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The Theories of Translation

From History to Procedures

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Edited by Zainurrahman

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The Translation Theories: From History to Procedures

Edited by Zainurrahman

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The History of Translation

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When we talk about the history of translation, we should think of the theories and names that emerged at its different periods. In fact, each era is characterized by specific changes in translation history, but these changes differ from one place to another. For example, the developments of translation in the western world are not the same as those in the Arab world, as each nation knew particular incidents that led to the birth of particular theories. So, what are the main changes that marked translation history in both the West and the Arab world?

a. Translation in the western world

For centuries, people believed in the relation between translation and the story of the tower of Babel in the Book of Genesis. According to the Bible, the descendants of Noah decided, after the great flood, to settle down in a plain in the land of Shinar. There, they committed a great sin. Instead of setting up a society that fits God's will, they decided to challenge His authority and build a tower that could reach Heaven. However, this plan was not completed, as God, recognizing their wish, regained control over them through a linguistic stratagem. He caused them to speak different languages so as not to understand each other. Then, he scattered them all over the earth. After that incident, the number of languages increased through diversion, and people started to look for ways to communicate, hence the birth of translation (Abdessalam Benabdelali, 2006) (1).

Actually, with the birth of translation studies and the increase of research in the domain, people started to get away from this story of Babel, and they began to look for specific dates and figures that mark the periods of translation history. Researchers mention that writings on translation go back to the Romans. Eric Jacobson claims that translating is a Roman invention (see McGuire: 1980) (2). Cicero and Horace (first century BC) were the first theorists who distinguished between word-for-word translation and sense-for-sense translation. Their comments on translation practice influenced the following generations of translation up to the twentieth century.

Another period that knew a changing step in translation development was marked by St Jerome (fourth century CE). "*His approach to translating the Greek Septuagint Bible into Latin would affect later translations of the scriptures.*" (Munday, 2001) (3)

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Later on, the translation of the Bible remained subject to many conflicts between western theories and ideologies of translation for more than a thousand years.

Moreover, these conflicts on Bible translation were intensified with the coming of the Reformation in the sixteenth century, when "Translation came to be used as a weapon in both dogmatic and political conflicts as nation states began to emerge and the centralization of the Church started to weaken evidence in linguistic terms by the decline of Latin as a universal language." (McGuire, 1980) (4)

Needless to say that the invention of printing techniques in the fifteenth century developed the field of translation and helped in the appearance of early theorists. For instance, Etienne Dolet (1515-46), whose heretic mistranslation of one of Plato's dialogues, the phrase "rien du tout" (nothing at all) that showed his disbelief in immortality, led to his execution.

The seventeenth century knew the birth of many influential theorists such as Sir John Denham (1615-69), Abraham Cowley (1618-67), John Dryden (1631-1700), who was famous for his distinction between three types of translation; metaphrase, paraphrase and imitation, and Alexander Pope (1688-1744).

In the eighteenth century, the translator was compared to an artist with a moral duty both to the work of the original author and to the receiver. Moreover, with the enhancement of new theories and volumes on translation process, the study of translation started to be systematic; Alexander Fraser Taylor's volume *Principles of Translation* (1791) is a case in point.

The nineteenth century was characterized by two conflicting tendencies; the first considered translation as a category of thought and saw the translator as a creative genius, who enriches the literature and language into which he is translating, while the second saw him through the mechanical function of making a text or an author known (McGuire) (5).

This period of the nineteenth century knew also the enhancement of Romanticism, the fact that led to the birth of many theories and translations in the domain of literature, especially poetic translation. An example of these translations is the one used by Edward Fitzgerald (1809-1863) for *Rubaiyat Omar Al-Khayyam* (1858).

In the second half of the twentieth century, studies on translation became an important course in language teaching and learning at schools. What adds to its value is the creation of a variety of methods and models of translation. For instance, the grammar-translation method studies the grammatical rules and structures of foreign languages. The cultural model is also a witness for the development of translation studies in the period. It required in translation not only a word-for-word substitution, but also a cultural understanding of the way people in different societies think (Mehrch, 1977) (6). With this model, we can distinguish between the ethnographical-semantic method and the dynamic equivalent method.

Another model that appears in the period is text-based translation model, which focuses on texts rather than words or sentences in translation process. This model includes a variety of sub-models: the interpretative model, the text linguistic model and

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models of translation quality assessments that in turn provide us with many models such as those of Riess, Wilss, Koller, House, North and Hulst.

The period is also characterized by pragmatic and systematic approach to the study of translation. The most famous writings and figures that characterize the twenties are those of Jean-Paul Vinay and Darbelnet, who worked on a stylistic comparative study of French and English (1958), Alfred Malblanc (1963), George Mounin (1963), John C. Catford. (1965), Eugene Nida (1964), who is affected by the Chomskyan generative grammar in his theories of translation, De Beaugrand who writes a lot about translation, and many others who worked and still work for the development of the domain.

Nowadays, translation research started to take another path, which is more automatic. The invention of the internet, together with the new technological developments in communication and digital materials, has increased cultural exchanges between nations. This leads translators to look for ways to cope with these changes and to look for more practical techniques that enable them to translate more and waste less. They also felt the need to enter the world of cinematographic translation, hence the birth of audiovisual translation. The latter technique, also called screen translation, is concerned with the translation of all kinds of TV programs, including films, series, and documentaries. This field is based on computers and translation software programs, and it is composed of two methods: dubbing and subtitling. In fact, audiovisual translation marks a changing era in the domain of translation.

In short, translation has a very wide and rich history in the West. Since its birth, translation was the subject of a variety of research and conflicts between theorists. Each theorist approaches it according to his viewpoint and field of research, the fact that gives its history a changing quality.

b. Translation in the Arab world

The early translations used in Arabic are dated back to the time of Syrians (the first half of the second century AD), who translated into Arabic a large heritage that belongs to the era of paganism (Bloomshark 1921: 10-12, qtd by Addidaoui, 2000) (7). Syrians were influenced in their translations by the Greek ways of translation. Syrian's translations were more literal and faithful to the original (Ayad 1993: 168, qtd by Addidaoui, 2000) (8). According to Addidaoui, Jarjas was one of the best Syrian translators; his famous Syrian translation of Aristotle's book *In The World* was very faithful and close to the original.

Additionally, the time of the prophet Mohamed (peace be upon him) is of paramount importance for translation history. The spread of Islam and the communication with non-Arabic speaking communities as Jews, Romans and others pushed the prophet to look for translators and to encourage the learning of foreign languages. One of the most famous translators of the time is Zaid Ibnu Thabet, who played a crucial role in translating letters sent by the prophet to foreign kings of Persia, Syria, Rome and Jews, and also letters sent by those kings to the prophet.

Another era that knew significant changes in Arabic translation was related to the translation of the Holy Koran. According to Ben Chakroun (2002) (9), the early translators of the Koran focused on its meaning. Salman El Farisi, for instance, translated the meaning of Surat Al Fatiha for Persian Muslims, who didn't speak Arabic. Ben Chakroun (2002) (10) states that Western libraries still preserve many translations of the Koran, and that some of them such as the Greek translation of the philosopher Naktis belong to the third century (BC). Besides, the Holy Koran received a special interest from the translators. It was translated into Persian by Sheikh Mohamed Al-Hafid Al-Boukhari and into Turkish language by Sheikh Al-Fadl Mohamed Ben Idriss Al-Badlissi.

Despite the proliferation of the Koran translations, this matter was and is still the point of many debates and conflicts in the Arab world. An example of these conflicts occurs after the translation of the Koran into Turkish language by the Turkish government in the time of Mustapha Kamal Ataturk. The latter aimed to use the translation instead of the original book as a way to spread secularism in the Islamic country. This led to a wave of criticism from Arab intellectuals, journalists and muftis.

Besides, the core of the conflicts that existed and still exist in the translation of Koran is related to the reason behind translation itself, i.e., whether to use the translation as a way to teach the principles of Islam or to use it in praying and legislation was the difficult choice that faced translators. In general, translation of Koran knows various changes, the fact that led to the creation of special committees that took the responsibility of translating it in a way that preserves it from falsification.

Another era that knows important developments in the Arab translation is that of 'the first Abbasid period' (750-1250). Translation knew an enhancement with the Caliph Al-Mansour, who built the city of Baghdad, and was also developed in the time of the Caliph Al-Ma'moun, who built 'Bait Al Hikma', which was the greatest institute of translation at the time. During the period translators focused on Greek philosophy, Indian science and Persian literature (Al-Kasimi, 2006) (11).

The Arab history of translation is also characterized by the name of Al-Jahid (868-577), one of the greatest theorists in translation. His theories and writings in the domain of translation are still used today by many professional Arab translators. According to Al-Jahid (1969), "The translator should know the structure of the speech, habits of the people and their ways of understanding each other." (12)

In addition to his insistence on the knowledge of the structure of the language and the culture of its people, Al-Jahid talked too much about the importance of revision after translation. In brief, Al-Jahid puts a wide range of theories in his two books Al-Hayawān (1969) and Al-Bayān Wa Attabayyun (1968).

Further, the Egyptian scholar Mona Baker (1997) (13) distinguished between two famous methods in Arab translation; the first belongs to Yohana Ibn Al- Batriq and Ibn Naima Al-Himsi, and is based on literal translation, that is, each Greek word was translated by its equivalent Arabic word, while the second refers to Hunayn Ibn Ishaq Al-Jawahiri and is based on sense-for-sense translation as a way to create fluent target texts that preserve the meaning of the original.

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Nowadays, Arab translations know many changes. The proliferation of studies in the domain helps in the development of translation and the birth of new theorists. Translation in the Arab world also benefits from the use of computers, digital materials and the spread of databases of terminologies that offer translators a considerable number of dictionaries. This has led to the creation of many associations of translation like 'the committee of Arab translators' in Saudi-Arabia and many others. However, in comparing the number of translated books by Arab translators with those of westerners, we feel that the gap between them is still wide, as the translations used by Arabs since the time of Al-Ma'moun up to now do not exceed ten thousand books, which is less than what Spain translates in one year (Ali Al-Kasimi, 2006) (14).

In short, the history of translation in the Arab world is marked by many changes and events. Since its early beginnings with Syrians, translation knew the birth of many theorists who sited up the basis of Arabic translation and theories. In fact, it is in religious discourse where Arabic translation reaches its peak. For the translation of Koran received much interest from Arab translators. Today, translation in the Arab world knows a sort of progression, especially with its openness to Western theories and theorists, but it is still suffering from many problems and difficulties.

To sum up, translation history is rich in inventions and theories. Each era is characterized by the appearance of new theorists and fields of research in translation. It is true that the western history of translation is larger and rich in proportion to that of the Arabs, but we should not deny that the translation history of the latter started to develop year by year, especially with the great efforts of Arabic academia in the domain.

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Hermes - God of Translators and Interpreters

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Abstract

The case for Hermes as the god of translators and interpreters is a clear and compelling one. While some European translators have campaigned for St. Jerome as the patron saint of translation, there are probably some good reasons, with all due respect to the translator of the Vulgate, for having a god of translation rather than a saint. First of all, in global terms Asians and others outside of Europe are more likely to respond to ancient Greek traditions than to Christian ones (as they do when they attend the Olympic Games), since similar "gods-of-the-road" are revered in Japanese, Chinese, and even Mayan culture. Furthermore, the circumstances surrounding the "divinity" of Hermes may open the way to some surprising new insights into translation history and broaden the scope of Translation Studies as a whole. Hermes was par excellence the god of interpreting, of quick-wittedness, of wily improvisation, and translation, like writing itself, was a later development. Several current schools of Linguistics have their grounding in ancient Greek works on grammar, but as we shall see, the Greeks themselves, following Plato, looked to two authorities where language was concerned: grammarians and interpreters. While grammarians have until recently rooted their quest for rules and their sometimes dubious claims of universality in the structure of a single language, interpreters have necessarily always been concerned with at least two or more languages and the frequently jagged interface between them. And as will be explained, the tale of Hermes can also open up unexpected vistas onto the prehistory of interpreting, an area usually regarded as beyond our study, and perhaps even help to unravel the mystery of the origins of language itself.

It should be added that Hermes of course also acted as divine messenger, presided over commerce and travel (both clearly linked to translation), and was the tutelary god of all the arts and crafts, including magic and matrimonial match-making. We may perhaps forgive him if he was also the god of thieves and deceit, since this function may spring somewhat naturally from some of his other attributes.

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Hermes—God of Translators and Interpreters
The Origins of Language and the Prehistory of Interpreting

I want to thank you all for expressing your confidence in my little abstract by coming today. It's a rather odd abstract, if you've had a chance to think about it at all. It starts out as though it were some edifying literary exercise to raise the consciousness of translators and interpreters: Imagine, we must be pretty important after all, we even have a god. That's pretty impressive in itself, and perhaps the abstract should have stopped right there. But it didn't—it went right on and started wading into some very deep water. It actually claimed that certain unnamed schools of linguistics base their theories on what they call 'grammar' and look back to some rather late ancient Greek grammarians for part of their support, when if they had been listening to Plato, who wrote several hundred years earlier, they would have realized there are two authorities on language they ought to be consulting: both grammarians and interpreters.

That's pretty heady stuff. It goes far beyond a merely edifying presentation aimed only at interpreters and translators and actually suggests that the work we do can penetrate rather deeply into both the practical and theoretical side of language, so deeply in fact that we might actually be in a position to correct some of the reigning scholars in the mighty field of "Linguistics."

Specifically, the abstract says: "While grammarians have until recently rooted their quest for rules and their sometimes dubious claims of universality in the structure of a single language, interpreters have necessarily always been concerned with at least two or more languages and the frequently jagged interface between them."

Up to that point what was in the abstract was perhaps merely presumptuous, but what I just read you was something very close to a declaration of war. And if you've taken a look at my website and seen my piece "Thirty-three Reasons Why the Chomskians are Mistaken," you'll know I've gone a great deal further than that.

But even in the abstract, things don't stop here either. This author—I guess it's me—just keeps on going as though he had no sense at all. Next he's actually claiming that what we're about to learn about Hermes can open up "unexpected vistas onto the prehistory of interpreting." My god, the prehistory of interpreting—how can there even be such a thing? Even assuming it existed, how could we ever remotely know about it? But simply look at the speaker—he even has a chart behind him showing all the stages in human prehistory. Look at this—Australopithecus, the Southern Ape. Can he actually show us some connection between this chart and the prehistory of interpreting? [The "chart" in question is a two- by three-foot 1997 National Geographic fold-out poster entitled "Seeking Our Origins," displaying a dramatic visusalization of human development over the last four million years.] But he still isn't done—the abstract actually ends up with the suggestion that everything he's said so far—and that was crazy enough—might actually help us to unravel the mystery of—are you ready for this?—"the origins of language itself."

Is the speaker standing here before you simply a raving megalomaniac? Has he finally gone beyond all reasonable bounds? Can he possibly present any credible evidence for any of these claims?

Oddly enough, not only can I present a fair amount of credible evidence for every single one of these claims, that's just what I'm about to do. So I hope you will forgive me for this slightly unconventional introduction. From this moment onward I shall observe all the well-established rules for academic presentations and provide clear references and even the odd source note for every statement I am about to make. Yes, it will definitely be a more conventional treatment—but that doesn't mean for a moment that it's going to be boring.

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I'd like for us all to take a remarkably long journey together, and as our first step in that journey I'd like to start with a fairly prosaic analysis of some of the more ancient words for "translator" and "interpreter." And specifically the ancient Greek word *Hermêneus*, which is translated as both "interpreter" and "translator." But wait a second—it's got a whole lot of other possible translations as well. Here they all are:

[SLIDE 1]

Hermêneus

Interpreter, especially of foreign terms

dragoman

court interpreter

matrimonial agent

go-between

broker, commissionaire

the verb *Hermêneuo*

interpret foreign tongues,

translate

explain, expound, put into words

express, describe, write about

Why do we have all these other possible definitions? They all come from the standard ancient Greek lexicographical source, the Liddell Scott Lexicon. And that Lexicon adds one other crucial fact that no one has ever disputed, that both these words are directly derived from the name of the god *Hermes*.

In other words, when you conjugate the verb to translate or interpret in Greek, *Hermêneuo*, *hermêneueis*, *hermêneuei*, what you are also unavoidably saying is something like I *hermese*, you *hermese*, he or she *hermeses*, or if you will forgive a slightly slangier version:

I make like *Hermes*

You make like *Hermes*

He or she makes like *Hermes*...

Why is this? Because the God *Hermes* is seen as an active force of nature, as fulfilling an active need of nature: to explain, to clarify, to translate, to interpret.

In other words, the Greeks take it for granted that things aren't always clear—which they often are not—and that we need some way of making them more clear—which we often do. And they've invented a God to do this for them. And *Hermes* is that God.

Now that word *dragoman* is especially interesting, and I want to come back to it. But first I want to take what we just did with Greek and do much the same thing for Latin. Here the word for either a translator or an interpreter is a more familiar one:

Interpres

Now let's look at all the meanings a standard Latin dictionary gives for this word, and I think you'll note a few similarities with the Greek example:

[SLIDE 2]

Meanings of *interpres*:

[inter pres: *prehendo*, *prendo*, to catch, lay hold of, grasp, take]

(as in modern Italian: *Il ladro, l'hanno preso*—they caught the thief)

Literally: "Caught in between"

A middle man, mediator,

broker, negotiator,

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Interpres divum, messenger, Mercury

Explainer, expounder, translator, interpreter

The source for these is also a very standard work, *An Elementary Latin Dictionary* by Charlton Lewis.

And finally I want to go back and look at the word dragoman, which as we will see is in some ways the most remarkable of the three, and then I want to make some generalizations about what all three of these words have to teach us.

(I should start by reassuring anyone else in the audience who like me just might have an ear for puns and also an ear for slightly off-color nuances that the word "dragoman" definitely does NOT mean a man who dresses up in women's clothing.)

[SLIDE 3] Dragoman...

One of the world's oldest words-

Spanish: Trujaman

French: Trucheman

Latin: Dragumannus

Greek: Dragoumanos

Arabic: Targuman

Aramaic: Turgemana

Mishnaic Hebrew: Targûm

Akkadian: Targumanu

Its meaning: About 50% interpreter, 40% go-between, mediator, middle-man, broker, 10% translator

This may well be one of the most ancient words we have in all the world's languages. Once again, I'm not making any of this up, my source here is just about any standard college-level dictionary I've looked at, including the one I use, the Houghton Mifflin American Heritage. Obviously a lot of this is etymology and not actual linguistic equivalents, but I've come up with my notion as to what its overall meaning is likely to be both from my own research and from talking to Charles Diamond, our Turkish expert in the NY Circle of Translators, who tells me you'll still find people calling themselves "dragoman" in Istanbul today, more or less guides to the sites of the city with some but not necessarily a great deal of linguistic knowledge, who take tourists around the sites for a fee.

Now I'd like to pull all of this together by asking you to consider why we have all these additional translations for Hermêneus, or for Interpres, and not simply "translators" or "interpreters." Why are we seeing so much of "middle-man," mediator, go-between, deal-broker, "negotiator," my god, even marriage broker.

I think most of you already know the reason for some of this, so this isn't that hard to explain. It's because we've done all these things in the past, and to a certain extent we still do most of them even today. The fact of being an interpreter or a translator, though especially an interpreter, frequently puts us in a position where we have to play these other roles as well. Some of my courtroom interpreter friends have told me of a few rather hairy situations where one side or the other in a trial—though perhaps more often the defendant—would put pressure on them to use language favorable to their side. An Arabist colleague informs me that the government can sometimes exert such pressure in order to convict alleged Muslim terrorists, and although I am not an Arabist myself, it sounds to me as if our government may have been exerting undue pressure in their so-called translation of words spoken by the pilot of the recent Egyptian Air tragedy.

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So whether we like it or not, we are frequently called upon to play this middle-man, go-between role, and we sometimes actively seek it out or resent it when we are discouraged from playing it. I think we've all often heard translators asking:

Can I drop a footnote?

Can I explain something in brackets?

Can I get more information from the client,
so I can understand the process,
so I can translate it properly?

We're frequently called upon to play this middleman role, even if we do so-called "technical" translation. As for "marriage-broker," that could often also be a part of our job as deal-maker and even peace-maker: as recently as the nineteenth century peace treaties between nations could be further ratified by a wedding between two royal offspring from the disputing nations. And we're just about to see what this notion of marriage-broker may also have to do with the prehistory of our profession. There—I said it, that word, prehistory, and I'm going to say it several times again. Because when we see all these additional definitions for Hermêneus or interpretes, we're also seeing all the additional tasks interpreters were expected to perform, and we're also looking directly back into what life had to be like in the preliterate era, which is to some extent an alternate way of saying prehistory.

But now, just as a slight change of pace, let's listen to two things that Plato had to say about our profession. The second one is a bit more flattering than the first, but neither one is really that terrible. First, from his dialogue *Cratylus*:

SOCRATES: I should imagine that the name Hermes has to do with speech, and signifies that he is the interpreter (Hermeneus), or messenger, or thief, or liar, or bargainer; all that sort of thing has a great deal to do with language. (Translation by Benjamin Jowett)

Here we not only get to see Socrates confirming for us this connection between Hermes and our trade. Here I think we can also begin to see why translators and interpreters can sometimes acquire a less than positive image, and not just for translating or interpreting incorrectly either. In any translation there is always the possibility of a mistake. But more than a mistake, there is also a chance— however slight—that the translator might know something the client doesn't know, and so the client might be taken advantage of. After all, the translator or interpreter knows what is really going on—he or she is potentially in something of a position of power. If there is a chance for financial or social or other gain, the translator would have to be more of a saint than the general run of people not to take advantage of it. And whenever translators or interpreters do something like this, just as whenever they make an error in translation, you can be sure that they will be remembered for it.

