespeare, 1952: 62).

Kai pagalvoju – nėra tokio gražuolio <...> (Ibid, 2009: 92).

(60) *As the death-bed, whereon it must expire,* <...> (Shakespeare, 1952: 73).

O tai kas buvo, gyvasčių plevėno, – (Ibid, 2009: 101).

(61) *So are you to my thoughts as food to life, / Or as sweet-seasoned showers are to the ground;* (Shakespeare, 1952: 75).

Tu sotini ir mintį man, ir kūną, – / Taip sausą žemę atgaivina liūtys; (Ibid, 2009: 107).

(62) *As 'twixt a miser and his wealth is found. / Now proud as an enjoyer,*<...> (Shakespeare, 1952: 75).

Elgiuos lyg turčius, ties skrynias įsiutęs. / Čia jis laimingas, savo auksu kliedi,<...> (Ibid, 2009: 107).

(63) *But since your worth (wide as the ocean is)/ The humble as the proudest sail doth bear,<...>* (Shakespeare, 1952: 80).

Bet prisiminęs, jogei vandenynas, / Kilsnodamas laivus pačius sunkiausiai,(Ibid, 2009: 112).

(64) *Thus have I had thee as a dream doth flatter,<...>* (Shakespeare, 1952: 87).

Sapne buvau karalius ir valdovas, <...> (Ibid, 2009: 120).

(65) *Who moving others, are themselves as stone,<...>* (Shakespeare, 1952: 94).

Tie, kurie stūkso kaip uola granito,<...> (Ibid, 2009: 128).

(66) *It was so strong as to be almost beautiful.* (Conrad, 1965: 28).

Šis jo įsitikinimas buvo toks stiprus, jog atrodė beveik žavingas. (Ibid, 1960: 42)

(67) *He saw himself <...>as a lonely castaway, barefooted and half naked<...>*(Conrad, 1965: 5).

Čia vėl įsivaizduodavo, kaip, audros, nublokštas į nežinomą krantą, jis vaikščiojo basas, pusnuogis ir vienišas<...>(Ibid, 1960: 12).

3.As...as comparative structures

(68) *As fast as thou shalt wane so fast thou grow'st <...>* (Shakespeare, 1952: 11).

Spartus augimas, bet spartus ir nyksmas,<...> (Ibid, 2009: 36).

(69) *As easy might I from my self depart,/ As from my soul which in thy berast doth lie:<...>* (Shakespeare, 1952: 109).

Manoji siela tavo sielą glaudžia/ Krūtinėje ir niekad neišduos. (Ibid, 2009: 144)

(70) *Who art as black as hell, as dark as night.*(Shakespeare, 1952: 147)

Tenai, kur pragaras, žydėjo rojaus sodas.(Ibid, 2009: 5)

(71) *The gale had ministered to a heroismas spurious as its own pretence of terror.* (Conrad, 1965: 7)

Audra savo apsimestu baisumu pasitarnavo jo tariamam didvyriškumui.(Ibid, 1960: 15)

(72) *I am as high as I can get<...>*(Conrad, 1965: 29).

Jokių paaukštinių aš nebelaukiu<...>(Ibid, 1960: 43).

(73) *It seemed a necessity, and it was directed apparently as much at himself as at anybody else.* (Conrad, 1965: 3)

Atrodė, kad toji saviteiga buvo sukelta būtinybės ir taikoma tiek savo paties, tiek kitų atžvilgiu.(Ibid, 1960: 9)

(74) *His incognito, which had as many holes as a sieve<...>*(Conrad, 1965: 4).