It's also important to remember how truly international this figure of a trickster god who creates language truly is and how widely recorded it is in the world's mythology. Hermes recurs in ancient Egypt as Thoth, of course, but as Lewis Hyde points out in his book *Trickster Makes This World*, he can also be seen as the African Eshu, as any number of figures such as Coyote or Raven in Native American folklore, as Loki among the Norse, the child Krishna in Indian tradition, or even China's Monkey King, and in the latter case we have an example of a tale about a god being inspired by the travels of a real-life translator, the seventh century Xuanzang. In other words, Hermes in his various manifestations is truly worthy of being the god of translators on an international scale.

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Now let's look at Plato's more positive description of us. It comes from his dialogue Theaetetus and is a crucially important quotation in the history of both language and linguistics. Attempting to distinguish knowledge from perception, Socrates teasingly asks Theaetetus whether people truly know a foreign language merely by seeing it in writing or hearing it spoken. In a reply praised by Socrates, Theaetetus states that we can only know what its letters look like and what its spoken form sounds like...

But we do not perceive through sight and hearing, and we do not know, what the grammarians and interpreters teach about them. (Translated by Benjamin Jowett)

And there they are, side by side, interpreters and grammarians, each of them invested with full powers as teachers. If anything, the interpreters have a slight edge, since it is assumed that grammarians can only be of use in describing the letters or written form of the language (and of the two ancient Greek words for grammarians, both closely related to the word for "letters," the one Plato uses here is the more demeaning one, usually meaning merely a "schoolmaster,"), while only the interpreters can tell us what is truly being said. In other words, if you want to know something about language, it might be a good idea to consult both.

It's often been observed that in myths we can find recorded or encoded some very real history. And that's what I think we've discovered here as well, so with that in mind, let's now go back to all those other meanings the Greek and Latin words for translator seem to have, including middle-man and go-between and deal-broker and even marriage-broker. Because in these meanings I believe we have a window looking through into the prehistory of our profession. Even the prehistory of the human race. And that is what I am now going to be talking about, the prehistory of interpreting, which is necessarily also the prehistory of translation.

And I think we're going to see that it isn't that hard to discuss this subject either, because I'm going to show you two other ways we can know about that prehistory. Not just based on the meanings of words, which is what I've been describing up until now. But there is also an inferential method of knowing about that prehistory. And there's even a method for knowing about it based on observations we can make here and now today, even quite close to home. And all three of the methods, as you will see, work quite closely together to confirm what I am about to tell you. So now let's make an end to all the mystery and proceed into prehistory.

What is the prehistory of translation?

That's easy. The prehistory of translation is of course interpreting. History is by definition the period for which we have written records. When we go before there was any writing—or when we talk to people who don't know how to write—we are totally relying on interpreting. And on interpreters for that matter.

But how long did prehistory go on for? Now there's an interesting question. It goes on back for a very long time. In fact, as you can see from this chart in back of me, it can potentially go back as far as four million years. Or at least for as long as there have been spoken languages. But my god, how long has that been? Now perhaps you can begin to see why this paper is also talking about the origins of language, because it's just possible that interpreters—or people not all that unlike interpreters—may have played a role even then. But in any of these cases, do we have any real standards for measuring how long this period has been?

Here the answer is a most definite and even well-defined YES.

First of all, we know fairly well when it ended, which is of course around 4000 BC in a few places but much later in most other places. But when did prehistory begin? Now this is where

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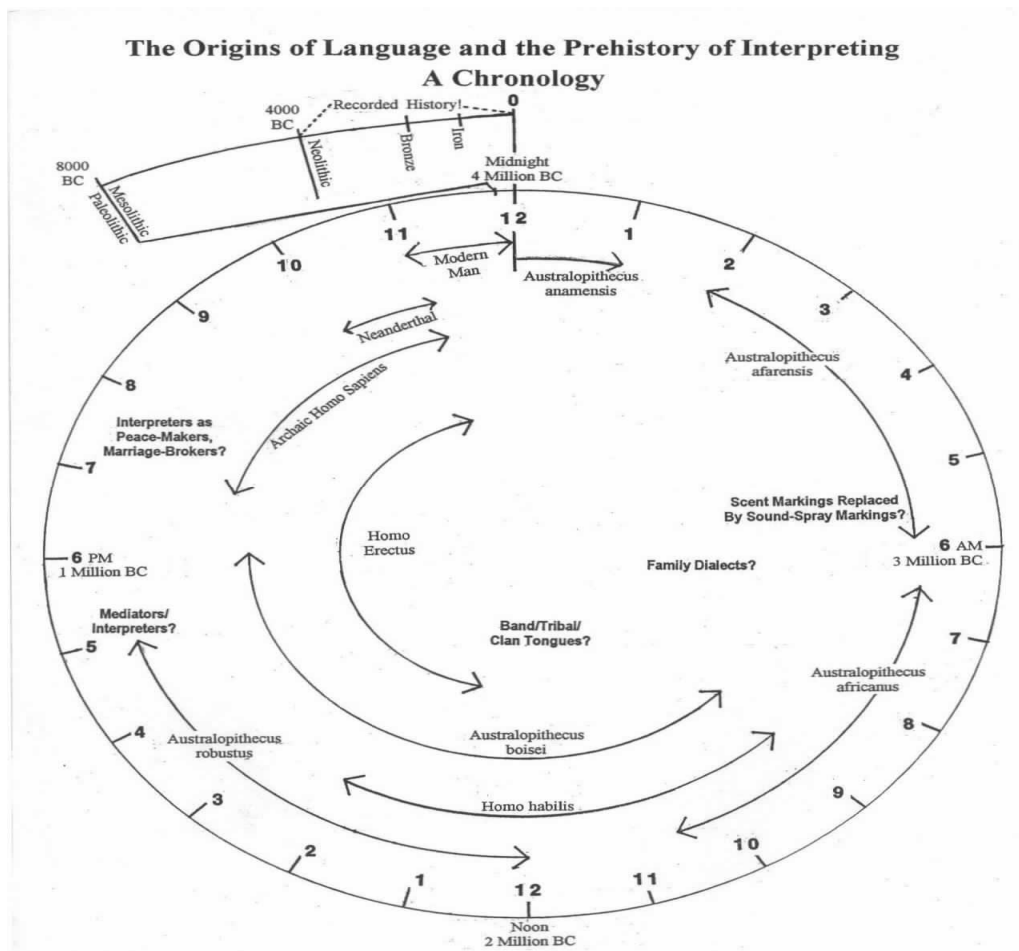
things begin to get interesting, and you can start to see why I am linking up Hermes and all these extra definitions for translator on the one hand with prehistory and the origins of language on the other.

Let me pass out these sheets at this time. Each of these sheets shows a time-clock, which I'm calling, like the subtitle for this paper "The Origins of Language and the Prehistory of Interpreting—A Chronology." You may have seen something like this time-clock before, probably relating to geology and the age of the earth, but never in connection with the prehistory of language. The somewhat similar-looking chart you'll see in geology books shows the age of the earth. Or the one for biology that starts with the origin of life. In either case the time periods are far longer than the ones I'm showing you here today. The one for geology is based on the famous 4.5 billion year age of the earth, with all of recorded human history entering in only at one second before midnight.

This one is a little easier to comprehend: it includes only the four million or so years that man in some form has been on this planet, and as you can see based on this twenty-four hour clock, written history, dating from about 4000 BC only begins about two and a quarter minutes before midnight. That's a lot better than one second before midnight.

I've had to invent a word to describe the problems a lot of people have when confronted by this sort of time frame. I call that word *dyschronopia*, the inability to conceive of or even look at time in this manner.

Dys-, meaning difficulty, faulty, bad, even disease, as in *dyslexia*. *Chron-* from *chronos*, or time, as in *chronic* or *chronometer*. *-opia*, looking at, vision, as in *myopia*, A difficulty in looking at time.



That's why I made this chart—to help us get past that problem of looking at time.

CAPTION FOR ILLUSTRATION, taken from the text below:

But there is one other excellent reason to suppose that the development took place over a longer rather than a shorter period. The sheer complexity of the task of working our way up from the relatively simple signals contained in our scent markings must have required many stages and phases of elaboration before they could take on the nuances of what we like to differentiate as supposedly "mature" language. Organs of speech had to change and develop, as did organs of hearing, not to mention the areas of the brain needed to regulate them. At every stage there must have been countless disagreements as to what constituted a word or utterance, what should be recognized as a concept worthy of such an utterance, and precisely how that utterance should be pronounced, all taking place among constantly shifting micro-populations. For such a process to occur would require a positively mind-boggling panorama over time on an evolutionary scale. But this in no way presents an obstacle to the theory I am presenting, rather it confirms it many times over, for this is precisely what humankind had at its disposal: a positively mind-boggling panorama over time on an evolutionary scale, as we can see right here on the chart I've given you. Dates are of course conjectural, but that is not the same thing as saying they are impossible.

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Parenthetically, I've also been looking for a word to convey the problems most people have in conceiving of astronomical distances. So far the best I've come up with is agalaxopia. The inability of looking at—or conceiving of—galaxies. That's because I don't like the sound of dysgalaxopia. If anyone has a better idea... Or conceiving of the infinitely small—viruses, molecules, atoms and their particles—perhaps that one should be amicropia.

But let's get back to the prehistory of interpreting. So what we're looking at when we say "middle-man," "mediator," "go-between," "deal broker" and even "marriage broker" is what we did throughout prehistory. It's how human beings survived when we lived in far smaller communities, closer to the size of the bands in which primates gather to this day. It's how human beings survived, and it's how interpreters, people not all that unlike ourselves, helped them to survive—as middle-men, as brokers, and yes, as leaders. Yes, interpreters as leaders. Or as the close advisors to leaders.

Here's an example of what I'm talking about [SLIDE 4] from a preliterate society, an illustration of a gold finial, the topmost ornament on a traditional linguist's staff, held by the official tribal linguist as he sat next to the chief to advise him on complex negotiations and to question members of other tribes in their own language. It comes from nineteenth century Southern Ghana, a culture rich in its own highly sophisticated traditions, as those of you who have seen the PBS presentation on their asafo trading flags may be aware.

Now we can argue as to precisely how long our role in that human prehistory lasted, whether it goes back all the way for four million years to *Australopithecus anamensis* or whether it starts with the advent of *Homo erectus* two million years ago or whether it even had to wait until Archaic *homo sapiens* came along eight hundred thousand years ago.

But however long it lasted, even though that's a long time ago, using my dramatic license and my background as a playwright, I think I can duplicate for you a dialogue that went on over and over and over again during that that incredibly long period of time.

VOICE 1: Look, we've got to talk with them.

VOICE 2: We can't talk with them—they don't even speak our language.

VOICE 3: But they're our enemy—they live on the other side of the hill.

VOICE 1: But we have to talk to them—we've got to find a wife for El-El.

VOICE 4: And don't forget—we also have to find a husband for La-La.

VOICE 5: Yeah, we can't let them marry each other. That didn't work out so well last time.

VOICE 2: Oh, alright. But how are we going to talk to them?

VOICE 1: We've got Dub-Dub here. He speaks a little of their language. From when they kidnapped him. Can you handle this for us, Dub-Dub?

DUB-DUB: Yeah, it's a little dangerous, but I can probably handle it for you.

And there it all starts to come together. Go-between. Mediator. Marriage-broker. Interpreter.

And that's not the only kind of argument they could have. People could also argue over the correct form of words. I say the word for hill is wug-wug. The people on the other side of the hill call it wug-a-wug. And we've even got a few people in our own group who think you need separate words for the side of the hill, oowug, the top of the hill, wugooo, and the way the hill looks in the twilight, wugganah.

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After all, people fight over the correct form of words even today, so why wouldn't they have done much the same then as well? And some of those fights could sometimes turn nasty. Just as they can today, even among highly literate people. You just have to listen to some of the disagreements between rival academic linguistic clans to know what I'm talking about.

So what happens if those people who say ooowug and wugooo get angry and move around to another side of the hill to form a new clan? They take those words with them, and most of our people grow up not even knowing what they mean.

And let's be honest, humans beings are sometimes not all that bright. So this sort of thing went on for what?—two, three, maybe four million years...

I can't say for sure, but I think the longer period is more likely. I'll tell you why after a bit.

Guess how many times during all those years that little dialogue, or something very like it took place. Or how often that disagreement about the correct form of words took place. Not all these little arguments ended happily. Not all of the groups agreed to work with each other. Add to all this competition over turf and hunting rights.

Not all of the interpreters were successful. Not all the women found husbands or the men found wives.

How do we know this? Inference based on the present. Things like this still happen today. Even during the historical period we've seen a slow process of small families becoming clans, clans becoming larger tribes, tribes moving towards alliances, and alliances moving towards nations. You just have to take that process back further until you get close to groups of prehistoric people close to the size of bands of apes and even monkeys.

Here's an example from Chinese. This is the character qiao, second tone [SLIDE 5]. It's usually translated as "overseas," as in hua qiao, overseas Chinese. Huaqiao de qiao. But my Chinese professor tells me that its original meaning was simply "someone from the next village." And later someone from the next region or province. So there you see once again the process the village moving outward until it becomes the entire world.

And it could also be positively dangerous being an interpreter. One truly dramatic example of this, to jump back into recorded history for a moment, comes from Plutarch in his life of Themistocles:

"When the king of Persia sent messengers into Greece, with an interpreter, to demand earth and water, as an acknowledgment of subjugation, Themistocles, by the consent of the people, seized upon the interpreter, and put him to death, for presuming to publish the barbarian orders and decrees in the Greek language; this is one of the actions he is commended for..." (This was translated by my honored colleague John Dryden.)

I think we also have to imagine this sort of event happening over and over again throughout the countless centuries of prehistory as well, as tribes and clans moved in every possible direction. The interpreter's motives could easily be misunderstood, even by his own people. And we wouldn't expect him to be enormously popular with members of the opposing group either.

So we know a great deal more about our prehistory than we thought we knew simply through inference. Another way we know about this incredibly long period of time called prehistory is that it still isn't completely over. There are still lots of people left on this planet living in a preliterate condition.

As soon as I say that, some of you will think, oh yes, well perhaps somewhere far away, say in Africa or India or South America. How about just a few blocks away? More and more of those people are coming right here to the US. They really don't understand what our fabulous modern life is all about, though they're happy enough to latch onto some of its external features.

And guess who among us has a very good chance of running into them? Once again, it's us, it's you—interpreters who work in the hospitals or the courtrooms. Because many of these illiterate or preliterate or semi-literate people have a very shaky notion of our legal system or of modern medicine and what they do know can often run counter to both. And we quickly discover that they are also relying on age-old notions of family loyalty and seeking out husbands or wives through marriage brokers.

So this is pretty much what happened to us, the human race, as we began to mature and language slowly developed among us.

Which brings us rather organically to the question of the origin of language. How did these early versions of man, or woman, or person, Australopithecus, the Southern Ape, learn to speak in the first place? What we are going to see is that just as the many meanings of the Greek and Latin words for interpreter provided us with a window onto prehistory, so what we now know about prehistory also provides us with a window opening directly onto the origins of language.

There has been an enormous amount of conjecture over these origins in recent years, with large numbers of scholarly papers devoted to this question. In fact there is even something called the Language Origins Society (LOS)—it was founded in 1983 and has been holding yearly conferences entirely devoted to ferreting out the answer to this enigma ever since 1985. While their aims could not possibly be more earnest, based on many papers presented at these conferences it would appear to be open season on this subject, with just about everyone free to take a pot shot. One problem is that everyone is so specialized today that they can only see their own little segment of the subject—the blind men and the "language origins elephant," so to speak.

Another problem is something that I would love to have remembered as Gross's Law: all scholarship tends to expand exponentially to occupy the total number of scholars available to carry it out. And/or the total number of budget lines available to fund it. And so you find vast numbers of specialists with no real background in the practical side of language all trying to come up with novel theories of their own. Some concentrate on the shape of the vocal chords over time, some on almost infinitely small problems of neuroscience, others on so-called logical languages. Other papers presented at these conferences, all supposedly aimed at discovering the origins of language, have been concerned with communication in the womb, gesture as proto-language, proto-indo-european root forms, Gestalt psychology, the possible influence of bird songs, paleolaryngeology, echolocation, Chomskyan linguistics, and assorted hyper-symbolical, postmodernist, and other French litcrit approaches. Quite a few papers manage to avoid the topic of language origins altogether.

And almost all of them assume that there had to be some truly momentous event, some great divide, some magical, decisive, and defining moment in which human language suddenly took flight and completely separated itself from those horribly rude and base noises made by animals. After all, we're different from animals, we're superior to them, aren't we? There's no way that we could be using the same method that animals use to communicate, is there?

Promise me you won't walk out of this hall until I have fully explained what I am about to say. It is my contention, it is more than my contention, it is in my opinion a matter of demonstrable proof that human beings—and I can even offer some evidence for what I am about to say—that human beings and animals even today still communicate in exactly the same way.

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Did I say that human beings go around mooing and clucking and oinking and barking the way animals do? No, that's not what I said at all, I said that human beings and animals even today still communicate in exactly the same way. The difference between them is entirely a question of degree, not a question of method, or essential nature, or of definition.

I've already published a brief version of my position in a fairly obscure publication, I have a much longer and more elaborate version I am working on—though not necessarily a better one—and hope soon to publish in some form, and I also have a more humorous version of this theory, as contained in my computer program Truth About Translation, which if time were to permit—which it doesn't—I could also read to you.

But let me start with the brief version, and I hope you'll forgive me for using a few paragraphs I've already published—they have a somewhat different meaning in today's context in connection with interpreters and Hermes. They first appeared in the ATA's own Sci-Tech Translation Journal back in 1993 and as slightly revised here remain by far the best shorter description of this process I've come up with so far.

The long-debated origins of language—variously attributed to a number of equally unlikely theories—are so inauspicious and unpersuasive that readers may wonder what point there can be—like so much else in linguistics—to any further discussion at all. But once we turn our attention to biological development, both of the species and of our related animal cousins, a different perspective may unfold, and some startling insights may just be within our view. As human beings we frequently congratulate ourselves as the only species to have evolved true language, leaving to one side the rudimentary sounds of other creatures or the dance motions of bees. It may just be that we have been missing something.

On countless occasions TV nature programs have treated us to the sight of various sleek, furry, or spiny creatures busily spraying the foliage or tree trunks around them with their own personal scent. And we have also heard omniscient narrators inform us that the purpose of this spray is to mark the creature's territory against competitors, fend off predators, and/or attract mates. And we have also seen the face-offs, battles, retreats, and matings that these spray marks have incited.

In an evolutionary perspective covering all species and ranging through millions of years, it has been abundantly shown time and time again—as tails recede, stomachs develop second and third chambers, and reproduction methods proliferate—that a function working in one way for one species may come to work quite differently in another. Is it really too absurd to suggest that over a period of several million years, the spraying mechanism common to so many mammals, employing relatively small muscles and little brain power, may have wandered off and found its place within a single species, which chose to use larger muscles located in the head and lungs, guiding them with a vast portion of its brain?

This is not to demean human speech to the level of mere animal sprayings or to suggest that language does not also possess other more abstract properties. But would not such an evolution explain much about how human beings still use language today? Do we really require "scientific" evidence for such an assertion, when so many proofs lie so self-evidently all around us? One proof is that human beings do not normally use their nether glands—as do some but by no means all mammals—to spray a fine scent on their surroundings, assuming they could do so through their clothing. They do, however, undeniably talk at and about everything, real or imagined. It is also clear that speech bears a remarkable resemblance to spray, so much so that it is sometimes necessary to stand at a distance from some interlocutors.

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(I should add that I insert a footnote at this point pointing out that this resemblance extends even to the etymology of the two words, speech and spray, which are closely related in the Indo-European family, as shown by a variety of words beginning with spr- or sp- related to spraying and spreading: English/German spread, sprawl, spray, sprinkle, sp(r)eaK, spit, spurt, spew, spout, Spreu, spritzen, Sprudel, Spucke, spruehen, sprechen, Dutch spreken, Italian sprazzo, spruzzo, Latin, spargo, Ancient Greek spendo, speiro, etc. The presence of the mouth radical in the Chinese characters for "spurt," "spit," "language," and "speak" may to some extent also indicate how related these concepts are on a cross-cultural level.)

Would not such an evolution also aptly explain the attitudes of many "literal-minded" people, who insist on a single interpretation of specific words, even when it is patiently explained to them that their interpretation is case-dependent or simply invalid? Does it not clarify why many misunderstandings fester into outright conflicts, even physical confrontations? Assuming the roots of language lie in territoriality, would this not also go some distance towards clarifying some of the causes of border disputes, even of wars? Perhaps most important of all, does such a development not provide a physiological basis for some of the differences between languages, which themselves have become secondary causes in separating peoples? Would it not also permit us to see different languages as exclusive and proprietary techniques of spraying, according to different "nozzle apertures," "colors," viscosity of spray, or even local spraying conditions? Could it conceivably shed some light on the fanaticism of various forms of religious, political, or social fundamentalisms? Might it even explain the bitterness of some scholarly feuding?

Of course there is more to language than spray, as the species has sought to demonstrate, at least in more recent times, by attempting to preserve a record of their sprayings in other media, such as stone carvings, clay imprints, string knottings, and of course scratchings on tree barks, papyri, and different grades of paper, using a variety of notations based on characters, syllabaries or alphabets, the totality of this quest being known as "writing." These strivings have in turn led to the development of a variety of knowledge systems, almost bewildering in their number and diversity of styles, slowly merging and dissolving through various eras and cultures in a multi-dimensional, quasi-fractal continuum. Thus, language may turn out to be something we have created not as a mere generation or nation, not even as a species, but in the embryologist Von Baer's sense as an entire evolutionary phylogeny.

Now of course I realize that this theory—I think it's more than a theory myself—has a certain shock value. People don't like to be reminded that they're not all that different from animals. This was true in Charles Darwin's time, and it's still true today, when we find that Darwin's ideas are still under attack. If anything, I believe this account of how language developed represents one more major proof that Darwin was totally and stunningly correct. If we can say that Darwin dropped one shoe, the biological shoe when he published his theory, I would truly love to imagine—though I apologize in advance for such grandiloquence—that I've dropped the other shoe, the linguistic shoe, today, if only because it may focus attention on the true grandeur of the original discovery.

I have a few other comments I've developed about this matter, and I'll get to them in a moment—and I hope there's time for me to read the semi-humorous version of the theory as well, though I doubt it. But I would like to add that I have done one small piece of research which I believe strengthens the validity of my position. If we assume that our immediate ancestors in the human family tree, seen here in the chart, had already begun to abandon scent markings in favor of language, it would be reasonable to also assume that the hominid apes, chimpanzees and gorillas among them, were already busy doing something similar. I sent a copy of the article

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containing what I just read you to my colleague Dr. Jane Goodall and asked her whether or not chimpanzees used scent markings to any great extent, and she most graciously sent me back a reply that, much as we might expect, no, they do not, though males ready to mate do give off a rather strong odor.

This is one of the main reasons why I favor the earlier date and the longer period—a full four million years—during which humans started to play with language. Since today's hominid apes are already in the process of abandoning scent markings, it would appear logical to assume that humans had already begun to abandon them as well and were in the process of developing language. This may be the only type of field evidence that may be available to confirm my position, and I'm happy to note that in this instance it does appear to do so, though in a few minutes I will be suggesting a small scientific experiment each of you can perform even while listening to me speak that also tends to confirm this theory. Almost all other animals, great and small, do to one extent or another most definitely use scent markings as a means of communication. And in their elaborated, evolved form as language, leaving out the olfactory element along the way, that is what human beings use as well.

But there is one other excellent reason to suppose that the development took place over a longer rather than a shorter period. The sheer complexity of the task of working our way up from the relatively simple signals contained in our scent markings must have required many stages and phases of elaboration before they could take on the nuances of what we like to differentiate as supposedly "mature" language. Organs of speech had to change and develop, as did organs of hearing, not to mention the areas of the brain needed to regulate them. At every stage there must have been countless disagreements as to what constituted a word or utterance, what should be recognized as a concept worthy of such an utterance, and precisely how that utterance should be pronounced, all taking place among constantly shifting micro-populations. For such a process to occur would require a positively mind-boggling panorama over time on an evolutionary scale. But this in no way presents an obstacle to the theory I am presenting, rather it confirms it many times over, for this is precisely what humankind had at its disposal: a positively mind-boggling panorama over time on an evolutionary scale, as we can see right here on the chart I've given you. Dates are of course conjectural, but that is not the same thing as saying they are impossible.

Most other argument on this subject has centered around whether or not the larynx of our prehistoric ancestors could support something as sophisticated as true speech and whether or not the hyoid bone in those species was capable of supporting the larynx. I see no reason why our ancestors had to suddenly discover "true speech" all at once, and in any case the evidence is not overwhelming either way in either area. Nor is there any compelling reason to assume—as do some theorists—that the earliest languages had to possess as many sounds as our modern languages: here too an evolutionary process may taken place. And at least some theorists speculating on this question are clearly suffering from "dyschronopia:" for instance, Steven Pinker in his recent book *Words and Rules* insists that it is simply reasonable to assume that language must have evolved only once, thus coming close to the Biblical assumption of a single language and a Tower of Babel incident that cast them asunder. In so doing, he also comes close to the silliness of Voltaire's famous court lady at Versailles who said:

What a pity that accident with the Tower of Babel should have got languages all confused—otherwise everyone would have always spoken French.

Pinker fails to recognize that human evolution has necessarily been a remarkably slow and massive continuum, lasting over four million years, during which language could easily in fact have evolved hundreds of times, if such a process had been required. Evolution still continues to take place, even at the most primitive level, in the seas all around us and perhaps also in the seas of our bloodstream as it nourishes our brains.

I am not sure how much more support I truly need to express for the theory presented here—I rather believe that it is the obligation of those who may oppose it to provide a negative proof, that this theory is not true. In my opinion this would be even harder to do than for me to provide definitive proof that it is true, as so much circumstantial evidence—along with the experiment I will soon be explaining—suggests it may be.

Here are some of the other thoughts I have developed about this matter, published only in a manner of speaking, since the sole place they appear is in a special file on the full registered version of my computer program Truth About Translation.

In other words, let's just play with the idea—without necessarily taking it seriously—that our languages (and perhaps even our understanding) might simply be a damp and dubious outer coating, an actual biological, evolution-determined extension of ourselves that we carry around with us, even though it has no totally physical form or shape, something that we can neither see nor see beyond. The proof that it exists is simply all the ways we act and interact every day, all the ways we understand and misunderstand each other, all those mistakes or shortcomings in translation between two languages or merely understanding a single one we commit without ever being aware of them. I wonder if this comparison to animal spray is really that much more far-fetched or counter-intuitive or totally crazier than some of the cosmological and molecular theories going the rounds with their supposed galactic soap bubbles and vast clouds of virtual particles perpetually switching on and off in the middle of vast intergalactic vacuums.

I also find it quite revealing that this idea of language being related to animal spray or 'scent markings' should seem to have such a high shock value, at least for some people. Biologists have never hesitated to call scent markings a form of communication, so the only issue that seems to be shocking some people is that these scent markings have here been directly compared to human language and found analogous if not absolutely identical. The usual approach to describing human language is usually much more sanctimonious and self-congratulatory. The ultimate proof that we humans must be superior to all other animals, we are often told, is that we alone have invented Language. "Language"—invariably with a capital "L"—is far beyond the capability of all other species, who can therefore only be inferior to us. Language separates us from the beasts! But if true, why are we so defensive—and so arrogant—about this supposed mark of superiority?

Certainly language is far more complex than any system of animal signals so far studied, even though this could simply be due to the fact that we are interested in all sorts of matters that animals find relatively unimportant. But the resistance by some to the notion that language and animal spray could be linked may tell us more about ourselves than we care to admit. This notion is so counter-intuitive to so many observers that their resistance may come close to recalling the first reactions to Darwin's theory that man and ape might share a common ancestor. Whatever the final truth about human language and animal spray may finally prove to be, perhaps no theory capable of irritating so many people can be entirely mistaken.

In the meantime, here is the more formal reply to this question. It takes the form of a definition of "Language," as seen through the defining lens of this theory:

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"Language, any of the numerous complex systems of exudations or spray-sound markings emitted by human beings and projected onto objects, other human beings, abstract processes, and seemingly repeatable occurrences. These networks of exudations purport to define, describe, explain, and classify relationships, artifacts, and value systems created by the human beings who produce the exudations. More or less similar systems of humid markings are shared by various groups of humans, these groups sometimes being known as families, tribes, nations, or cultures, and are commonly called "languages." Such systems vary to a greater or lesser extent among these groups, and a process of integration or disintegration in these systems can be readily identified throughout history and in human society today. On a biological and evolutionary scale, these systems may have evolved over time from analogous systems of scent markings produced by many animals for territorial and/or mating purposes. The territorial nature of human language, along with its similarity to animal markings, is evident in warfare, negotiations for treaties or business contracts, and much academic feuding.

"Specific systems of these markings as well as individual spray-sounds purporting to identify perceived objective realities or perceived relationships vary greatly among groups of humans. Over the centuries various attempts have been made to establish a unifying principle linking these systems, such as a "universal grammar" or a "conceptual glossary," but no such attempt has as yet proved truly workable. Qualified mediators between two systems, known as "translators" or "interpreters," have often enjoyed considerable success in converting between specific pairs of these systems, depending on the complexity of the material at hand, the amount of time allotted for the task, and the skill or ingenuity of the individual translator or interpreter."

I have spoken of circumstantial evidence supporting this theory, but by this time some of you may ask if there is any real proof for what I have been describing, any hard "scientific evidence." I believe I can show you quite dramatically that such scientific evidence does in fact exist, so let me come almost to the end of this paper by summarizing all the reasons favoring this theory.

- 1) Vast numbers of animals, including almost all mammals, employ some form of scent markings as a means of communication, so why would human beings be an exception?
- 2) This theory can provide a reasonable explanation for the entire period when the evolution of language must have taken place, quite possibly starting four million years ago and extending to the present.
- 3) Many known evolutionary processes in other animals display a comparable trade-off over time between form and function: fins becoming wings, forelegs becoming arms that reach, tails becoming sacral vertebrae and their adjoining coccyx, so it is by no means unprecedented that scent markings would have metamorphosed into the spray-sound markings of language.
- 4) As already noted, the goals of both scent marking and spoken language have much in common: the defense of turf, the assertion of status, and both attracting and clearly identifying a mate.
- 5) The obvious truth that humans do not use scent markings as such as a form of communication. Where else has this function gone if not into the development of language? And why has human sensitivity to olfactory signals declined within the same time period?
- 6) The unmistakable similarities between the words used for "speaking" and the words used for "spewing" or "spraying" in most Indo-European languages.
- 7) The embarrassing but equally unmistakable truth that the very act of employing spoken language also involves the emission of a thin but nonetheless quite discernible film of spray. As does even whispering. If you doubt this, then here is a little "scientific experiment" you can all try out for yourselves. Simply try speaking or whispering while standing directly before a mirror and

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watch its surface slowly become misted over just in front of your mouth. Or better yet, you can try this experiment right now without disturbing anyone by whispering to yourself directly into the palm of your hand. If you do so long enough, you will notice that one area of your palm has become a bit damper than the rest. So if you were looking for scientific evidence that speech and language are akin to animal spray, now you have it, and you hold it quite literally in the very "palm of your hand." (My wife somewhat maliciously suggested that I should ask you to whisper continuously into your neighbor's ear instead, but I won't inflict that on you.) In any case, what we call our lips have always been seen in biological terms as a flexible, nozzle-like orifice covering the buccal cavity, containing mucous membranes and their embedded salivary glands, empowered by a whole host of nearby aeration devices and spray-producing mechanisms.

8) The tragic but indisputable fact that disagreements between humans over language can have much the same consequences as conflicts over scent markings among animals: confrontations, attacks and retreats, and even battles ending in death.

Having listed these eight arguments favoring the evolution of language from scent markings, I do not believe it is the author's responsibility to offer any further defense for this theory. It is rather for those who imagine they oppose this theory to prove that it is mistaken. I do not believe they will be able to do so for the simple reason that such a proof would involve the totally unworkable task of trying to prove a negative over the unwieldy and remarkably elusive period of the last four million years.

And now I think I've told you just about everything I promised I would. We've talked about Hermes, and how interpreters functioned in prehistory, and we've discussed the origins of language. And everything I have presented today has come to us from the God Hermes, from the various meanings of the word interpreter in ancient Greek. In closing, I'd like to take us back to Hermes with a brief invocation to that God, coming from the Homeric Hymn to Hermes, probably written sometime around 800 B.C.

In this passage the God Apollo honors Hermes by bestowing upon him the tripartite sacred staff or caduceus by which he is known. It's just a few lines, I'll say them twice, once in ancient Greek, and once in English, and with this brief passage honoring Hermes I will close my presentation:

[αἰετὸν ἦκε πατήρ· ὃ δ' ἐπώμοσεν· ἦ σε μάλ' οἶον¹] 526^a
 σύμβολον ἀθανάτων ποιήσομαι ἠδ' ἅμα πάντων,
 πιστὸν ἐμῷ θυμῷ καὶ τίμιον· αὐτὰρ ἔπειτα
 ὄλβου καὶ πλούτου δώσω περικαλλέα ῥάβδον,
 χρυσεῖην, τριπέτηλον, ἀκήριον ἧ σε φυλάξει 530
 πάντας ἐπικραίνουσ' ἄθλους² ἐπέων τε καὶ ἔργων
 τῶν ἀγαθῶν, ὅσα φημὶ δαήμεναι ἐκ Διὸς ὀμφῆς.

And now the English, as translated by H.G. Evelyn-White:

And Apollo swore also: `Verily I will make you alone to be an omen for the immortals and all alike, trusted and honored by my heart. Moreover, I will give you a splendid staff of riches and wealth: it is of gold, with three branches, and will keep you beyond all harm, accomplishing every task, whether of words or deeds that are good, which I claim to know through the utterance of Zeus.

Translation and Interpreting Methods and Approaches

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The disciplines of language translation and interpreting serve the purpose of making communication possible between speakers of different languages.

In the past there has been a tendency to perceive interpreting as an area of translation, but from the second half of the 20th century differentiation between the two areas has become necessary.

As supported by many researchers, translation and interpreting can be perceived as the process that allows the transfer of sense from one language to another, rather than the transfer of the linguistic meaning of each word.

Firstly it is necessary to understand the difference between the concepts of linguistic meaning and sense.

According to the definition given by Bolinger and Sears, “the word is the smallest unit of language that can be used by itself” (Bolinger and Sears, 1968:43). Each unit has a lexical meaning, which determines the value and the identity of each word in a specific language. However this does not necessarily mean that lexical units also correspond to the basic meaningful elements in a language, as meaning is usually carried by units that can be smaller or larger than the word.

Furthermore each word corresponds to a phoneme. However a phoneme can carry several linguistic meanings, depending on the way it relates to the rest of the speech. For example, the Italian translation of the English phoneme /nait/, isolated from its context, can be either “cavaliere” (knight) or “notte” (night). However if the speaker talked about a “chivalrous and courageous knight”, there would be no hesitation in choosing the Italian translation “cavaliere”, rather than “notte”.

Therefore Seleskovitch points out that when drawing a difference between linguistic meaning and sense it is important to remember that in speech words lose some of the potential meanings attached to their phonemic structure and retain only their contextual relevant meaning.

However even whole utterances that have a clear linguistic meaning can raise problems if isolated from the context. Therefore during the act of communication the listener automatically attaches his previously acquired knowledge to the language sounds, which immediately clarifies the sense of the utterance. This cognitive addition is independent from the semantic components of the speech and represents another fundamental difference between linguistic meaning and sense.

This cognitive process is significantly reduced in translation compared to interpreting, especially when dealing with ancient or unfamiliar texts, as the translator can take his time to analyse every single word or phrase, preventing consciousness from immediately identifying the sense of the utterance. Interpreters instead are restricted by the immediacy of the process of communication and have to grasp the meaning regardless of the equivalence at the word-level.

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Memory is another fundamental part of communication, as the listener retains his previously acquired knowledge to grasp the sense.

Seleskovitch also adds that sense is always conscious. When we speak our own language the choice of words is not deliberate. All we do is to convey the message in the best way we can, so the result can change from one speaker to another. As a consequence, there can be several ways to express the same idea but all the utterances produced with that purpose would reflect a particular shape, which results from the semantics of a specific language.

Nevertheless different languages do not express the same idea with the same semantic components and that is why a simple conversion of one language into another cannot be satisfactory in translation or interpreting.

Seleskovitch argues that words are meaningless unless there is a cognitive addition on behalf of both the sender and the recipient of the message. Words become meaningful only when referred to a specific object or concept. However words that have the same meaning in different languages do not associate with the same words in more complex contexts designating the same thing in different languages. This is because languages only reveal part of our knowledge, thus leaving implicit concepts unsaid.

Therefore the cognitive addition is necessary.

For example, the literary English translation of the Italian phrases:

Il presidente del Consiglio si è recato a Mosca. Would be: The President of the Council went to Moscow.

This translation would misinterpret a crucial information in the speech. In fact "Presidente del Consiglio" is one of the ways to designate the Prime Minister in Italian.

Thus in most cases if the translation or the interpretation was carried out only on a word level it would either produce utterances that sound very unnatural to the native speaker of the target language or it would distort the meaning.

In support of this statement I would like to show an example of how a word-by-word translation from Italian into English can produce misleading utterances.

Let's take into analysis the following Italian phrases:

Fammi avere tue notizie ogni giorno.

A back translation into English would produce:

Let me have your news every day.

Although the word news (notizie) can be used in both languages in a similar way the English translation sounds extremely unnatural. In English we can have news from somebody, but not your or his or their news. However, even if the utterances was translated as:

Let me have news from you every day, it would not sound spontaneous.

A native speaker would probably say: I'd like to hear from you every day.

Therefore both the grammatical structure "fammi" and the semantic components used in the original version would be replaced by more appropriate alternatives in English.

There are other cases where the lexical meaning of the word "notizia" would not have an equivalent in English.

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I giovani d'oggi non fanno più notizia.

A word-by-word English translation of this phrase would be:

The youth of today do no make the news anymore.

In English the same linguistic meanings cannot convey the sense of the original sentence. If translated as:

The youth of today does not appear in the news anymore,

the sense conveyed by the Italian "fare notizia" would be misinterpreted. A more faithful translation would be:

The youth of today does not shock us anymore.

This shows that translation and interpreting go beyond the transfer of the linguistic meaning of each word from one language to another.

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Compare and Contrast Two Theoretical Approaches to Translation

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During the course of this essay, two theoretical approaches to translation – Skopos and Polysystems – will be examined. They will be placed in historical context before the main features of each, accompanied by relevant critique, are discussed in some detail. Case studies will then help determine advantages and disadvantages before a final comparison is made to reveal similarities and differences between the two positions.

Skopos theory lies within the realm of the Functional Linguistic approach to translation theory (Berghout 7/9/05) that originated in Germany during the 1970s and 1980s, signalling a change in thinking from the structural linguistic approach that had dominated the previous twenty years. It follows in the footsteps of Katharina Reiss' work, which moves the concept of equivalence away from the micro-level of the word or sentence to that of the macro textual level, in which translation options for different text types are proposed (Munday, 2001, pp 73-76). Skopos precedes but is incorporated into Holz-Mänttari's theory of translational action where TT emphasis also takes into account some practical issues, including the role of the participants in the

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translation process (Munday, 2001, pp 77-78); and Christiane Nord's translation-oriented text analysis, which places more emphasis on the ST than Skopos (Munday, 2001, pp 81-84).

Skopos is the Greek word for "purpose" or "aim" (Munday, 2001, p.78) and, according to Hans Vermeer who introduced the term in the 1970s, it "is a technical term for the aim or purpose of a translation" (Vermeer, 1989, p.227). The German equivalent is *skopostheorie* and it is detailed in the book *Grundlegung einer allgemeine Translationstheorie (Groundwork for a General Theory of Translation)* that Vermeer and Katharina Reiss collaborated on in 1984. The fundamental principle of the Skopos theory lies in determining the reasons for which the translation is being commissioned and the function of the TT in the target culture. This is done in order for the translator to decide upon which methods will be employed in the production of a suitable TT – Vermeer's "translatum".

The basic rules of the Skopos theory as laid down by Vermeer and Reiss are:

- 1) The final version of the TT is determined by its skopos and the role it will play in the target culture.
- 2) The role of the ST in the source culture may be different to the role of the TT in the target culture.
- 3) The TT must take into account the receiver's situation and background knowledge – it must be "internally coherent".
- 4) The TT must be faithful to the ST – "coherent with the ST". Here the translator is the key, as the information provided by the ST must be determined, interpreted and relayed to the target audience.
- 5) These rules are in order of importance, so skopos has the prime position (Munday, 2001, p.79).

The commissioning of the translation is critical to Skopos theory. Vermeer defines the commission as "the instruction, given by oneself or by someone else, to carry out a given action – here: to translate" (Vermeer, 1989, p.235), so the purpose of a translation can be determined either by the translator him/herself or by another party – an editor or publisher, or the board of directors of a multinational corporation, for example. In the modern world, the commissioning process is usually rather precise in detail, providing information about the aim of the translation, deadlines, payment, etc. According to Holz-Mänttari, the translator is the key player in the translation process, "the translator is the expert" (Holz-Mänttari in Vermeer, 1989, p.235). It is up to the person in this role to determine whether the proposal can be realized within the given specifications. If not, suggestions and alternatives should be offered in order to achieve realistic outcomes (Vermeer, 1989, p.235). For example, if the commissioner of a translation needs a 200 page technical report finalised in a couple of days for use in an important boardroom meeting, the translator should offer advice as to the feasibility and offer suggestions on how it can be made to happen, which may also include the renegotiation of the fee because of the tight time frame.

If the commission falls beyond the scope of the specifications, that is if the translator is unable to produce the best possible TT available, then an "optimal" version should be agreed upon (Vermeer, 1989, p.236). Vermeer offers four definitions of the term "optimal":

- "one of the best translations possible in the given circumstances"
- "one of those that best realize the goal in question"
- "as good as possible in view of the resources available"
- (as good as possible) "in view of the wishes of the client" (Vermeer, 1989, p.236).

As previously mentioned, the purpose of the commission needs to be clearly stated at the outset so that translation strategies can be put in place. A translator may decide to employ a technique suggested by Dryden in 1680 – metaphrase (word-for-word), paraphrase (sense-for-

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sense) or imitation (rewrite) (Berghout 10/8/05); or opt for House's overt or covert translation methods (Munday, 2001, pp 93-94) where ST features are either retained or suppressed, depending on the circumstances. In the case of the 200 page technical report cited above, one concept of the "ideal" translation would be faithful adherence to text type i.e. reproduction of the detailed report. However, because of the obvious time limitations, another text type such as a summary may be proposed as an alternative. This may offer the extra advantage in that the key points raised for discussion in a boardroom meeting may be more easily accessible in a summarised form.