- Šis jo inkognito turėjo **tiek skylių, kiek rėtis**<...>(Ibid, 1960: 10).
- (75) <...>**and as unflinching as a hero in a book.** (Conrad, 1965: 5)
 <...>visados **nepalaužiamas, kaip didvyris** nuotykių knygoje. (Ibid, 1960: 12)
- (76) <...>**a surface as level and smooth as the glimmering surface of the waters.** (Conrad, 1965: 15)
 <...>**tokio lygaus ir plokščio, kaip švytuliuojantieji vandenai**<...> (Ibid, 1960: 25).
- (77) *The Patna was a local steamer as old as the hills,*<...> (Conrad, 1965: 11).
 „Patna“ buvo vietinis garlaivis, **senas kaip kalnai,** <...> (Ibid, 1960: 18).
- (78) <...>**and as cool as a cucumber.** (Conrad, 1965: 19)
 <...>aš likčiau **šaltas, kaip raugintas agurkas.** (Ibid, 1960: 30)
- (79) <...>**he saw the white streak of the wake drawn as straight by the ship's keel upon the sea as the black line drawn by the pencil upon the chart.**(Conrad, 1965: 15)
 <...>jis pamatydavo putotą laivo pėdsaką, nubrėžtą jūros **paviršiuje taip tiesiai, kaip juoda pieštuko linija ant žemėlapiu.**(Ibid, 1960: 26)
- (80) <...>**that seemed to fit them as close as their skins**<...>(Conrad, 1965: 23)
 <...>atrodė aptempti, **lyg prigimta oda.**(Ibid, 1960: 6)
- (81) <...>**as noiseless as ghosts,**<...> (Conrad, 1965: 23)
 <...>**tylūs it šmėklos**<...>(Ibid, 1960: 36)
- (82) *I declare I am as full of my own concerns as the next man, and I have as much memory as the average pilgrim in this valley*<...>(Conrad, 1965: 25)
- (83) *Leiskite pranešti, jog mano galva užgriozdinta savais rūpesčiais, kaip ir kiekvieno, o mano atmintis ne geresnė kaip kitų šios žemės mirtingųjų*<...>(Ibid, 1960: 39)

4. As if/though comparative structures

- (83) *The sad account of fore-bemoaned moan,/ Which I new pay as if not paid before.* (Shakespeare, 1952: 30)
 Prisiminimai pradeda kankinti/ Ir negalia vėl slegia ta pati; <...> (Ibid, 2009: 57)
- (84) *Plods dully on, to bear that weight in me,/ As if by some instinct the wretch did know* <...> (Shakespeare, 1952: 50).
 Ir koją bestatydamas už kojos,/ **Tarytum klausia,** – ko gi lėkti šuoliais<...> (Ibid, 2009: 79).
- (85) *Every morning the sun, as if keeping pace in his revolutions with the progress of the pilgrimage* <...>(Conrad, 1965: 12).

Saulė, apkeliavusi žemės rutulį, tarsi nenorėdama atsilikti nuo maldininkų<...>(Ibid, 1960: 21).

(86) <...>*disappearing one by one into the past, as if falling into an abyss*<...>(Conrad: 1965: 12).

<...>*dingstančios praeityje viena paskui kitą, lyg įtraukiamos į verpetą*<...>(Ibid, 1960: 22).

(87) <...>*a throat bared and stretched as if offering itself to the knife*.(Conrad, 1965: 14)

<...>*plikas ir ištemptas, tarsi laukiant peilio*...(Ibid, 1960: 23)

(88) <...>*his own ears, as if echoed by the watchful stars*<...> (Conrad, 1965: 15).

<...>*didžioje tyloje, tarsi ataidėję nuo budriai mirgančių žvaigždžių*. (Ibid, 1960: 24)

(89) <...>*as if made audacious by the invincible aspect of the peace* <...> (Conrad, 1965: 15).

<...>*tarsi padrąsintas begalinės rimties*<...> (Ibid, 1960: 25).

(90) <...>*the odious and fleshy figure, as though seen for the first time*<...>(Conrad, 1965: 16).

<...>*kurios bjaurumą Džimas, rodos, tik dabar pamatė*<...>(Ibid, 1960: 26).

(91) *His bared berast glistened soft and greasy as though he had sweated out his fat in his sleep*. (Conrad, 1965: 16)

Plika, minkšta jo krūtinė riebiai blizgėjo, tarsi miegodamas jis būtų prakaitavęs savo taukais. (Conrad, 1960: 26)

(92) <...>*as though she had been a crowded planet*<...> (Conrad, 1965: 16).