Whatever the final format of the TT, if it fulfils the instructions of the mutually agreed upon commission, then it is deemed to have achieved its purpose and can be considered to be adequate. In light of this, it can be seen that the emphasis of the skopos theory lies firmly on the TT, with the ST playing a role of secondary importance. The major advantage of Skopos, therefore, lies in the fact that the same ST can be translated in different ways depending on its role and purpose in the target culture.

However, Skopos has been criticised on several grounds. Firstly, it has been said that it does not apply to literary texts, because it could be considered that they serve no purpose. (Munday, 2001, p.81; Vermeer, 1989, p.230). If this were the case, then Skopos cannot claim to be a legitimate general theory for translation, as indicated by the title of Reiss and Vermeer's 1984 publication. Vermeer argues strongly against this point by insisting that literary works are created with a specific goal in mind, even if it is reduced to the simplest "art for the sake of art" premise (Vermeer, 1989, p.231). The application of skopos to a literary text may, in fact, suppress some of the intended deeper levels of meaning that are open for reflection to readers of the ST. However, Vermeer counters this particular argument by claiming that if the reading of a literary TT on multiple levels is desired, it should be clearly stated at the time of the commission (Vermeer, 1989, p.232). From a linguistic perspective, Skopos has been condemned for being stylistically and semantically loose, as well as for not paying enough attention to TT micro-level features (Munday, 2001, p.81). Vermeer could, I suppose, counter this criticism in the same manner by claiming that attention to linguistic detail should also be stated in the commissioning process.

In view of these criticisms, it seems that the major weakness of the skopos theory lies in the fact that almost any translation can be justified and any criticism dismissed as long as the final version of the TT satisfactorily fulfils the outcomes stated at the beginning of the assignment. This raises the obvious question as to what actually constitutes translation, with the distinct possibility of linguistic and textual equivalence being discarded if the commissioner doesn't require it or doesn't raise it as an issue. Even Vermeer's rule on TT coherence with the ST is located on the bottom rung of the scale of importance.

A brief case study of the application of the skopos theory, based on personal experience, will hopefully demonstrate the advantages it offers as a practical approach to translation.

Case Study.

The ST is "Sarissa", *Bulletin de correspondance hellénique* vol.94 (1970) pp 91-107. Originally written in Greek by Manolis Andronicos, it was translated into French by Pierre Amandry and Francis Croissant. It includes four passages in German and twenty short passages from Greek Antiquity (Homer, Xenophon, Theophrastus, etc), all of which have been left unaltered in the French version, as well as five pages of diagrams, maps and sketches. The TT is to be used as a reference source for a university project by Mark Fowler on the construction of the Macedonian sarissa and will form part of the appendix of the final paper.

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The commission is one of the key issues in the way the ST has been translated, as the defined field of research centres on the advantages that the metal collar offers in the overall construction of the shaft of the sarissa. After a preliminary reading of the ST and discussions with the commissioner, it was determined that only the final ten pages needed to be addressed, as the first six pages describe the archaeological site, hence deemed irrelevant to the topic of the research paper. Furthermore, working within the constraints of a strict budget and time frame, the overall length of the ST was reduced by approximately 40%.

An analysis of the ST reveals several features that have influenced translation methodology. From a syntactic and stylistic perspective, it is fairly evident that the French text is itself a translation. It was therefore considered necessary to reword several awkward constructions, working within semantic boundaries, so as to render them more accessible to the English-speaking target audience. The German and Greek passages have been left intact, as they fall beyond the translator's language range. They have, however, been annotated with space allocated in the footnotes for the English. This was done after consultation with the commissioner who has access to German and Greek translators. Since the field of research is specialised, terminology was decided upon after further input from the commissioner – “*pointe de lance*”, “*talon de lance*”, “*douille*” would be translated as “*spearhead*”, “*buttspike*” and “*collar*”. Diagrams and sketches have been transposed and translated in the TT, although the maps have been omitted due to their irrelevance to the research topic. The title itself poses an interesting problem. Since the French ST is entitled “*Sarissa*” (an English word), should the English TT be called “*Sarisse*” (the French word)? Considering that the purpose of the TT is scientific rather than literary, it was decided to retain the English title in the English text.

From this brief study, it has been shown that the emphasis of the translation lies firmly on the TT. After consultation with the commissioner, the purpose of the TT allows for alteration to macro-level textual features, while modified micro-level features on the word and sentence level renders the TT more accessible to the target audience. With the TT being delivered on time and within budget, and a satisfied commissioner with a completed research project, it can be seen that Skopos offers a successful, practical approach to translation which may not be realizable by other methods.

In the 1970s, a literary approach to translation theory began to emerge, partly as a response to the prescriptive linguistic theories that had monopolised thinking for the previous two decades. Key elements of this new literary approach are the writings of the Manipulation School; systems theories; and Gideon Toury's descriptive translation studies (DTS), which tries to identify laws in translation, of which Itamar Even-Zohar's Polysystem Theory – PS (www.art.man.ac.uk) forms a vital part. At the Leuven Conference in 1976, Even-Zohar presented a paper entitled “*The Position of Translated Literature in the Literary Polysystem*” where he considers the position of translated literature within the literary, cultural and historical contexts of the target culture. He does not advocate the study of individual translations but rather views the body of translated works as a system working within and reacting to a literary system, which, in turn, is working within and reacting to the historical, social and cultural systems of the particular target audience. Therefore, there is a system within a system within systems i.e. the polysystem.

The notion of “*system*” does, perhaps, need some clarification at this point. Literature viewed as a system can be traced back to Russian Formalist thinking of the 1920s when Yury Tynjanov is credited with being the first person to describe literature in these terms (Hermans, 1999, p.104). Translated literature itself is also considered to operate as a system in at least two ways – firstly, in the way that the TL chooses works for translation and secondly, in the way

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translation methodology varies according to the influence of other systems (Munday, 2001, p.109). Even-Zohar himself emphasises the fact that translated literature functions systemically: "I conceive of translated literature not only as an integral system within any literary polysystem but as a most active system within it." (1976, p.200).

PS functions as a system on the level of a series of relationships between apparent opposites. These are:

- Canonized (high) and non-canonized (low) forms, which opened the door for the consideration of detective and children's stories and their role in translation
- Centre and periphery
- Primary (innovative) and secondary (stagnant) models
- ST and TT
- Translated and non-translated texts (Hermans, 1999, p.42).

The key idea of PS is that there is a continual repositioning of genres in relation to each other, "a continual struggle for power between various interest groups" (Hermans, 1999, p.42), which helps give rise to the dynamic nature of literature. If literature is to remain vibrant, it needs to be in a constant state of fluctuation, with established, familiar, canonized forms being constantly nudged and eventually replaced by newer, more innovative, peripheral models. Therefore, translated literature does not occupy a fixed position in a literary system because the system itself is in a constant state of change, although Even-Zohar proposes that the secondary position is really the normal position for translated literature (Munday, 2001, p.110). However, even though change to the core comes from the peripheral, new literary forms, when translated literature occupies this position, it is generally perceived to be fairly conservative, working within the confines of the target culture.

Even-Zohar does insist that there are occasions when translated literature forms part of the nucleus and it is then that the boundaries between translated and original literature begin to merge, being virtually indistinguishable from one another (Even-Zohar, 1976, p.200). There are three possible scenarios when this may occur:

- 1) When an emerging literature from a relatively new culture adopts translations from more established literatures in order to fill the gaps that exist within its own system, due to it being unable to instantly create a wide range of text types and genres. Translated literature introduces features and techniques that did not previously exist, such as new poetic structures.
- 2) When a smaller nation is dominated by the culture of a larger nation, it may rely on imported literature from the dominant culture in order to keep its literary system dynamic, as well as being possibly the only source available for the creation of new genres, for example Breton culture in Brittany may rely heavily on literary styles from France in order to fill the gaps that exist in its own literary system.
- 3) When there are turning points in literary history, such as when established forms lose popularity or when there is no existing model. This could conceivably be the role that Harry Potter occupies in Chinese Mandarin.

There are also occasions when translated literature can occupy both a central position and a peripheral position within a literary system. This may occur when major social changes are taking place. Even-Zohar exemplifies this with the role of translated literature in Israel in the early 1900s

when literature from Russian into Hebrew was more dominant than translations from English, German or Polish (Munday, 2001, p.110; Even-Zohar, 1976, p.202).

Having briefly discussed the theoretical workings of the polysystem approach, it now remains to be seen how it affects translation methodology. Even-Zohar says that when a translated work occupies a central position in the literary polysystem of the target culture, it is generally strong in itself and doesn't need to conform to target culture conventions. The translator doesn't try to adapt to TL models, staying close to the original ST. If the position of translated literature is weak, the reverse trend occurs. The translator tends to adopt more features from the target culture, so the translation becomes target culture dominant, often providing a less than satisfactory translation (Even-Zohar, 1976, pp 203-204; Munday, 2001, p.110).

PS is important because it moves translation away from the traditional ST-TT linguistic comparisons of shift and equivalence towards the viewing of translation in a social, cultural and historical context. There is also a change from the study of individual texts as a systemic approach tries to uncover the universal laws and principles that govern translation. It is also quite significant because it can be applied to other systems besides strictly literary systems eg television programming and politics (I would like to develop this theme but space restrictions prevent me from doing so here), therefore making the system itself universal.

PS has been widely criticised on a number of issues:

- Gentzler questions Even-Zohar's objectivity, claims that the universal laws are too abstract, criticises the level of input and the relevance of Russian Formalism, and states that little thought has been given to limitations placed on translation and texts (Munday, 2001, p.111).
- Berman condemns Even-Zohar's proposition that translated literature generally occupies a role of secondary importance in the target culture because "it downplays their creative and formative aspect" (Hermans, 1999, p.154). Berman also thinks that translated literature remains a separate entity within the target culture.
- Susan Bassnett thinks that the comments describing target literature as "young", "weak" "vacuum", etc are highly subjective. Subjectivity also dominates the definition as to what constitutes canonized and non-canonized literature. She questions the abstract nature of the theory which tends to neglect concrete examples while, at the same time, wondering whether the theory has progressed much beyond the ideas of Russian Formalism of the 1920s (Bassnett & Lefevere 1998: 127 in Hermans, 1999, p.109).
- André Lefevere claims that Even-Zohar is presumptuous in his claim that the systems he describes actually exist, condemns the abstract nature of the theory, and describes the terms "primary" and "secondary" as "superfluous" (Hermans, 1999, p.125).
- Philippe Codde believes that PS has become outdated as other systemic theories are presented as alternatives (2003, p.26)
- Theo Hermans argues against one of Even-Zohar's most fundamental principles by saying that the target culture may not necessarily select the ST. He cites the example of the period of European colonization when France and England were seen to be "dumping literary items on a colonized population" (1999, p.111). He also claims that the series of binary opposites that constitute the polysystem theory don't take into account those factors that are not diametrically opposed.

While PS could be seen to offer an intellectual approach to translation, I believe that it remains far too abstract in its presentation because it doesn't provide concrete evidence, doesn't venture into specifics, or offer functioning examples. No mention is made of the concept of overt and covert translations (this comes later), although Even-Zohar says that it is difficult to differentiate translated from original literature when placed in the central position. I would now like to examine two case studies in order to exemplify the workings of PS.

Case Study 1. Translated literature at the centre of the polysystem.

In the 1970s, "Planet of the Apes" starring Charlton Heston appeared in cinemas across the United States and throughout many countries of the world. Its widespread popularity and box office success placed it firmly at the centre of popular culture and indeed remains so today with numerous television repeats and the success of the 2001 remake. The movie provides an excellent example of translated science fiction occupying the centre of the literary polysystem of the English-speaking Western world, since few people realise that "Planet of the Apes" has been derived from an original French novel entitled "La planète des singes" by Pierre Boulle, published in 1963.

In order to occupy such a key position in the literary polysystem, "La planète des singes" has been subjected to the influence of several translation theories. Skopos would have been initially applied in order for the TT's purpose in the target culture to be determined i.e. to produce a screenplay and ultimately a movie that will earn the movie companies a lot of money. Holz-Mänttari's theory of translational action, involving players in the translation process, is a key feature with the roles of the initiator and commissioner being filled by Hollywood executives and the roles of TT user and TT receiver being filled by movie theatres and the audience (Munday, 2001, p.77). Dryden's intersemiotic method also figures prominently as Boulle's novel is transformed into a screenplay by William Broyles Jr (www.imdb.com). Finally, the ultimate TT exists as a covert translation, since many ST features have been suppressed. "Le professeur Antelle", "le physicien Arthur Levain" and "le journaliste Ulysse Mérou" from the original have been replaced by "Astronaut Taylor", "Astronaut Dodge" and "Astronaut Landon" (www.movieprop.com); while Paris' Orly Airport has been replaced by the Statue of Liberty in the final scene of the American version, to mention just a few examples.

The advantage of polysystems in this instance is fairly clear, as it embraces the application of multiple theories under the umbrella of one general theory. The chief disadvantage, however, is that Even-Zohar is not clear enough about this in the enunciation of his theory.

Case Study 2. Translated literature at the periphery of the polysystem.

Often, when a piece of translated literature occupies the peripheral position in the polysystem, the reader is aware that what is being read is, in fact, a translated text. Juliane House calls this an overt translation (Munday, 2001, p.93) – a translation with ST orientation that tends to retain some of its original cultural identity. These texts are sometimes found on the shelves of newsagencies, in some obscure section in bookshops, in a rack at the train station, or in airport departure lounges.

The translation of Émile Zola's *Germinal* by Leonard Tancock in 1954 supports this idea, since the target audience is aware that they are reading an account of coal mining conditions in northern France in the 1800s. The TT retains all of the proper nouns of the ST (eg "Étienne", "Plassens in Provence", "Pierre Rougon", "Antoine Macquart", etc on p.8), with no attempt at

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cultural camouflage. The same features are evident in peripheral literature translated into French. *La Guerre des Rose* (1985) by Warren Alder (translated by Christiane Cozzolino) retains the names of the American characters and places, as does Glenn Savan's *White Palace* (1973) (translated by Isabelle Reinharez), which doesn't even try to mask the title. The same features are evident in *Mon Michaël* (1973) by Amos Oz (translated by Rina Viers), which retains all Hebrew proper nouns and references to Israel from the Hebrew original. Furthermore, these four translations have all retained ST format. *Germinal* in particular could possibly have been presented in an abbreviated English version, however, the seven part French model remains intact.

These two case studies reveal a possible discrepancy in Even-Zohar's theory concerning translation techniques and position in the polysystem. According to him, if translated literature occupies the central position, it possesses ST orientation. If it is peripheral, it possesses TT orientation (1976, pp 203-204). These two cases tend to reveal the opposite trend with "*Planet of the Apes*" conforming more to TT expectations and *Germinal*, *La Guerre des Rose*, *White Palace* and *Mon Michaël* retaining many ST features. However, if *Tintin* by Hergé can be thought of as occupying a central position as translated work in the English literary polysystem, it does conform to Even-Zohar's ideas because it is heavily ST orientated. It can be argued, therefore, that central and peripheral positions can be viewed in a highly subjective manner, as does Susan Bassnett (1998). Despite this dilemma, it is clear that relative position in the polysystem for all literary works, not just translated works, is a reflection of social and cultural tastes and historical trends.

After examining in some detail the Skopos theory and the Polysystems Theory, it can be seen that they were both conceived around the same time in the 1970s, partly as a reaction to the structural linguistic approach to translation theory. Skopos offers a Functional Linguistic approach which is heavily TT oriented, while Polysystems provides a literary approach that can be either ST or TT oriented, depending on the position translated literature occupies in the literary polysystem of the target culture at a particular time. Skopos provides a practical approach to translation that allows for the individual ST to be translated in different ways, depending on the purpose it will serve in the target culture. Polysystems is an intellectual, systemic, perhaps even universal approach that moves away from the examination of individual texts, allowing for the possible inclusion of several theories under the one umbrella. Skopos can be applied to both literary and non-literary texts, whereas Polysystems, being a literary approach, could be seen as neglecting non-literary work, although it does allow for the inclusion of "lower" genres, such as police novels, to be viewed in terms of translation theory.

The role of the translator is an important feature of both theories. Skopos allows for a considerable amount of input from the translator in determining strategies after negotiating directly with the commissioner. While the role of the translator may not seem to be as dominant in Polysystems Theory, a great deal of subjectivity is required in order to be able to reflect the cultural and historical status of the literary work in the target culture.

Both theories could be criticised over a number of issues. Skopos could be seen as a possible justification for the production of almost any translation, regardless of accuracy and quality. In the quest to uncover universal laws in translation, Polysystems, with its roots in Russian Formalism, could be viewed as archaic, too abstract, offering little in the way of evidence of its practical application. However, both approaches are not prescriptive, offering an alternative to word-for-word, sense-for-sense, equivalence and shift issues.

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A Use of Thematic Structure Theory in Translation

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Abstract

According to systematic functional grammar model; language is said to fulfill three functions: the ideational macrofunction, the interpersonal macrofunction, the textual macrofunction. The textual function is as it is the focus of this study, express the discursal meaning by drawing on the system and network of THEME to create text in actual communicative event.

This paper attempts to apply thematic structure theory in the translation. Translator must not underestimate the cumulative effect of thematic choices on the way the text is interpreted.

This present paper shed lights on the importance of taking into account the thematic structure of the original text in translation. Based on the following points some sentences of Hemingway's book "The Old Man and the Sea" and its translation made by Mr. Najafe Darya Bandary are compared and contrasted to see whether they are handled properly in translation or not.

Key words: Theme, Thematic Structure (T structure).

1. Introduction

Translation is definitely a complicated activity. Although much discussion has been held as to such question as it is science or art, whether theory in translation, etc. it has been widely accepted that translation is an interdisciplinary practice, particularly related to the linguistic, so during 1960s and 1970s came the immensely influential linguistic turn in translation, which enriched translation study tremendously.

As a branch of linguistics, Discourse Analysis (DA) also made its valuable contribution, including the application of T structure. Since both DA and translation have their primary focus on text, the use of DA theory is likely to be very productive. Theme and thematic structure of the clause and text play a fundamental role in producing the same SL discourse in TL. Theme as the point of departure of the message play a pivotal part not only in the text interpretation but also in implication derived from the text.

Modification in theme or thematic structure from SL into TL falls the text foul of futile translation at the expense of losing some aspects of SL discourse, and hereby, necessary to embody knowledge based on the thematic structure of the SL. on the one hand it is significant to keep thematic structure (T structure) of the source text in the target text; on the other hand, it is also necessary to make some appropriate alternation because of the difference between languages.

2. The Theory of Thematic Structure

Vilem Mathesius, first put forward the ideas of Theme and Rheme in his work *Functional Sentence Perspective* (1939). According to him, Theme is the part that comes first in a sentence, and Rheme remains the following part. In general Theme holds the old information, and Rheme carries the new. In 1970, F. Danes in his paper "On Linguistic Analysis of Text Structure" used the term thematic progression to signify the intricate relations between Themes in a text, and stated clearly that such thematic progression reflects the framework of the text. Based on these previous

findings, M.A.K. Halliday, the representative figure of functional grammar, conducted a full investigation on T structure. Halliday analyzed this subject from the perspective of functional grammar.

Since it is embedded in the framework of functional grammar, Halliday's theory of T structure is instrumental in analyzing a text from three metafunctions: ideational, interpersonal and textual. The textual metafunction covers language used as an instrument of communication with which we build up cohesive and coherent sequences. Each clause carries a message, and so the textual aspect can be seen as fulfilling a message function of clauses and is therefore very closely connected to their information structure. In his masterpiece *An Introduction to Functional Grammar*, Halliday indicated, "As general guide, the Theme can be identified as that element which comes in first position in the clause. His definition is functional, as it is with all the elements in this interpretation of grammatical structure".

3. Application of the Thematic Structure Theory in Translation

In most cases the T structure is not arranged at random; instead, there is usually some meanings behind it. In other words, it is not only a grammatical phenomenon, but also a kind of writing skills employed by the author.

4. Theme in Other Languages and Translation

The most important point for source text thematic analysis is that the translator should be aware of the relative markedness of the thematic and information structure. Again, what is marked varies across languages. Problems in copping the ST pattern into the TT are given by Vazquez-Ayora and Gerzymisch-Arbogast. The former emphasizes that calquing a rigid English word order when translating into a VS language such as Spanish would produce a monotonous translation. The latter, in her detailed study of German and English (Gerzymisch_Arbogast 1986), considers the German calquing of English cleft sentences (e.g. what pleases the public is..., what I mean to say was....) to be clumsy.

According to Keenan (1978) and Hawkins (1983) verb initial languages are minority among the world languages; probably not consist in more than 10 percent in total. The difference of markedness of these language systems causes the translation among them to be complicated.

Translating from Arabic into Persian will face us with the controversy. The mismatch is that Arabic maps onto the verb in an unmarked case. Classical Arab grammarians state that the Arabic sentences should start with the verb. They regard verb initial sentences as displaying the normal syntactic word order in Arabic (Abdul-Raof, 1998).

Arabic seems to permit almost as many ways of ordering the constituents of the sentence as possible. Arabic, according to Bakir (1980) is one of the human languages that tolerate variation in the order of words in its sentences.

Schreiber and Anshen (1974:21) claims that Arabic is at any underlying level a V-first language and that NP- first sentences in Arabic are transformationally derived from V-first structure. Therefore, Noun initial construction in Arabic is derived structures. Translation noun initial construction as noun-noun initial constructions will modify the discourse organization of the SL.

5. Significance of the thematic structure in translation

5.1. Information distribution

It is doubtless that the T structure mirrors the information distribution of a text. Then when translated, the T structure of the original text should remain unchanged as long as the translated text reads smoothly. There are at least two points supporting this argument:

First:

As many people commended, translation means translating meaning. And the meaning of a text is constructed by bricks of information, so rearranging the T structure is likely to reverse the relationship between the old and the new information, consequently distorting the original meaning value to his choice of information order.

Second:

In communication two propositionally equivalent but structurally different sentences can differ contextually and communicatively, choosing one specific forms at the expenses of others is not a random structure, to a great extent shows an image of the author's flow of thought.

Here is an example:

I may lose so much line that I will lose him,

T1 R1

if he makes his effort and the drag made by the oars

T2 R2 T3 R3

is in place and the boat loses all her Lightning.

T4 R4

ممکن است آن قدر ریسمان تلف کنم که دیگر نتوانم او را بگیرم، اگر ماهی شروع به تلاش کند و من پارو ها را برای گرفتن سرعت بسته باشم و قایق سبکی اش را پاک از دست داده باشد .

The T structure of the translation goes exactly the same as the original one, so the internal relationship looks clear and coherent.

5.3. Unmarkedness and markedness

If the Theme of the clause is unmarked, it means that the Theme is normal and usual choice. "A Theme that is something other than the Subject in declarative clause is referred to as MARKEDTHEME". The marked themes are the themes not conflated with the subject (Baker 1992, p.129). Marked theme according to classification of Baker is as follows:

- A. Fronted theme:
 - a. Fronting of the time and place adjunct
 - a. Fronting of object or complement
 - b. Fronting of the predicator

B. Predicated theme

C. Identifying theme

Such kind of unmarked ness and markedness should be preserved in the translated text as well. Because when the author puts his word in an abnormal way, there must be something unusual he tries to express, for instance, he wants to make an emphasis and draw the reader's attention, or he intends to show his personal emotion or attitude.

In the following examples, the cognitive meaning of all sentences are same what is different is the textual meaning.

A. a. In China, the book received the great deal of publicity.

Adv.place

در چین، کتاب به شهرت زیادی رسید.

A.b. A great deal of publicity, the book received in China

Obj.

شهرت زیادی کتاب، در چین کسب کرد.

A.c. Well publicized the book was.

Comp.

B. It was in China that book received the great deal of publicity.

شهری که کتاب در آن به شهرت زیادی رسید، چین بود.

Or. It was the book that received the great deal of publicity.

آن چه که به شهرت زیادی در چین رسید، کتاب بود.

C. What the book received in China, was the great deal of publicity.

آن چه کتاب در چین به آن رسید، شهرت زیادی بود.

Here are two examples from the book: "The Old Man and the Sea" and its translation. Translator does his best to preserve marked theme of the original:

In the first forty days a boy had with him.

MT

R

در چهل روز اول پسر بچه ای با او بود.

When the wind was in the east a smell comes across the harbor from the

MT

R

shark factory.

هنگامی که باد از مشرق می وزید، بوی کارخانه سل به بندرگاه می آمد.

Thematic choices of unmarked or marked elements in the clause should be treated carefully by the translator because it is a meaningful choice made by writers to orient or guide readers properly.

6. CONCLUSION

In most cases, if not in all the T structure is organized on purpose by talented writer. Behind it there is likely to be some covert significance that the translator is responsible to convey, otherwise the accuracy of the translation is questionable. The case study reveals that except those differences embedded in the grammatical structures, the T structure bearing the author's intention should always be reproduced in the translation. Therefore, awareness to the T structure is valuable tool as to measure whether a translation is good, and how to translate.

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Beyond Translation Theories

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(This article is originally published in *Translatio*, Vol.26/2007 n°4, p.178-182.)

Abstract

This article aims at depicting how most of translation theories that seem to be fairly linguistic are deeply influenced by ideological motives lying behind them. Trying not to address any theory specifically, the current article approaches the translation theories in a holistic way from a different perspective. Throughout the article, it has been tried to put distinction between concepts of “good” (acceptable) and “successful” translations which are often inaccurately conflated with each other. The article ends with some assertions made in the final section on translation pedagogy.

Introduction

If we delve into the translation theories through the history, we will see that every one of them promotes a specific ideology; therefore, we should admit that criticizing a translation theory inevitably entails criticizing the ideology beyond that theory.

If we were to sample the characteristics being considered as *characteristics of good translation* in most of the academic institutions of translation pedagogy, we would most probably find out that accuracy, adherence to the source text form and source author’s style and intention, in a word loyalty and faithfulness to ST and ST author are among the first and most important criteria often mentioned for evaluating a translation (and its translator). The above-mentioned criteria seem to be first and foremost moral values in the ideological system of those who believe in them; in other words, the ideology behind such kind of approach to translation could be called a “moralistic Ideology”.

Moralism in Translation Theories: A Question of Ownership

A moralistic approach towards translation introduces ST authors as the legitimate owner of their textual creations. In this view translator is seen as a person who trespass the exclusive realm of the original writers, trying to share in their power and property. The act of translation is considered to be unethical in a moralistic ideology, often stigmatized as in the “Penetration” stage of Steiner’s hermeneutics as an aggressive act comparable to robbery and plundering. If we see ideology “as a vehicle to promote or legitimate interests of a particular social group” (Calzada-Pérez, 2003:5), then a moralistic ideology in translation seeks to safeguard the interests of those in the author camp (as opposed to those in the translator camp). Those who are in the author camp know that retaining power in a discursive environment requires a complex set of practices which try to keep

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their own statements in circulation and other practices which try to fence them off from others and keep those other statements out of circulation (See Mills, 2003:54); therefore, they will establish a set of moral principles to safeguard their power against invaders (translators). The author camp considers translation as a potential property of the original text and is not keen on allowing the translators to possess this property free of charge. Those in the author camp expect the translators to compensate their unethical acts (the act of translating) by helping them to retain and increase their power through widening the borders of the source text circulation. Therefore, only those translations are permitted by the author camp that explicitly and clearly reveal their relationship with the source of power; i.e. the source text. That is why most of the times literalism and preserving formal correspondence in translation are equated to faithfulness, because in that case, the relationship between ST and TT is explicitly and easily observable, and the translation leads the reader toward the source of power. On the contrary, those translations which do not explicitly indicate their relationship with the original text and efface the trace of the author are labeled as unfaithful and unethical by the author camp. However, I must admit that on many occasions the authors will tolerate, even welcome, the translators' manipulations, provided that, they serve "the best interest" of them:

No author of a best-selling novel will object to the translation becoming bestseller, too. S/he will therefore not object to the translator using means which will make it appealing for the target culture readership. Loyalty, it seems acting in the best interest of one's client which is more a matter of expediency than of ethical standards. (Christiane Nord, qtd. in Hönig, 1998, My emphasis)

The aforementioned situation is an obvious instance of discourse capitalism which has been vehemently criticized by the post-structuralists and post-colonialists who have strongly questioned the legitimacy of the source author's ownership of the discourse s/he creates. Some of them, like Chamberlain (1998), use the metaphor of gender to criticize moralistic ideology in translation and compare the thirst of the author camp for power to the patterns of paternalism in the human societies. However, what is sharply criticized is the asymmetrical power relation between the original author and the translator and the way in which power is distributed between them which seems to be discriminately in favor of the former.

Certainly, translation is not meant merely to represent the author or resemble the relationship between ST and TT. In my belief, there is no such a thing as transferring or conveying something invariant from one language or culture into another during the process of translation. In fact, the things moralists claim are invariantly transferred from one language into another (meaning, message ... etc.) already exist potentially in the form of the target system inventory of non-verbalized items, and, inspired by the source text, translators are just selecting, highlighting, and, occasionally, modifying these items in the target text through verbalization for a specific purpose. In other words, the source text is like the sunshine that helps the plant of target literary system to grow. The produced target text may merely be analogous with the source text; that is, some similar pattern or some kind of (indirect) *analogous relationship* may be discovered between the two texts

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that depicts how the translator's choices and decisions during translation are affected by the source text. Therefore, translating is not a derived activity but mostly a process of affectedness, and translation a somehow affected product. It is the translator who decides how and to what extent the translation should be affected by the source text. The source text serves merely as a raw ingredient exploited by the translator to create his/her own product which pursues its own purpose. "Translation" is just a pretext: a label that the translator tags on his/her product to meet his/her objectives; and at the same time, it is a confession: an admission that a source text has been used in creating this product.

The Question of Interest: Moral & Acceptable Translations vs. Successful Translation

There is no doubt about this that functionalist approaches provided the theoretical basis to unfetter translators from the chain of the source text and its author by shifting the attention from moral norms to social norms, but much caution should be exercised so that the functionalist ideology do not make the translator a slave again this time of the dominant social norms and do not force them to abide by the social norms blindly. An apparent tendency toward domesticating strategies in translation which is recently seen in many societies may be a result of the blind compliance with the dominant social norms. A functionalist approach often results in an acceptable translation but not necessarily a successful one, because it aims primarily to meet the expectations of the target audience and safeguard their interests. In other words, sometimes success in translation is achieved through violating the norms (be they moral or social) rather than observing them.

A translator who adopts a consequentialist ideology aims at producing a successful translation and morality and functional appropriateness do not matter to him unless when the success of his product depends on them. A successful translation is the one which fulfills the predetermined objectives set by the translator to be met. A consequentialist ideology requires the translator to be fully aware of his translational actions and the possible consequences of them. To this end, however, he should know the dominant moral and social norms and always be one step ahead of them. In the consequentialist ideology the focus of attention is not on the source text and its author (unlike the moralistic ideology), nor on requirements of the target audience (unlike the functionalist ideology), but on the translators themselves and their objectives to safeguard their interests. Such an approach allows the translators to violate the norms (be they moral or social) whenever it deemed necessary.

Ideological Norms and Translational Behavior: A Speculative Typology

With regard to the aforementioned discussion, it seems interesting to find out how ideological norms create variety in translational behavior of different translators. Regarding their state of consciousness, translators may show one of the following behaviors:

1. **Normative behavior:** A translator who has a *normative behavior* almost *automatically* and *subconsciously* performs translational actions that are often in conformity with the prevalent norms of his society. He is not aware of the

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consequences of his translational actions and just blindly follows the dominant norms.

2. **Norm-governed behavior:** A translator who has a norm-governed behavior is fully aware of the *normative power* of the norms, so that almost always *consciously* behaves in total compliance with the prevalent norms in order to dodge the possible punishments considered for violating them. The degree of conformity with the norms is considerably high, compared to a translator who has a normative behavior. You can rarely, if ever, find instances of violating the norms in the final production of a translator who has such kind of behavior.
3. **Deliberate behavior:** A translator, who has a deliberate behavior, though completely aware of the norms and conventions, is bold enough to violate any norm, whenever necessary, to achieve his predetermined objectives; therefore, the instances of purposeful norm breaking may frequently be seen in his translation. It should anyhow be noted that the decisions made by such a translator in many instances may be in accordance with dominant norms and conventions, but they could not be claimed to be *normative* or *norm-governed*, because these decisions are made *consciously* and at the same time *deliberately*, not randomly or by obligation.

On Translation Pedagogy: A Consequentialist Approach

Today, after so many years of the dominance of the prescriptive approaches over translation teaching, maybe the time has come for a serious revision in translation teaching methods. Translation teaching should no longer be seen as a set of rules and instructions prescribed by translation teachers to the students as to what strategies will lead to a 'good' or 'correct' translation and what to a 'wrong' and 'incorrect' one. Translation teachers have not to provide solution for translation problems but rather have to create the situation in which the students could solve the problems themselves. Understanding the importance of decision-making in translation, the translation teachers should try to describe the actual translational decisions made by actual translators under different socio-cultural and ideological settings in real life and real situations, and explain the perlocutionary consequences resulted from adoption of such decisions to the students. They are supposed to allow the students to select voluntarily between different options they have at hand, reminding them that they will be responsible for the selections they make. However, translation teachers should make it clear to the students that every translation has its own aim determined by its translator, and that they could freely choose the options that best serve their intended aim of translation. Shifting the students' focus of attention on the process of translation, translation teachers could possibly reduce the students' subconscious decisions to the minimum, and thus train translators who consciously make choice and consequently produce translations that are intended to pursue the specific objectives of their translators.

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Hermeneutics and Translation Theory

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Abstract

Translation theory was once strictly confined within the scope of linguistics for translation was merely referred to as a conversion of languages, from the source language into the target language. Nevertheless, when research is carried further and deeper, meaning is found not only associated with the language or the text but also with the author and the reader, which form the tripartite in understanding of the appropriate meaning of any text. This paper starts with the discussion of the relationship of hermeneutics and literary translation and then goes on to propose that a perfect theory of translation should be an overall concern of all the three aforementioned factors.

Key words: hermeneutics; translation; meaning; semiotics; reception theory.

Why is hermeneutics relevant to translation? Because there is no translation without understanding and interpreting texts, which is the initial step in any kinds of translation including literary translation of course. Inappropriate interpretation inevitably results in inadequate translations, if not absolutely wrong translations. But how do we understand?

Hermeneutics

Hermeneutics, briefly, can be defined as the science and methodology of interpreting texts. The philosophical background on which hermeneutics is based is demonstrated by the forerunners in this area such as Gadamer. According to Gadamer, words, that is, talk, conversation, dialogue, question and answer, produce worlds. In contrast to a traditional, Aristotelian view of language where spoken words represent mental images and written words are symbols for spoken words, Gadamerian perspective on linguistics emphasizes a fundamental unity between language and human existence. Interpretation can never be divorced from language or

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objectified. Because language comes to humans with meaning, interpretations and understandings of the world can never be prejudice-free. As human beings, one cannot step outside of language and look at language or the world from some objective standpoint. Language is not a tool which human beings manipulate to represent a meaning-full world; rather, language forms human reality. (quoted from Bullock, 1997)

Another important figure in this sphere is Schleiermacher whose concept of understanding includes empathy as well as intuitive linguistic analysis. He believed that understanding is not merely the decoding of encoded information, interpretation is built upon understanding, and it has a grammatical, as well as a psychological moment. The grammatical thrust places the text within a particular literature (or language) and reciprocally uses the text to redefine the character of that literature. The psychological thrust is more naive and linear. In it, the interpreter reconstructs and explicates the subject's motives and implicit assumptions. Thus Schleiermacher claimed that a successful interpreter could understand the author as well, as or even better than, the author understood himself because the interpretation highlights hidden motives and strategies. (quoted from the web: www.ai.mit.edu)

Dilthey, initially a follower of Schleiermacher, went further. He began to emphasize that texts and actions were as much products of their times as expressions of individuals, and their meanings were consequently constrained by both an orientation to values of their period and a place in the web of their authors' plans and experiences. Therefore meanings are delineated by the author's world-view reflecting a historical period and social context. Understanding (*verstehen*), the basis for methodological hermeneutics, involves tracing a circle from text to the author's biography and immediate historical circumstances and back again. Interpretation, or the systematic application of understanding to the text, reconstructs the world in which the text was produced and places the text in that world. (*ibid*)

Modern ideas on hermeneutics hold that the writer may be an editor or a redactor and that he may have used sources. In considering this aspect of discourse one must take into account the writer's purpose in writing as well as his cultural milieu. Secondly, one must consider the narrator in the writing who is usually different from the writer. Sometimes he is a real person, sometimes fictional. One must determine his purpose in speaking and his cultural milieu, taking into consideration the fact that he may be omnipresent and omniscient. One must also take into consideration the narratee within the story and how he hears. But even then one is not finished. One must reckon with the person or persons to whom the writing is addressed; the reader, not always the same as the one to whom the writing is addressed; and later readers. Thirdly, one must consider the setting of writing, the genre (whether poetry, narrative, prophecy, etc.), the figures of speech; the devices used, and, finally, the plot. (Hanko, 1991)

Following the above ideas, we realize that understanding and interpreting the meaning of a discourse involves actually three factors: the author (writer), the text (or speech) and the reader.

My Understanding of Translation

Translation, according to Nida (1984) consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. The Chinese *cihai* (unabridged dictionary) defines translation as: expressing in another language the meaning carried in the original language (my translation from Chinese). Here meaning is apparently in the limelight of translation, which is why adequate understanding and interpretation is always an iron criterion in judging whether a piece of translation succeeds or fails.

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Style is another indispensable factor involved in translation but cannot be treated in this paper for it is not directly relevant to the present topic.

I believe however meaning is never concrete and tangible as many may claim and translation of meaning can only achieve a sort of approximation instead of exactness as is believed by some scholars working in the field. I reckon that when the translated meaning produces the same or a similar response in the target reader or listener as it does the original reader, the translation is successful by my standard. Newmark (1982) says that it is preferable to handle the issue in terms of equivalence of intended effects, thus linking judgments about what the translator seeks to achieve to judgments about the intended meaning of the ST speaker/writer. In other words I do not seek to reproduce the exactness of the original but always bear in my mind the rule of having the same effect on the target reader. This assertion is grounded on the fact that it is believed by many that translation is itself an end, serving a certain purpose. When it comes to a different point of view-translation is also a medium, or a process, I have something different to say. Simply put, translation involves decoding of the original discourse and encoding of the target discourse, both done by the translator or interpreter. During this process, absolute faithfulness or accuracy is but an illusion, or best, an impossible idealistic pursuit. To achieve the maximum effect or impact of the original discourse and to avoid failure of communication, accommodations are made for a variety of reasons. (See my paper Accommodations in Translation for reference, at www accurapid.com)

In a word, translation in my opinion is both a process and a product. Research therefore ought to include all factors and elements concerned about them both.

The Three Factors All Considered

In the following discussion I will concentrate on the development of translation theory on the hermeneutic basis.

The Author

Centering on the author, there has been a lot of followers who preach that in literary translation a thorough study of the author's life experience, historical and social background is of paramount necessity for any translator to ensure interpretation of the author's meaning or intention is most adequate. There have been many articles and theses on evaluation of a literary work, digging quite in depth those factors about the author to make sure the interpretation of the work is the closest. For example, in translating Shakespeare into Chinese many would draw heavily from history. "The 16th century in England was a period of the breaking up of feudal relations and the establishing of the foundations of capitalism."(Wu, 1996: p71) "Together with the development of bourgeois relationships and formation of the English national state this period is marked by a flourishing of national culture known as the Renaissance" which originally indicated "a revival of classical arts and sciences after the dark ages of medieval obscurantism." Shakespeare as a humanist held his chief interest not in ecclesiastical knowledge, but in man, his environment and doings and "bravely fought for the emancipation of man from the tyranny of the church and religious dogmas." (ibid, p72-73) He was a dramatist, poet, actor and proprietor and he produced 37 plays, two narrative poems and 154 sonnets. All these peripheral facts hinted meaning penned by Shakespeare and under his pen the medieval story assumed new meaning and significance.

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This trend of determining meaning in a certain work or of the certain author was of high popularity in China and still is, to some extent. In judging translation, therefore, the more abundant materials one has, the more say he has and the more he is convincing.

Such an approach of course is quite valuable and truthful, but only partially truthful for there is another factor to be considered---the text.

The Text

The stress on text results in the supreme status of the structuralism and later deconstruction in translation theory. This school accuses the abovementioned group of staying far away from the essential element and foundation of interpreting the meaning of the original. They hold that as soon as the author has finished the writing the meaning is fixed in the text and any 'guess' away from the text should be abandoned completely. Thus when two translations are compared the grammar, diction and sentence structures are valued above anything else. To support themselves, semiotics is loaned to argue against the 'author regime'. Academically Semiotics can be defined broadly as a domain of investigation that explores the nature and function of signs as well as the systems and processes underlying signification, expression, representation, and communication. (Perron, 1997) Literary semiotics can be seen as a branch of the general science of signs that studies a particular group of texts within verbal texts in general. Starting with the definition of "semiosis" as a process in which signs function as vehicles, interpretants, and interpreters, Morris determines three areas of complementary investigation: syntactics, which studies the relation of sign-vehicles within sign systems; semantics, the relation of signs to objects they represent; and pragmatics, the relation of signs to interpreters. Hence, if one considers literary texts in terms of semiosis, they can be defined as syncretic sign systems encompassing a syntactic dimension that can be analyzed on the phonological level (e.g., the specific sound patterns organizing the text) and on the level of narrative syntax; the semantic level (the content elements of the text); and the pragmatic or communicative context (addresser and addressee). In short, the first two dimensions stress the structural features of texts and are concerned with their expression and content forms, whereas the other dimension stresses the signifying process and concentrates on analyzing their generative processes and interrelations with other texts. (ibid) Armed with this theory, the 'text regime' holds their battleground rather strongly.

Here the process of interpretation seems to end satisfactorily, yet the last step is indispensable, the involvement of the reader. Text ought not be treated as a closed formal network. Without the reader the meaning is not communicated. And if communication fails what follows naturally is the failure of translation.

The Reader

This aspect does not attract attention until quite recently. Owing to the above schools the interpretation of a certain work used to be looked on as fixed and established by authority who have done thorough research about the author and the detailed analysis of the text at hand. So any different interpretation tends to be strongly attacked, denying the fact that naturally different readers may well have different interpretations. To argue with persuasiveness, reception theory is introduced in translation theory which is defined as the "approach to literature that concerns itself first and foremost with one or more readers' actualization of the text." (Lernout, 1994) The most significant figure concerning this theory is Hans Robert Jauss and he is heavily quoted. The 'reader regime' comes into prominence.