Atrodė, lyg ji buvo mažutė, pilna žmonių planeta<...> (Ibid, 1960: 27).

(93) <...>*would become very still, as though his spirit had winged its way back into the lapse of time* <...> (Conrad, 1965: 24)

<...>*jis daugiau nesujudėdavo, tarytum šio žmogaus siela būtų išskridusi atgal į buvusius laikus* <...>(Ibid, 1960: 38)

5. Than comparative structures

(94) *Ten times thy self were happier than thou art*. (Shakespeare, 1952: 6)

- Pačiam save smagu bus pamatyti/ Ir priaugį, kuris dešimteriopas. (Ibid, 2009: 30)
- (95) *No longer yours, **than you your self** here live.* (Shakespeare, 1952: 13)
Kol gyvas, neišduok tapatybės. (Ibid, 2009: 38)
- (96) *Tada pats sau jaunesnis aš atrodau<...>*(Ibid, 2009: 52).
*How can I then be elder **than thou art**?* (Shakespeare, 1952: 22)
- (97) *Shall hate be fairer lodged **than gentle love**?*(Shakespeare, 1952: 10)
*Tegu švelnumas **kaip ir grožis skleisis.***(Ibid, 2009: 34)
- (98) *Thy edge should blunter be **than appetite**, <...>* (Shakespeare, 1952: 56).
*Ne toks aštrus **kaip alkio geluonis**<...>* (Ibid, 2009: 86).
- (99) *Whose action is no stronger **than a flower**?* (Shakespeare, 1952: 65)
*Jeį grožis toks trapus yra **kaip gėlės**?* (Ibid, 2009: 96)
- (100) *With means more blessed **than my barren rhyme**?* (Shakespeare, 1952: 16)
*Geriau **nei šie eilivimai nebrandūs.*** (Ibid, 2009: 41)
- (101) *Much liker **than your painted counterfeit.*** (Shakespeare, 1952: 16)
*Tave labiau **nei raides ar dažai.***(Ibid, 2009: 41)
- (102) *You no better **than other people**<...>*(Conrad, 1965: 30).
*Niekuo jūs **už kitus ne geresni**<...>*(Ibid, 1960: 46).
- (103) *You would let a good man die sooner **than give him a drop of shnaps.***(Conrad, 1965: 17)
*Jūs verčiau leistumėt vargšui žmogui numirti, **negu duotumėt jam lašelį „šnapso“.*** (Ibid, 1960: 19)
- (104) *The line dividing his meditation from a surreptitious doze on his feet was thinner **than a thread in a spider's web.*** (Conrad, 1965: 18-19)
<...>*riba, skirianti jo susimąstymą nuo snaudulio, **buvo plonesnė už voratinklio giją.*** (Ibid, 1960: 30)
- (105) <...>*no stouter **than a broomstick**<...>*(Conrad, 1965: 29).
<...>*plonas kaip šluotkotis<...>*(Ibid, 1960: 44).
- (106) <...>*twice as instructive and twenty times more amusing **than the usual respectable thief of commerce**<...>* (Conrad, 1965: 30)
<...>*dukart daugiau galima pasimokyti, **negu iš kokio nors visų gerbiamo sukčiaus komersanto**<...>*(Ibid, 1960: 46)
- (107) <...>*less than a sound, hardly **more than a vibration**,<...>*(Conrad, 1965: 20)
<...>*tylesnis už silpniausią garsą – gal greičiau tik begarsis virpėjimas<...>*(Ibid, 1960: 32)

(108) <...>*the forepeak was more **than half full of water already**.*(Conrad, 1965: 21)

<...>*jog tas ruimas jau iki pusės pribaięs vandens.*(Ibid, 1960: 34)

(109) <...>*one much larger of girth **than any living man has a right to be***<...>(Conrad, 1965: 27)

<...> o ketvirtasis žymiai stambesnis iš stuomens, ***negu turėtų būti paprastas mirtingasis.***

(Ibid, 1960: 40)