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Jauss's work in the late seventies, gathered in his *Asthetische Erfahrung und literarische Hermeneutik* in 1982 (the first part was issued in 1977 and translated into English as *Aesthetic Experience and Literary Hermeneutics* in 1982), moved toward a more hermeneutical interest in the aesthetic experience itself. Jauss distinguishes three basic experiences: a productive aesthetic praxis (*poiesis*), a receptive praxis (*aisthesis*), and a communicative praxis (*katharsis*), and he claims that a detailed study of these three elements can help literary history steer a course between an exclusively aesthetic and an exclusively sociological perspective. Central in this new phase of Jauss's thinking is the third, communicative aesthetic praxis, which is defined as "the enjoyment of the affects as stirred by speech or poetry which can bring about both a change in belief and the liberation of his mind in the listener or the spectator" (92). Important here is both the active part of the recipient of the aesthetic object and the two opposites this definition avoids: the unmediated losing oneself in the object and the sentimental self-indulgence by the subject in itself. The aesthetic experience can have three functions in society: it can create norms, simply pass on existing norms, or refuse to conform to the existing norms. (ibid) With this as a point of departure, Chinese translation circles, especially those of the middle-age generation, set out a campaign of retranslation of the classical works which used to be considered too steep and high a mountain to climb.

Re-translation of the same work is now being done by quite a few translators, who boldly do the translation in accordance with their own interpretation and with originality and creativity without fear of being ferociously attacked by the so-called authority. In addition, literary translation itself I firmly believe is more an artistic endeavor than a mechanic linguistic conversion as art is always individual and immune to the so-called 'scientific deconstruction'.

The three factors each have its followers and advocates in the Chinese translation circles today and the disputes and arguments still go on. I, a Taoist philosophical follower, believe the 'oneness' which in this presents case means the organic combination of the three aspects, complementary to one another.

Conclusion

From the above discussion, it is hoped to manifest that proper understanding of a literary discourse is the first and foremost step of any translation and to understand it correctly the three factors, namely, the author, the text and the reader must all be counted in so that meaning is best determined and a perfect piece of translation is produced.

Notes: As I am blind to German, I am not sure if my quotations are correctly spelt. I apologize for any mistakes, though the German terms are but copied exactly from the sources I have cited.

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Cultural Translation

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Culture and intercultural competence and awareness that rise out of experience of culture, are far more complex phenomena than it may seem to the translator. The more a translator is aware of complexities of differences between cultures, the better a translator s/he will be. It is probably right to say that there has never been a time when the community of translators was unaware of cultural differences and their significance for translation. Translation theorists have been cognizant of the problems attendant upon cultural knowledge and cultural differences at least since ancient Rome. Cultural knowledge and cultural differences have been a major focus of translator training and translation theory for as long as either has been in existence. The main concern has traditionally been with words and phrases that are so heavily and exclusively grounded in one culture that they are almost impossible to translate into the terms – verbal or otherwise – of another. Long debate have been held over when to paraphrase, when to use the nearest local equivalent, when to coin a new word by translating literally, and when to transcribe. All these “untranslatable” cultural-bound words and phrases continued to fascinate translators and translation theorists.

The first theory developed in this field was introduced by Mounin in 1963 who underlined the importance of the signification of a lexical item claiming that only if this notion is considered will the translated item fulfill its function correctly. The problem with this theory is that all the cultural elements do not involve just the items, what a translator should do in the case of cultural implications which are implied in the background knowledge of SL readers?

The notion of culture is essential to considering the implications for translation and, despite the differences in opinion as to whether language is part of culture or not, the two notions of culture and language appear to be inseparable. In 1964, Nida discussed the problems of correspondence in translation, conferred equal importance to both linguistic and cultural differences between the SL and the TL and concluded that differences between cultures may cause more severe complications for the translator than do differences in language structure. It is further explained that parallels in culture often provide a common understanding despite significant formal shifts in the translation. According to him cultural implications for translation are thus of significant importance as well as lexical concerns.

Nida's definitions of formal and dynamic equivalence in 1964 considers cultural implications for translation. According to him, a "gloss translation" mostly typifies formal equivalence where form and content are reproduced as faithfully as possible and the TL reader is able to "understand as much as he can of the customs, manner of thought, and means of

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expression" of the SL context. Contrasting with this idea, dynamic equivalence "tries to relate the receptor to modes of behavior relevant within the context of his own culture" without insisting that he "understand the cultural patterns of the source-language context". According to him problems may vary in scope depending on the cultural and linguistic gap between the two (or more) languages concerned.

It can be said that the first concept in cultural translation studies was cultural turn that in 1978 was presaged by the work on Polysystems and translation norms by Even-Zohar and in 1980 by Toury. They dismiss the linguistic kinds of theories of translation and refer to them as having moved from word to text as a unit but not beyond. They themselves go beyond language and focus on the interaction between translation and culture, on the way culture impacts and constraints translation and on the larger issues of context, history and convention. Therefore, the move from translation as a text to translation as culture and politics is what they call it a Cultural Turn in translation studies and became the ground for a metaphor adopted by Bassnett and Lefevere in 1990. In fact Cultural Turn is the metaphor adopted by Cultural Studies oriented translation theories to refer to the analysis of translation in its cultural, political, and ideological context.

Since 1990, the turn has extended to incorporate a whole range of approaches from cultural studies and is a true indicator of the interdisciplinary nature of contemporary translation studies. As the result of this so called Cultural Turn, cultural studies has taken an increasingly keen interest in translation. One consequence of this has been bringing together scholars from different disciplines. It is here important to mention that these cultural theorists have kept their own ideology and agendas that drive their own criticism. These cultural approaches have widened the horizons of translation studies with new insights but at the same there has been a strong element of conflict among them. It is good to mention that the existence of such differences of perspectives is inevitable.

In the mid 1980s Vermeer introduced skopos theory which is a Greek word for 'aim' or 'purpose'. It is entered into translation theory in as a technical term for the purpose of translation and of action of translating. Skopos theory focuses above all on the purpose of translation, which determines the translation method and strategies that are to be employed in order to produce a functionally adequate result. The result is TT, which Vermeer calls translatum. Therefore, knowing why SL is to be translated and what function of TT will be are crucial for the translator.

In 1984, Reiss and Vermeer in their book with the title of 'Groundwork for a General Theory of Translation' concentrated on the basic underlying 'rules' of this theory which involve: 1- A translatum (or TT) is determined by its skopos, 2- A TT is an offer of information in a target culture and TL considering an offer of information in a source culture and SL. This relates the ST and TT to their function in their respective linguistic and cultural context. The translator is once again the key player in the process of intercultural communication and production of the translatum because of the purpose of the translation.

In 1988 Newmark defined culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression", thus acknowledging that each language group has its own culturally specific features. He also introduced 'Cultural word' which the readership is unlikely to understand and the translation strategies for this kind of concept depend on the particular text-type, requirements of the readership and client and importance of the cultural word in the text.

Peter Newmark also categorized the cultural words as follows:

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- 1) Ecology: flora, fauna, hills, winds, plains
- 2) Material Culture: food, clothes, houses and towns, transport
- 3) Social Culture: work and leisure
- 4) Organizations Customs, Activities, Procedures,

Concepts:

- Political and administrative
- Religious
- Artistic

- 5) Gestures and Habits

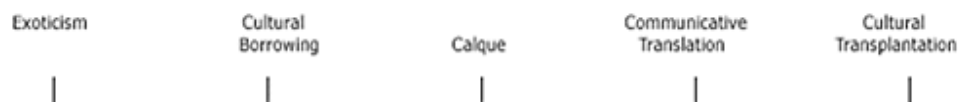
He introduced contextual factors for translation process which include:

- 1- Purpose of text
- 2- Motivation and cultural, technical and linguistic level of readership
- 3- Importance of referent in SL text
- 4- Setting (does recognized translation exist?)
- 5- Recency of word/referent
- 6- Future or referent.

He further clearly stated that operationally he does not regard language as a component or feature of culture in direct opposition to the view taken by Vermeer who stated that "language is part of a culture" (1989:222). According to Newmark, Vermeer's stance would imply the impossibility to translate whereas for the latter, translating the source language (SL) into a suitable form of TL is part of the translator's role in transcultural communication.

Language and culture may thus be seen as being closely related and both aspects must be considered for translation. When considering the translation of cultural words and notions, Newmark proposed two opposing methods: transference and componential analysis. According to him transference gives "local colour," keeping cultural names and concepts. Although placing the emphasis on culture, meaningful to initiated readers, he claimed this method may cause problems for the general readership and limit the comprehension of certain aspects. The importance of the translation process in communication led Newmark to propose componential analysis which he described as being "the most accurate translation procedure, which excludes the culture and highlights the message".

Newmark also stated the relevance of componential analysis in translation as a flexible but orderly method of bridging the numerous lexical gaps, both linguistic and cultural, between one language and another:



Some strategies introduced by Newmark for dealing with cultural gap:

- 1) Naturalization:
A strategy when a SL word is transferred into TL text in its original form.
- 2) Couplet or triplet and quadruplet:
Is another technique the translator adopts at the time of transferring, naturalizing or

calques to avoid any misunderstanding: according to him it is a number of strategies combine together to handle one problem.

- 3) Neutralization:
Neutralization is a kind of paraphrase at the level of word. If it is at higher level it would be a paraphrase. When the SL item is generalized (neutralized) it is paraphrased with some culture free words.
- 4) Descriptive and functional equivalent:
In explanation of source language cultural item there is two elements: one is descriptive and another one would be functional. Descriptive equivalent talks about size, color and composition. The functional equivalent talks about the purpose of the SL cultural-specific word.
- 5) Explanation as footnote:
The translator may wish to give extra information to the TL reader. He would explain this extra information in a footnote. It may come at the bottom of the page, at the end of chapter or at the end of the book.
- 6) Cultural equivalent:
The SL cultural word is translated by TL cultural word
- 7) Compensation:
A technique which is used when confronting a loss of meaning, sound effect, pragmatic effect or metaphor in one part of a text. The word or concept is compensated in other part of the text.

In 1992, Lawrence Venuti mentioned the effective powers controlling translation. He believed that in addition to governments and other politically motivated institutions which may decide to censor or promote certain works, there are groups and social institutions which would include various *players* in the publication as a whole. These are the publishers and editors who choose the works and commission the translations, pay the translators and often dictate the translation method. They also include the literary agents, marketing and sales teams and reviewers. Each of these players has a particular position and role within the dominant cultural and political agenda of their time and place. Power play is an important theme for cultural commentators and translation scholars. In both theory and practice of translation, power resides in the deployment of language as an ideological weapon for excluding or including a reader, a value system, a set of beliefs, or even an entire culture.

In 1992, Mona Baker stated that S.L word may express a concept which is totally unknown in the target culture. It can be abstract or concrete. It maybe a religious belief, a social custom or even a type of food. In her book, *In Other Words*, she argued about the common non-equivalents to which a translator come across while translating from SL into TL, while both languages have their distinguished specific culture. She put them in the following order:

- a) Culture specific concepts
- b) The SL concept which is not lexicalized in TL
- c) The SL word which is semantically complex
- d) The source and target languages make different distinction in meaning
- e) The TL lacks a super ordinate
- f) The TL lacks a specific term (hyponym)
- g) Differences in physical or interpersonal perspective
- h) Differences in expressive meaning

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- i) Differences in form
- j) Differences in frequency and purpose of using specific forms
- k) The use of loan words in the source text

Mona Baker also believed that it is necessary for translator to have knowledge about semantics and lexical sets. Because in this case: S/he would appreciate the "value" of the word in a given system knowledge and the difference of structures in SL and TL. This allows him to assess the value of a given item in a lexical set. S/he can develop strategies for dealing with non-equivalence semantic field. These techniques are arranged hierarchically from general (superordinate) to specific (hyponym).

In 1992, Coulthard highlighted the importance of defining the ideal reader for whom the author attributes knowledge of certain facts, memory of certain experiences ... plus certain opinions, preferences and prejudices and a certain level of linguistic competence. When considering such aspects, the extent to which the author may be influenced by such notions which depend on his own sense of belonging to a specific socio-cultural group should not be forgotten.

Coulthard stated that once the ideal ST readership has been determined, considerations must be made concerning the TT. He said that the translator's first and major difficulty is the construction of a new ideal reader who, even if he has the same academic, professional and intellectual level as the original reader, will have significantly different textual expectations and cultural knowledge.

In the case of the extract translated here, it is debatable whether the ideal TT reader has "significantly different textual expectations," however his cultural knowledge will almost certainly vary considerably.

Applied to the criteria used to determine the ideal ST reader it may be noted that few conditions are successfully met by the potential ideal TT reader. Indeed, the historical and cultural facts are unlikely to be known in detail along with the specific cultural situations described. Furthermore, despite considering the level of linguistic competence to be roughly equal for the ST and TT reader, certain differences may possibly be noted in response to the use of culturally specific lexis which must be considered when translating. Although certain opinions, preferences and prejudices may be instinctively transposed by the TT reader who may liken them to his own experience, it must be remembered that these do not match the social situation experience of the ST reader. Therefore, Coulthard mainly stated that the core social and cultural aspects remain problematic when considering the cultural implications for translation.

Postcolonialism

In 1993 Gayatri Chakravorty Spivak was the one who introduced postcolonialism. Post-colonialism is one of the most thriving points of contact between Cultural Studies and Translation Studies. It can be defined as a broad cultural approach to the study of power relations between different groups, cultures or peoples in which language, literature and translation may play a role. Spivak's work is indicative of how cultural studies and especially post-colonialism has over the past decade focused on issues of translation, the translational and colonization. The linking of colonization and translation is accompanied by the argument that translation has played an active role in the colonization process and in disseminating an ideologically motivated image of colonized people. The metaphor has been used of the colony as an imitative and inferior translational copy whose suppressed identity has been overwritten by the colonizer.

The postcolonial concepts may have conveyed a view of translation as just a damaging instrument of the colonizers who imposed their language and used translation to construct a distorted image of the suppressed people which served to reinforce the hierarchal structure of the colony. However, some critics of post-colonialism, like Robinson, believe that the view of the translation as purely harmful and pernicious tool of the empire is inaccurate.

Like the other cultural theorists, Venuti in 1995 insisted that the scope of translation studies needs to be broadened to take the account of the value-driven nature of sociocultural framework. He used the term invisibility to describe the translator situation and activity in Anglo-American culture. He said that this invisibility is produced by:

1- The way the translators themselves tend to translate fluently into English, to produce an idiomatic and readable TT, thus creating illusion of transparency.

2- The way the translated texts are typically read in the target culture:

“A translated text, whether prose or poetry or non-fiction, is judged acceptable by most publishers, reviewers and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer’s personality or intention or the essential meaning the foreign text_ the appearance, in other words, that the translation is not in fact a translation, but the original.” (Venuti, 1995)

Venuti discussed invisibility hand in hand with two types of translating strategies: domestication and foreignization. He considered domestication as dominating Anglo-American (TL) translation culture. Just as the postcolonialists were alert to the cultural effects of the differential in power relation between colony and ex-colony, so Venuti bemoaned the phenomenon of domestication since it involves reduction of the foreign text to the target language cultural values. This entails translating in a transparent, fluent, invisible style in order to minimize the foreignness of the TT. Venuti believed that a translator should leave the reader in peace, as much as possible, and he should move the author toward him.

Foreignization, on the other hand, entails choosing a foreign text and developing a translation method along lines which excluded by dominant cultural values in target language. Venuti considers the foreignizing method to be an ethno deviant pressure on target language cultural values to register the linguistic and cultural difference of the foreign text, sending the reader abroad. According to him it is highly desirable in an effort to restrain the ethnocentric violence translation. The foreignizing method of translating, a strategy Venuti also termed ‘resistancy’ , is a non-fluent or estranging translation style designed to make visible the persistence of translator by highlighting the foreign identity of ST and protecting it from the ideological dominance of the target culture.

In his later book ‘The Scandals of Translation’ Venuti insisted on foreignizing or, as he also called it, ‘minoritizing’ translating, to cultivate a varied and heterogeneous discourse. As far as language is concerned, the minoritizing or foreignizing method of Venuti’s translation comes through in the deliberate inclusion of foreignizing elements in a bid to make the translator visible and to make the reader realize that he is reading a translation of the work from a foreign culture. Foreignization is close adherent to the ST structure and syntax.

Venuti also said that the terms may change meaning across time and location.

In 1996, Simon mentioned that cultural studies brings to translation an understanding of the complexities of gender and culture and it allows us to situate linguistic transfer. She considered a language of sexism in translation studies, with its image of dominance, fidelity, faithfulness and betrayal. She mentioned the seventeenth century image of “les belles infidels”

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(unfaithful beauties), translations into French that were artistically beautiful but unfaithful. She went further and investigated George Steiner's male-oriented image of translation as penetration.

The feminist theorists, more or less, see a parallel between the status of translation which is often considered to be derivative and inferior to the original writing and that of women so often repressed in society and literature. This is the core feminist translation that theory seeks to identify and critique the tangle of the concepts which relegate both women and translation to the bottom of the social and literary ladder. Simon takes this further in the concept of the committed translation project. Translation project here can be defined as such: An approach to literary translation in which feminist translators openly advocate and implement strategies (linguistic or otherwise) to foreground the feminist in the translated text. It may seem worthy to mention that the opposite of translation project occurs when gender-marked works are translated in such a way that their distinctive characteristics are affected.

With the spread of deconstruction and cultural studies in the academy, the subject of ideology became an important area of study. The field of translation studies presents no exception to this general trend. It should also be mentioned that the concept of ideology is not something new and it has been an area of interest from a long time ago. The problem of discussing translation and ideology is one of definition. There are so many definitions of ideology that it is impossible to review them all. For instance as Hatim and Mason (1997) stated that ideology encompasses the tacit assumptions, beliefs and value systems which are shared collectively by social groups. They make a distinction between the ideology of translating and the translation of ideology. Whereas the former refers to the basic orientation chosen by the translator operating within a social and cultural context. In translation of ideology they examined the extent of mediation supplied by a translator of sensitive texts. Here mediation is defined as the extent to which translators intervene in the transfer process, feeding their own knowledge and beliefs into processing the text.

In 1999 Hermans stated that Culture refers to all socially conditioned aspects of human life. According to him translation can and should be recognized as a social phenomenon, a cultural practice. He said that we bring to translation both cognitive and normative expectations, which are continually being negotiated, confirmed, adjusted, and modified by practicing translators and by all who deal with translation. These expectations result from the communication within the translation system, for instance, between actual translations and statements about translation, and between the translation system and other social systems.

In 2002, regarding cultural translation Hervey and Higgins believed in cultural translation rather than literal one. According to them accepting literal translation means that there's no cultural translation operation. But obviously there are some obstacles bigger than linguistic ones. They are cultural obstacles and here a transposition in culture is needed.

According to Hervey & Higgins cultural transposition has a scale of degrees which are toward the choice of features indigenous to target language and culture rather than features which are rooted in source culture. The result here is foreign features reduced in target text and is to some extent naturalized. The scale here is from an extreme which is mostly based on source culture (exoticism) to the other extreme which is mostly based on target culture (cultural transplantation):

Exoticism < Calque < Cultural Borrowing < Communicative Translation < cultural transplantation

- 1) Exoticism
The degree of adaptation is very low here. The translation carries the cultural features and grammar of SL to TL. It is very close to transference.
- 2) Calque
Calque includes TL words but in SL structure therefore while it is unidiomatic to target reader but it is familiar to a large extent.
- 3) Cultural Borrowing
It is to transfer the ST expression verbatim into the TT. No adaptation of SL expression into TL forms. After a time they usually become a standard in TL terms. Cultural borrowing is very frequent in history, legal, social, political texts; for example, “La langue” and “La parole” in linguistics.
- 4) Communicative Translation
Communicative translation is usually adopted for culture specific clichés such as idioms, proverbs, fixed expression, etc. In such cases the translator substitutes SL word with an existing concept in target culture. In cultural substitution the propositional meaning is not the same but it has similar impact on target reader. The literal translation here may sound comic. The degree of using this strategy some times depends on the license which is given to the translator by commissioners and also the purpose of translation.
- 5) Cultural Transplantation
The whole text is rewritten in target culture. The TL word is not a literal equivalent but has similar cultural connotations to some extent. It is another type of extreme but toward target culture and the whole concept is transplanted in TL. A normal translation should avoid both exoticism and cultural transplantation.

In 2004, Nico Wiersema in his essay “globalization and translation” stated that globalization is linked to English being a lingua franca; the language is said to be used at conferences (interpreting) and seen as the main language in the new technologies. The use of English as a global language is an important trend in world communication. Globalisation is also linked to the field of Translation Studies. Furthermore, globalisation is placed in the context of changes in economics, science, technology, and society. Globalization and technology are very helpful to translators in that translators have more access to online information, such as dictionaries of lesser-known languages. According to him such comments can be extended to the readers of translations. Should the target text be challenging for a reader, the internet can help him understand foreign elements in the text. Thus the text can be written in a more foreignising / exoticising manner. He mentioned a relatively new trend wherein culturally bound elements (some, one might say, untranslatable), are not translated. He believed that this trend contributes to learning and understanding foreign cultures. Context explains culture, and adopting (not necessarily adapting) a selection of words enriches the target text, makes it more exotic and thus more interesting for those who want to learn more about the culture in question. Eventually, these new words may find their way into target language dictionaries. Translators will then have

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contributed to enriching their own languages with loan words from the source language (esp. English).

He considered this entering loan words into TL as an important aspect of translation. Translation brings cultures closer. He stated that at this century the process of globalization is moving faster than ever before and there is no indication that it will stall any time soon. In each translation there will be a certain distortion between cultures. The translator will have to defend the choices he/she makes, but there is currently an option for including more foreign words in target texts. Therefore, it is now possible to keep SL cultural elements in target texts. In each translation there will be a certain distortion between cultures. The translator will have to defend the choices he/she makes, but there is currently an option for including more foreign words in target texts.

According to him translator has three options for the translation of cultural elements:

- 1- Adopting the foreign word without any explanation.
- 2- Adopting the foreign word with extensive explanations.
- 3- Rewriting the text to make it more comprehensible to the target-language audience.

According to Nico Wiersema (2004), Cultures are getting closer and closer and this is something that he believed translators need to take into account. In the end it all depends on what the translator, or more often, the publisher wants to achieve with a certain translation. In his opinion by entering SL cultural elements:

- a- The text will be read more fluently (no stops)
- b- The text remains more exotic, more foreign
- c- The translator is closer to the source culture
- d- The reader of the target texts gets a more genuine image of the source culture.

In 2004, ke Ping regarding translation and culture paid attention to misreading and presupposition. He mentioned that of the many factors that may lead to misreadings in translation is cultural presuppositions.

Cultural presuppositions merit special attention from translators because they can substantially and systematically affect their interpretation of facts and events in the source text without their even knowing it. He pinpointed the relationship between cultural presuppositions and translational misreadings. According to him misreadings in translation are often caused by a translator's presuppositions about the reality of the source language community. These presuppositions are usually culturally-derived and deserve the special attention of the translator. He showed how cultural presuppositions work to produce misreadings in translation.

According to ke Ping "Cultural presupposition," refers to underlying assumptions, beliefs, and ideas that are culturally rooted, widespread.

According to him anthropologists agree on the following features of culture:

- (1) Culture is socially acquired instead of biologically transmitted;
- (2) Culture is shared among the members of a community rather than being unique to an individual;

- (3) Culture is symbolic. Symbolizing means assigning to entities and events meanings which are external to them and which cannot be grasped alone. Language is the most typical symbolic system within culture;
- (4) Culture is integrated. Each aspect of culture is tied in with all other aspects.

According to Ke Ping culture is normally regarded as comprising, with some slight variations, the following four sub-systems:

- (1) Techno-economic System:
ecology (flora, fauna, climate, etc.); means of production, exchange, and distribution of goods; crafts, technology, and science; artifacts.
- (2) Social System:
social classes and groups; kinship system (typology, sex and marriage, procreation and paternity, size of family, etc.); politics and law; education; sports and entertainment; customs; general history.
- (3) Ideational System:
cosmology; religion; magic and witchcraft; folklore; artistic creations as images; values (moral, aesthetic, etc.); cognitive focus and thinking patterns; ideology.
- (4) Linguistic System:
phonology and graphemics; grammar (morphology and syntax); semantics and pragmatics.

Each ingredient in these four sub-systems can lead to presuppositions that are fundamentally different from those bred by other cultures, and hence might result in misreading when translation or other forms of communication are conducted across two cultures. Ke Ping introduced some of these culture-bound presuppositions as observed in mistranslated texts which include:

- a- Cultural presupposition related to techno-economic system.
- b- Cultural presupposition related to social systems.
- c- Cultural presupposition related to ideational system.
- d- Cultural presupposition related to linguistic systems.

CONCLUSION

The first theory regarding cultural translation introduced by Mounin in 1963 who underlined the importance of the signification of a lexical item claiming that the best translation is the one which just the cultural items are correctly translated that only if this notion is considered will the translated item fulfill its function correctly. Nida in 1964 believed that differences between cultures may cause more severe complications for the translator than do differences in language structure. Regarding translation of cultural elements he paid more attention to dynamic equivalence which tries to relate the receptor to modes of behavior relevant within the context of his own culture without insisting that he understand the cultural patterns of the source-language context. According to him this method is more tangible for TL reader.

The first concept in cultural translation studies was cultural turn that in 1978 was presaged by the work on Polysystems and translation norms by Even-Zohar and in 1980 by Toury. The move from translation as a text to translation as culture and politics is what they call it a Cultural Turn in translation studies.

In the mid 1980s Vermeer introduced skopos theory which focuses above all on the purpose of translation, and determined the translation method and strategies that are to be employed in order to produce a functionally adequate result. Accordingly cultural elements will be translated according to the purpose of the translation, keeping the local color of SL depends on the purpose of translation.

Newmark in 1988 categorized cultural words into Ecology (flora, fauna, hills, winds, plains); material Culture(food, clothes, houses and towns, transport); social Culture (work and leisure); organizations Customs, Activities, Procedures, Concepts (Political and administrative, religious ,artistic); gestures and habits. He proposed two opposing methods: a- transference which gives "local color," keeping cultural names and concepts, b- componential analysis which excludes the culture and highlights the message.

In 1992, Lawrence Venuti mentioned the effective powers controlling translation like governments and other politically motivated institutions that may decide to censor or promote certain works, value system, a set of beliefs, or even an entire culture. He said that they effect cultural translation by their power.

In 1992, Mona Baker believed that it is necessary for translator to have knowledge about semantics and lexical sets and the value of the words in source language. She mentioned that a translator can develop strategies for dealing with non-equivalence semantic field. These strategies are arranged hierarchically from general (superordinate) to specific (hyponym).

In 1992, Coulthard highlighted the importance of defining the ideal reader for whom the author attributes knowledge of certain facts, memory of certain experiences ... plus certain opinions, preferences and prejudices and a certain level of linguistic competence. Then the translator should identify TL reader for whom he is translating and match the cultural differences between two languages.

Spivak's work in 1993 is indicative of how cultural studies and especially post-colonialism has over the past decade focused on issues of translation. The ideology and beliefs of colonizers affected the way the texts of colonized countries should be translated.

Venuti discussed invisibility hand in hand with two types of translating strategies: domestication as dominating TL culture and foreignization which is to make the translator visible and to make the reader realize that he is reading a translation of the work from a foreign culture and it is close to SL structure and syntax.

In 1996, Simon mentioned that cultural studies brings to translation an understanding of the complexities of gender and culture and it allows us to situate linguistic transfer. She sees a language of sexism in translation studies, with its image of dominance, fidelity, faithfulness and betrayal and how the translations are affected by the women's ideologies. According to him feminist translators openly advocate and implement strategies (linguistic or otherwise) to foreground the feminist in the translated text.

Hatim and Mason (1997) stated that ideology encompasses the tacit assumptions, beliefs and value systems which are shared collectively by social groups. They make a distinction between the ideology of translating and the translation of ideology. Whereas, the former refers to the basic orientation chosen by the translator operating within a social and cultural context. In the translation of ideology they examined the extent of mediation supplied by a translator of sensitive texts.

According to Hermans in 1999 translation can and should be recognized as a social phenomenon, a cultural practice. He said that we bring to translation both cognitive and normative expectations, which are continually being negotiated, confirmed, adjusted, and modified by practicing translators and by all who deal with translation, In 2002, regarding cultural translation Hervey mentioned that for dealing with the cultural gaps cultural transposition is needed. According to him cultural transposition has a scale of degrees which are toward the choice of features indigenous to target language and culture rather than features which are rooted in source culture.

In 2004, Nico Wiersema mentioned the concept of globalization and translation. He stated that TT can be written in a more foreignizing / eroticizing manner wherein culturally bound elements (some, one might say, untranslatable), are not translated. He believed that this trend contributes to learning and understanding foreign cultures.

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Style and Stylistic Accommodation in Translation

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Abstract

Accommodation in translation emerges in perspectives such as cultural accommodation, collocation accommodation, ideological accommodation and aesthetic accommodation. (see for reference my article entitled *Accommodation in Translation* at www accurapid.com) This article focuses specifically on stylistic accommodation in translation, proposing that accommodation should be oriented to style which includes writer's style, genre style and historical style.

Style

Style means all kinds o' things. Encarta English dictionary lists 11 definitions for it. Its third definition says: way of writing or performing: the way in which something is written or performed as distinct from the content of the writing or performance. This is where we commence our discussion. Lynch provides us with more or less what is generally understood of style in our school days. He says that at its broadest, it means everything about your way of presenting yourself in words, including grace, clarity, and a thousand undefinable qualities that separate good writing from bad. (Lynch, 2001) I also remember huge amount of stress from my teachers is placed on economy, precision and so on, plus clarity as stated by above. In a word, **style** is used as a term distinguished from **content** in writing and it stresses form or format. In other words, style means 'how' whereas content refers to 'what'.

If style comes only second in priority, it certainly stands very high in importance. It is only natural that good form conveys the content in more sufficient and adequate way. In translation discussion faithfulness in content has always been emphasized and treated seriously, but faithfulness in style seems to pose more difficulties. In literature, style is the novelist's choice of words and phrases, and how the novelist arranges these words and phrases in sentences and paragraphs. Style allows the author to shape how the reader experiences the work. For example, one writer may use simple words and straightforward sentences, while another may use difficult vocabulary and elaborate sentence structures. Even if the themes of both works are similar, the differences in the authors' styles make the experiences of reading the two works distinct. Without extensive reading the capture of the so-called style is really a tough challenge.

Translation

E.Nida(1984) defines translation as " Translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style." How is style transferred in the receptor language becomes a problem and challenge for every translator or interpreter. As translators and interpreters we are **mediators**. The ancient Chinese referred to the translator as a "match-maker" or "go-

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between” (*mei*) and translation as a medium through which both parties finally understand each other, though it was not considered a highly-valued profession. Obviously, the translator should not only have a bilingual ability but also a bi-cultural vision. Translators mediate between cultures (including ideologies, moral systems and socio-political structures), seeking to overcome those incompatibilities which stand in the way of transfer of meaning. What has value as a sign in one cultural community may be devoid of significance in another and it is the translator who is uniquely placed to identify the disparity and seek to resolve it.

But there is another sense in which translators are mediators; in a way, they are ‘privilege readers’ of the SL text. Unlike the ordinary ST or TT reader, the translator reads in order to produce, decodes in order to re-encode. In other words, the translator uses as input to the translation process information which would normally be the output, and therefore the end of, the reading process. Consequently, processing is likely to be more thorough, more deliberate than that of the ordinary reader; and interpretation of one portion of text will benefit from evidence forthcoming from the processing of later sections of text. Now, each reading of a text is a unique act, a process subject to the particular contextual constraints of the occasion, just as much as the production of the text is. Inevitably, a translated text reflects the translator’s reading and this is yet another factor which defines the translator as a non-ordinary reader: whereas the ordinary reader can involve his or her own beliefs and values in the creative reading process, the translator has to be more guarded. (cited from Wilss, 2001)

It is widely-acknowledged nowadays that translation is interaction. The key concept here is interaction. I suggest that interaction is a process which takes place not only between participants (the traditional ‘trinity’ in the translation process: author, translator and target reader), but also between the signs which constitute texts and between the participants and those signs.

Armed with this complex structural outline, the translator makes choices at the level of texture in such a way as to guide the target reader along routes envisaged by the ST producer towards a communicative goal. That is, items selected from the lexico-grammatical resources of the TL will have to reflect the overall rhetorical purpose and discursive values which have been identified at any particular juncture in the text.

Ideological nuances, cultural predispositions and so on in the source text have to be relayed as closely as possible. To achieve that end, accommodation must, more often than not, be adopted. In this case, it is accommodation in writing style, more accurately, in **rewriting** style.

Stylistic Accommodation

Philosophically arguing, I believe content and style formulate a whole that can not be neatly separated. Any content is expressed in a specific style. Yet when comparison and contrast is carried out, certain nuances are found to exist uniquely among a group of writers, between different genres and within a certain historical period.

Here in this article I would like to concentrate on these three aspects: writer’s style, genre style and historical style.

Writer’s style

Writer’s style is the most-discussed topic in our literary course. Lecturers encourage us to read extensively about a certain author and compare between authors so we could formulate in our mind ‘style’ of a specific author. For instance, Hemingway’s economical writing style often seems simple and almost childlike, but his method is calculated and used to complex effect. In his

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writing Hemingway provided detached descriptions of action, using simple nouns and verbs to capture scenes precisely. By doing so he avoided describing his characters' emotions and thoughts directly. Instead, in providing the reader with the raw material of an experience and eliminating the authorial viewpoint, Hemingway made the reading of a text approximate the actual experience as closely as possible. Hemingway was also deeply concerned with authenticity in writing. He believed that a writer could treat a subject honestly only if the writer had participated in or observed the subject closely. Without such knowledge the writer's work would be flawed because the reader would sense the author's lack of expertise. In addition, Hemingway believed that an author writing about a familiar subject is able to write sparingly and eliminate a great deal of superfluous detail from the piece without sacrificing the voice of authority. The success of his plain style in expressing basic, yet deeply felt, emotions contributed to the decline of the elaborate Victorian-era prose that characterized a great deal of American writing in the early 20th century. (Encyclopedia article from Encarta of Ernest Miller Hemingway,2004) In contrast, A complex style uses long, elaborate sentences that contain many ideas and descriptions. The writer uses lyrical passages to create the desired mood in the reader, whether it be one of joy, sadness, confusion, or any other emotion. American author Henry James uses a complex style to great effect in novels such as *The Wings of the Dove* (1902):

The two ladies who, in advance of the Swiss season, had been warned that their design was unconsidered, that the passes would not be clear, nor the air mild, nor the inns open—the two ladies who, characteristically had braved a good deal of possibly interested remonstrance were finding themselves, as their adventure turned out, wonderfully sustained.

When translating Hemingway into Chinese, it is advisable for the translator to stick to the above-mentioned style, though the conventional Chinese criterion for a good piece of writing thinks highly of a flourish style with a little too much superfluity. Those who translate Chinese into English will agree with me readily here. This stylistic distinction calls for accommodation, by which writer's style is well-preserved. And this is especially good for Chinese literary scholars for one of their focal points of study lies in the nuances between different writers' style. If the translator, for the sake of the readership, wants to make his/her version more acceptable and appealing, I suggest that they must always bear in mind the central principle---style. There are several translated versions of Hemingway's *The Old Man and the Sea* in China and apparently all versions seek to reproduce the simple and economic style. If I were asked to judge which is a better version, I would unhesitatingly pick the one that best reflects such a style. And when translating Henry James, the translator must be conscious of his complex sentence structure and make accommodation accordingly.

Genre style

Encarta English dictionary defines genre as "category of artistic works: one of the categories that artistic works of all kinds can be divided into on the basis of form, style, or subject matter." From this definition we can see genre is also closely associated with style. Literary genres cover the following: biographies and autobiographies, children's literature, history writing, science writing, poetry, short stories and so forth. For example, as history is concerned the totality of all past events, historiography should try to be the authentic written record of what is known of human lives and societies in the past, though inevitably how historians have attempted to understand them is also included. Of all the fields of serious study and literary effort, history may be the hardest to define precisely, because the attempt to uncover past events and formulate an intelligible account of them necessarily involves the use and influence of many auxiliary disciplines

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and literary forms. The concern of all serious historians has been to collect and record facts about the human past and often to discover new facts. They have known that the information they have is incomplete, partly incorrect, or biased and requires careful attention. But the foremost characteristic of history writing is the historian's effort to write in a true-to-life way. In the translation of this genre, the translator has to accommodate to the target language style. For instance, the Chinese refers to history writing as *shibi* (literally, historical pen), which defines a style of truthfulness in stating a fact and trying to avoid personal bias. The historian only lets his/her voice heard at the end of each chapter by clearly stating "the historian says" (*zhuzhe yue*) When dealing with historical materials from English into Chinese, accommodation should be made according to the traditional Chinese style in order to clarify what is the so-called historical facts and what is the historian opinion on the subject or topic.

Another genre is letter writing which has its own stylistic features. Letter writing may be broadly divided into business and personal letters. The following example, I hope, will demonstrate how accommodation is made to keep the style. Here is the translation of a letter of refusal of contribution.

I received your letter yesterday. Your article is very good, but I am sorry that owing to pressure of space, I find it too long to be published. (Ge, 1980)

Without much accommodation, the translation might be read: I received your valuable letter yesterday and I have paid my respective reading. Your article is excellent but owing to its excessive length it is not suitable for publication in our journal because our journal has limited space. We feel very sorry for that. I guess a native English speaker will not regard this as a good letter, or simply, good English due to its redundant elements and too much politeness.

Historical style

In the English literature history, there were two important movements, classic and romantic movement, which formed their own specific styles.

Classicism, when applied generally, means clearness, elegance, symmetry, and repose produced by attention to traditional forms. It is sometimes synonymous with excellence or artistic quality of high distinction. More precisely, the term refers to the admiration and imitation of Greek and Roman literature, art, and architecture. Because the principles of classicism were derived from the rules and practices of the ancients, the term came to mean the adherence to specific academic canons.

In translating this style, the translator will have to equip him/herself with wide knowledge about Greek and Roman literature, art, and other cultural aspects so as to preserve the archaism in the target language and to make such stylistic accommodation easy to carry out.

Although in literature romantic elements were known much earlier, as in the Elizabethan dramas, many critics now date English literary romanticism from the publication of Wordsworth and Coleridge's *Lyrical Ballads* (1798). In the preface to the second edition of that influential work (1800), Wordsworth stated his belief that poetry results from "the spontaneous overflow of powerful feelings," and pressed for the use of natural everyday diction in literary works. Coleridge emphasized the importance of the poet's imagination and discounted adherence to arbitrary literary rules. Such English romantic poets as Byron, Shelley, Robert Burns, Keats and some others often focused on the individual self, on the poet's personal reaction to life.

Resulting in part from the libertarian and egalitarian ideals of the French Revolution, the romantic movements had in common only a revolt against the prescribed rules of classicism. The basic aims of romanticism were various: a return to nature and to belief in the goodness of

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humanity; the rediscovery of the artist as a supremely individual creator; the development of nationalistic pride; and the exaltation of the senses and emotions over reason and intellect. (cited from the Columbia Electronic Encyclopedia)

Chinese literature history did not have a romantic movement or anything similar to that in the western sense until modern times. Even the modern romantic style is but a simulation of the west, or at least influenced by the western ideas. Probably that is because realism has always been the overwhelming mainstream. There were indeed some romantic literary figures occasionally but they were never as popularly accepted. This is where accommodation is needed urgently in translation of this group of authors. Translators are faced with a dilemma---too much accommodation to meet the readers' reading tradition means traitors of the original whereas inadequate accommodation simply drives the readers away. It is the job or responsibility of the translator to find the appropriate place between these two ends. Yet such stylistic accommodation must always occupy an important position in the translator's mind.

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Gender and Translation

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In recent years, a considerable volume of academic literature and researches in the field of translation are being focused on the concept of gender in translation (e.g. von Flotow 2001, Simon 1996, and Chamberlain 1998). According to Chamberlain (1998: 96), "the issues relating to gender in the practice of translation are myriad, varying widely according to the type of text being translated, the language involved, cultural practices and countless other factors". Von Flotow (2001) offers a comprehensive overview of research areas in which the issue of "gender and translation" could be investigated:

- Historical studies (who translated what when and how, and how did gender play into this?)
- Theoretical considerations (how do different gender affiliations, definitions, constructions play themselves out in translation and translation research?)

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- Issues of identity (how does gendered identity or a lack of it affect translation, translation research?)
- Post-colonial questions (does our largely Anglo-American "gender" apply in other cultures and their texts? Does it translate into other languages? And what does it mean if it doesn't?)
- More general questions of cultural transfer (is the current government-supported export of Canadian women's writing, a hot commodity in some literary markets, really about Canadian tolerance and egalitarianism?)

Whereas most of researches done regarding gender in translation have dealt specifically with the issue of the translators' gender identity and its effect on their translations, the main focus of current article is on how gender itself is translated and produced. Following paragraphs will try to clarify what gender is, how gender manifest itself in grammatical and social systems of language, and what problems translators encounter when translating or producing gender-related materials.

Grammatical Gender

Most linguists consider *gender* as a grouping of nouns into classes of masculine, feminine, and sometimes neuter such that the choice of a noun of a given class syntactically has an effect on the *form* of some other word or element of the sentence or discourse (such as articles, adjectives, and pronouns). According to Pauwels (2003: 557), languages with a "grammatical gender" system categorize nouns into gender classes on the basis of morphological or phonological features. However, while many believe that a grammatical gender system does not have connection with 'extralinguistic category of sex', Corbett (1991), the author of Cambridge textbook of Gender, acknowledges that grammatical gender system is not merely a morphological system, but it has also a semantic basis which becomes obvious, particularly, in gender assignment to human (agent) nouns, where most nouns referring to women are feminine, and those referring to men are masculine (p. 557).

From a historical point of view, Romaine (1999) explains how gender got into grammar. She states, "Linguists have traced the origins of grammatical gender in the Indo-European languages (which include the present-day European languages) to a system of noun classification based on similarities of sound". The use of the terms 'feminine' and 'masculine', Romaine (1999) maintains, goes back to the 15th century when Protagoras divided the two noun classes of Greek in groups tagged by them. She asserts that "the grammatical term is derived from the Latin genus, which meant race or kind and had nothing to do with sex" (p. 67). In the 19th century, she maintains, German grammarian Jakob Grimm spoke of the concept of grammatical gender as the metaphorical extension of 'natural' order of sex onto each and every object. Things named by masculine nouns are, in Grimm's opinion, earlier, larger, firmer, more inflexible, quicker, active, movable, and creative; those that were feminine were later, smaller, softer, quieter, suffering/passive, and receptive. Romaine (1999) believes that that Grimm's analysis shows a radical belief in male superiority.

In Romaine's (1999) belief, the modern European languages probably inherited grammatical gender from a pattern of noun classification arising in ancient Indo-European, which originally grouped nouns according to phonological or sound-based principles which then developed into a grammatical system of syntactic concord or agreement. She claims, "Over time, however, these noun classes acquired a certain amount of semantic motivation by association

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with certain prominent nouns belonging to them. Thus, classes with a large number of nouns referring to female animates became associated with the female sex, whereas those containing a large number of nouns referring to male animates were associated with the male sex" (p. 69).

Van Berkum (1996) believes that grammatical gender assignment in different languages could be on the basis of one of the following characteristics of the noun: 1) semantics of the referent (e.g. Dyirbal); 2) phonology of the noun (e.g. French); 3) morphology of the noun (e.g. Russian); or 4) a combination of the above mentioned factors (e.g. German) (p.27).

Translation Problems Due to Grammatical Gender

Grammatical gender may cause translators some difficulties when they translate from source languages in which gender is differently grammaticalized compared with the target language. These difficulties may be particularly intensified when grammatical gender coincides with the sex of the referent; for example when the source language shows no gender distinction in the first-person pronoun but grammatical gender agreement patterns which may produce the effect of gendered self-reference through gender concord, and the target language shows not only no gender distinction in the first person pronoun, but also no grammatical gender agreement (McConnell-Ginet, 2003: 89).

Nissen (2002: 27), for instance, presents an example in which source language (Spanish) shows grammatical gender syntactically in a way unavailable to target language (English), so that, difficulties arise for the translator as to how to convey the information about the sex of the person in question. He explains that in the first line of the following poem the first person reference '*hago*' ('I do'), in theory, could refer to both a male or female person, but in the second line this ambiguity is resolved, because the predicate construction reveals the sex of the referent:

qué diablos hago aquí en la Ciudad Lux,
presumiendo de culta y de viajada
sino aplazar la ejecución de una
sentencia que ha caído sobre mí?

Nissen (2002) argues that in such a case, where target language (English) does not mark gender in predicate construction, then, the translator should resort to other means to convey the necessary information about the sex of the referent, so has done the translator in the following translation of above poem:

What the devil am I doing here in the City of Lights
putting on the airs of a cultured and well-traveled woman
but simply postponing the execution of a
sentence that has been pronounced upon me?

He notices that whereas the Spanish original focuses on 'I (type: woman) + cultured/well-traveled', the English translation focuses on 'I + woman (type: cultured/well-traveled)'. He argues:

A back-translation from English to Spanish would, most probably, prompt: *mujer* [= woman] *culta y viajada*. In this way, this translation procedure not only adds the necessary information but, at the same time, also intensifies the focus on the fact that the referent is a female. Therefore, an apparently 'innocent' supply of information may distort the text in a way that was not intended. Seen from an ideological perspective, the English reader in this case might interpret the stanza to be more related with 'women's matters' or even 'feminism' than was originally intended. (p. 27)

According to Nissen (2002), similar problems may occur in many other cases, in fact, everywhere where the source language, by means of agreement structures, operates differently from the target language, which is in connection with noun-modifications, pronoun uses, pronominal references, and so forth.

Likewise, Romaine (1999) presents another example for difficulties that the grammatical gender may cause translators. She states that in Spanish and many other European languages it is not possible to say something such as “*you are tired*” without indicating the sex of the person spoken to and the relationship the speaker has to the addressee. She explains that to say ‘*estas cansada*’ means not simply ‘*you are tired*’, but that the addressee is female (compare masculine ‘*cansado*’) and the speaker knows her well enough to address her in the intimate second person singular form (compare the polite form ‘*esta*’). The different male and female endings ‘*-al, -o*’ are gender displays or indexes (p. 21).

According to Romaine (1999), comparing English and Spanish in this regard, we can say that Spanish speakers are obliged to make such distinctions of status and gender, taking into consideration the fact that they speak Spanish. These distinctions have been ‘grammaticalized,’ or made obligatory, in Spanish, whereas they have not in English.

Romaine (1999) claims that there is evidence for the existence of ideological factors which enter into gender assignment in systems that are supposedly purely formal and arbitrary as well as in systems where gender is supposedly determined by sex. She adds that the gender systems of both types of languages support a world view that is inherently gendered at the same time as they allow ideological construction of what is female as Other (p. 66). Consequently, as translators translate gender-related materials, they inexorably must face with the ideological load these materials carry with themselves as well as the problem of how to handle them.

Semantic Gender: Natural vs. Social Gender

Where grammatical gender is a category with syntactic consequences throughout the grammar, English is said to show “semantic gender”, i.e. the nouns English speakers refer to as *she* are assumed to possess a biologically [or socially] feminine semantic property in the real world (Romaine, 1999: 73).

The distinction between social and biological gender (sex) as two different, but, however, interdependent, semantic levels is one of the most crucial factors in the discussion of gender. These two semantic levels of gender are often inaccurately conflated with each other. Where (social) gender usually refers to a socially constructed system of classification that, regardless of external genitalia, attributes qualities of masculinity and femininity to people, sex (natural/biological gender) refers to physical and biological characteristics of a person based on their anatomy (external genitalia, chromosomes, and internal reproductive system). Shapiro (1981) describes the differences between social and biological gender in the following terms:

[Sex and gender] serve a useful analytic purpose in contrasting a set of biological facts with a set of cultural facts. Were I to be scrupulous in my use of terms, I would use the term “sex” only when I was speaking of biological differences between males and females and use “gender” whenever I was referring to the social, cultural, psychological constructs that are imposed upon these biological differences. . . . [G]ender designates a set of categories to which we can give the same label crosslinguistically or crossculturally because they have some connection to sex differences. These categories are however conventional or arbitrary insofar as they are not reducible to or directly derivative of natural, biological facts; they vary from one language to

another, one culture to another, in the way in which they order experience and action. (Cited in McElhinny, 2003: 22)

According to McElhinny (2003), the distinction between sex and gender is the antithesis of those socio-biological views that attribute differences and inequalities between women and men to sex or biology as a natural determinant of behaviors and roles. She believes that in such socio-biological views “there is no gender, for there are no cultural determinants of human life. All is ‘sex’” (p. 23).

Nevertheless, McElhinny (2003) asserts that those who make distinction between sex and gender do not necessarily deny the existence of some biological differences between men and women, but they sharply criticize the stereotypes attributed to these differences. The tacit idea behind the distinction between sex and gender, she explains, is that gender as a socially constructed entity can be more easily transformed than sex which is biological.

Yet, McElhinny (2003) admits that sex/gender models like Shapiro’s are problematic, both in their conception of gender and in their assumptions about sex, because to say that gender refers to the social, cultural, psychological constructs that are imposed upon these biological differences implies that there are two genders, based upon two sexes. Similarly, Litosseliti & Sunderland (2002) believe that “a simple distinction between ‘biological sex’ and ‘social’ or ‘socialized’ gender is now recognized as inadequate, if agency and diversity are to be properly acknowledged, and if, crucially, language is seen as shaping or constructing gender, not simply as a characteristic of it” (p. 5). Accordingly, they prefer Wodak’s (in some way post-structuralist) definition of gender as a multiple, fluctuating variable shaped in part by language. Wodak (1997) characterizes gender as the understanding of “how what it means to be a woman or to be a man changes from one generation to the next [...] between different racialized, ethnic, and religious groups, as well as for members of different social classes” (cited in Litosseliti & Sunderland, 2002: 6).

Social Gender and Gender Stereotypes

The assignment of social gender is chiefly on the basis of a stereotypical classification. Cameron (1988) defines stereotyping as an act which involves a reductive tendency: to “stereotype someone is to interpret their behavior, personality and so on in terms of a set of common-sense attributions which are applied to whole groups (e.g. ‘Italians are excitable’; ‘Black people are good at sport’)” (cited in Talbot, 2003: 468).

According to Romaine (1999), “gender stereo-types are sets of beliefs about the attributes of men or women, such as that men are stronger and more aggressive, women are passive, talk more than men, and so on” (p. 4). Talbot (2003) claims that on the basis of a stereotypical gender assignment, “naturalized norms and expectations about verbal behavior are imposed upon people” whom are “perceived through a ‘lens’ of gender [bi]polarization” (p. 468). Gender stereotypes often “refer to prescriptions or unstated expectations of behavior, rather than specifically to representational practices” (Talbot, 2003: 472), and are often associated with other salient variables such as race, class, culture, age, context, and so forth.

Talbot (2003) admits that gender stereotypes and thereof social gender assignments are closely linked with and support gender ideologies. Societies commonly have norms regarding gender roles; i.e. how males and females should behave, expecting people to have personality characteristics and/or act in a certain way based on their biological sex. Talbot (2003) claims that if we consider gender stereotypes as ideological prescriptions for behavior, then actual individuals have to respond to the stereotypical roles expected of them both in constructing and communicating gender (p. 472). As a result, as Livia (2003) explains, in the process of translation, if

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the social expectations of gender in the target culture are very different from those of the source culture, translators who work both as interpreters of the original text and, often, as guides to the culture which produced the text have to deal with this anomaly; and if the languages encode gender in very different ways, they need to devise a system to encompass the differences. "In their dual role as linguistic interpreters and cultural guides," Livia (2003) believes, "translators must decide what to naturalize, what to explain, and what to exoticize" (p. 154).

The Effects of Societal, Chronological and Contextual Factors

According to Cameron (2003), ideologies of language and gender are specific to their time and place: "they vary across cultures and historical periods, and they are inflected by representations of other social characteristics" (p. 452). Under influence of these socio-historical characteristics, (social) gender is now viewed as a fluctuating variable over time which could be placed within or between societies and cultures.

Societal and cultural factors play an important role in understanding the fluid and dynamic nature of social gender. As Romaine (1999) maintains, different cultures vary in their expectations about what it means to be a man or woman; therefore, they may have different systems of stereotypical classification for gender. She refers to the handbooks traditionally written by both men and women in western societies in which expectations of what it means to be a man or woman (in those societies, in a specific period of time) are expressed, and argues that these expectations may vary across different societies and cultures: "When used by different persons in different [...] cultures," Romaine (1999) explains, "the same linguistic features can, often mean very different things" (p. 5).

As mentioned earlier, the assignment of social gender is highly dependent on societal factors which are, however, subjected to change over time. Therefore, another important characteristic of social gender, as Nissen (2002) aptly notices, can be "its dependency on time" (p. 31). Referring to the occupational title of secretary, Nissen (2002) shows how the gender role associated with this title has been reversed over time as societal changes occurred: "It may surprise people today to learn that only one century ago this occupation was predominantly executed by men. In the 19th century, then, the social gender of secretary was 'male', i.e. the opposite of what it is today" (p. 31). He also refers to Lyons (1977), giving another example: "at the turn of this century [= 1900, UKN] in Britain the expression 'lady typist' was quite commonly employed in contexts (e.g. in advertisements) in which 'typist' would now be used" (cited in Nissen, 2002: 31). Nissen (2002) construes the quotation implying that the word 'typist' had a masculine connotation at the beginning of the 20th century, "because 'typist' without any sex-specific modification referred to man alone [1]" (p. 32). He holds that, over time, as a result of changes in social status, the social gender of the word 'typist' has changed, so that the necessity of marking the word with attributes of 'lady' or 'female' in order to employ female applicants is now obviated.

The last important feature of social gender discussed here is its 'dependency on context'. The meanings of words, including allegedly gender-marked (sexist) words, are not fixed and vary from one context to another. According to Romaine (1999), "although language is central to our constructions of the meaning of gender, much of language is ambiguous and depends on context for its interpretation, a factor far more important than gender" (p. 5). She claims that gender differences in language are rarely, if ever, context-independent. Romaine (1999) holds that "the same words can take on different meanings and significance depending on who uses them in a

particular context" (p. 5). She presents the sentence "How about meeting for a drink later, honey?" (My emphasis) as an example to show how context can change the meaning of words:

Imagine the words "How about meeting for a drink later, honey?" said by a male customer to a waitress he does not know, or said by a woman to her husband as they talk over their schedules for the day. Such examples suggest that we need to seek our explanations for gender differences in terms of the communicative functions expressed by certain forms used in particular contexts by specific speakers. (Romaine, 1999: 5, my emphasis)

Translation Problems Due to Social Gender

As mentioned earlier, the assignment of social gender is based on a stereotypical basis which makes it dependent on socio-historical and contextual factors. As these factors may change from one place, society, culture, context, or time period to another, translators frequently encounter the complicated problem as to how to translate gender which has so huge potential of variability. Nissen's (2002) examples [2] indicate how translators tackle the problem of gender translation, and how the decisions they make imply "ideological consideration" as well. He refers to a scene in Daphne du Maurier's novel 'Rebecca', as an example, in which chief characters, Maxim and his wife, have invited some relatives to their house in the England countryside. After dinner, Maxim's brother-in-law expresses his admiration for the meal by saying:
Same cook I suppose, Maxim?

According to Nissen (2002), there is no reference to the cook and his/her gender throughout the novel, so a translator who wishes to render the above sentence into a language which shows grammatical gender in a way that the gender of the cook must necessarily be determined, will face difficulties as to how to decide about the gender of the 'cook'. Nissen (2002) demonstrates decisions made by different translators who translated the sentence into five different languages which show grammatical gender:

French: *la meme cuisinière* [female]

Italian: *lo stesso cuoco* [female]

Spanish: *el mismo cocinero* [female]

Portuguese: *a mesma cozinheira* [male]

German: *dieselbe Köchin* [male]

(Wandruszka 1969, cited in Nissen, 2002: 32)

Nissen (2002) argues that the example indicates that three translators have assumed the social gender associated with 'cook' to be generally feminine, while the remaining two have assigned 'generally male' gender to it. He believes that the translators have made their decisions on the basis of their knowledge as to of what gender a "cook is more likely to be in a noble English manor," or "their ideological expectations" as to of what gender a 'cook' is more likely to be "in their own community" (p. 32).

In another example, Nissen (2002) demonstrates how translators' expectation of social gender varies in different translated versions of a single source text. His example is taken from Bernard Shaw's *Back to Methuselah*:

One of my secretaries was remarking only this morning how well and young I am looking.

Nissen (2002) reports translations as follows:

French: *Un de mes secrétaires* [male]

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Italian: *Uno dei miei segretari* [male]
Spanish: *Una de mis secretarias* [female]
Portuguese: *Uma das minhas secretárias* [female]
German: *Einer meiner Sekretäre* [male]
(Wandruszka 1969, cited in Nissen, 2002: 33)

The example, as Nissen (2002) asserts, indicates discrepancy in translators' expectation of social gender of a 'secretary' who shows a 'flattering behavior' [3] to his/her male boss: three of them imagined the flatterer to be a male and two decided the secretary was a female. He concludes, "As no clues are given in the text as to the sex of the referent, the translators have to make their choice in accordance with the knowledge they possess of the source community" [4] (p. 33).

Pronominal Gender and the Related Translation Problems

In languages that are said to have a *pronominal gender system*, "gender is marked solely on personal pronouns" (Corbett, 1991: 12). English has a pronominal gender system based on semantic criteria that is reflected only in personal possessive and reflexive third-person pronouns. The use of *he*, *she* and *it* is determined by simple principles: "male humans are masculine (*he*), female humans are feminine (*she*) and anything else is neuter (*it*)" (*Ibid*).

Translating pronouns between languages that encode gender differently in their pronoun systems has been always problematic: whereas some languages, like Persian, do not encode gender distinctions in their pronoun system at all; some others, like Shilha [5], extend gender distinctions to almost all of their pronouns.

According to Livia (2003), "when translating from a language in which there are many linguistic gender markers into a language which has fewer, either gender information is lost, or it is overstated, overtly asserted where in the original it is more subtly presupposed" (p. 157). The problems Al-Qinai (2000) addresses in his example, on the contrary, are arisen in a quite reverse direction: translating from a source language manifesting less detailed gender distinctions in its pronominal system, compared to the target language.

Al-Qinai (2000) draws our attention to the problems that the translators may encounter in translating pronominal gender from English to Arabic (which shows a more detailed pronominal gender system) in the following advertisement:

METRO SPORT

The new Metro Sport. Terrific looks. Loads of go. For a lot less than you think.

The Sport looks just what it is — a hot little hatchback that knows how to handle itself. With an aerodynamic tail spoiler; all-white sports wheel trims; and special graphics and paint treatment.

Under the bonnet is a 73 PS1.3 engine with a real sting in its tail. (Relax — it's also remarkably economical).

You won't have to put up with a spartan cockpit in return for sparkling performance. Just try those stylishly trimmed sports seats for size.

Now tune into the electric stereo radio/stereo cassette player. Four speakers, great sound. And a built-in security code theft deterrent.

There's a wealth of driving equipment too — including a tachometer of course.

Right up your street? Choose your Sport in one of five selected colours. And paint the town red. (Baker 1992, cited in Al-Qinai, 2000: 518, my emphasis)

He notices that the pronoun 'you' and 'your' are indiscriminately used in English regardless of number and gender; for example, in "For a lot less than you think", there is no marker to specify number (singular/ dual/ plural) or even gender. He comes to the conclusion that the translator has, therefore, to make a choice from one of the following options (Arabic 2nd person pronouns), when translating 'you' into Arabic:

anta (2nd person singular, masculine)

anti (2nd person singular, feminine)

antum (2nd person dual)

antum (2nd person plural, masculine)

antunna (2nd person plural, feminine)

Al-Qinai argues that the translator has to make a decision between the masculine and feminine pronouns and the gender agreements entailed thereof. But as the sex of the referent in the ST is not known, the unmarked masculine rather than the feminine form is used. In other words, the use of the 'dominant' masculine form does not rule out the possibility of feminine reference. Therefore, the TT translator opted for a masculine pronoun throughout the text (p. 515). However, Al-Qinai (2000) warns:

A translator into Arabic may find this approach too simplistic to be applied in the case of an advertisement where the evocative effect is most prominent. The use of the masculine in the absence of a neutral pronoun in Arabic may result in sacrificing the readability of the text and the loss of potential clientele owing to the failure of TT in marketing the product to the female sector. (p. 514)

Since the pronominal shift in gender cannot be resolved in Arabic by a neutral pronoun, Al-Qinai (2000) suggests one of the following strategies to translators to adopt:

- a) The use of impersonal (dummy) forms (e.g. person, one);
- b) The use of the passive voice;
- c) The use of the second person pronoun without the inflectional suffix (i.e. the diacritic) that indicates gender;
- d) The use of the dual pronoun to appeal to both sexes;
- e) The use of the second person plural pronoun *antum* or *antunna* which, unfortunately, is marked for gender.

"With the failure of the above strategies," he believes, "the loss of gender neutrality as a result of using the masculine second person singular as a dominant pronoun becomes inevitable" (p. 515).

As briefly depicted above, languages may differ greatly in the way they encode the category of gender in their lexical and grammatical systems. They may also differ in the expectations of their relevant cultures concerning what is meant by gender. We all know that every translation inevitably entails making a number of choices; moreover, there is a strategy behind every choice, and a reason behind every strategy. Little is known about possible choices, possible strategies, or possible reasons involving in the process of translation in situations in which

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there are linguistic or cultural gender discrepancies between the two languages involved; therefore, the study of "gender translation" seems to be an interesting area of research in Translation studies in the future.

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[1] It is not always the case. Today (at the beginning of the 21st century) we can see many advertisements in Iranian press requesting a 'lady typist', though the occupation is a socially feminine-marked one. This may imply that the employers are not interested in employing the male applicants in any circumstances.

[2] Nissen (2002) claims that his examples are taken from Mario Wandruszka's "Sprachen - vergleichbar und unvergleichlich" (1969), in which the translations of a great number of literary works into various European languages are systematically compared together.

[3] It implies that, in social gender assignment, the contextual considerations should also be taken into account.

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[4] Nissen's prescription-like conclusion limits the translator's choices to those that are supported by source culture ideology and rules out other possibilities.

[5] A language which is a member of Berber branch (Cobertt, 1991: 130). Shilha shows gender distinction in all its pronouns except first person singular, as shown in the following:

Singular	Singular		Plural	
	Masculine	Feminine	Masculine	feminine
1 st person	Nki		nukni	nuknti
2 nd person	Kii	kimi	kuni	kuninti
3 rd person	Nta	ntat	ntni	ntnti

Figure 2.2: *Personal pronouns in Shilha*

Translation as a Psycho-Semiotic Phenomenon

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Summary:

The article sketches the outlines of a theoretical framework for the analysis of translation of literary texts, viewed as psycho-semiotic phenomenon and based on evaluation of earlier attempts in this direction, and on the results of a psycholinguistic empirical study of translations. Central to this framework is the recent insight that the human cerebral hemisphere functional asymmetry somehow plays a role in structuring the fictional text by its author and in its processing by the interpreter. It is argued that the texts of modernism and post-modernism contain information blocks describing a character's perception of events in altered states of consciousness. This model helps to explain how a translator's inappropriate linguistic choice may influence the target language reader's aesthetic reaction.

1. Introduction

The dual code hypothesis introduced by A. Paivio (1965) serves as a starting point of our investigation. The author claims that while processing a text, the interpreter simultaneously operates with two codes, i.e. verbal-logical and concrete-imaginal. The theory is suggested by a number of experiments that reveal the human evaluation of nouns in terms of their degree of concreteness and meaningfulness (Paivio, Juille, Madigan 1968).

This dualism of world perception is caused by the human physiology, notably, by the division of the brain into two hemispheres, each having its own function. Works of R.W. Sperry (1968), Yu. Lotman (2004) on the cerebral hemispheres' functional asymmetry constitute a powerful foundation for comprehending the organization of the brain in the matter of information processing. After examining the function of the left hemisphere (in right-handers) the scholars conclude that it processes verbal matter of the text, establishing logical ties between propositions. The principle underlying this process is the analysis of a discrete linear temporal sequence by the interpreter. By contrast, the right hemisphere functions primarily as a synthesizing analogous device, processing imaginal information in a non-discrete and integral way.

A number of neurolinguistic experiments made with patients with a "split" brain (with one disconnected cerebral hemisphere) show different speech characteristics (Balonov, Deglin 1979). The speech of patients with right hemisphere aphasia is rich in words, respondents are talkative and prefer to use more verbs, logical connectives, pronouns and function words other than nouns and adjectives. People with left hemisphere aphasia, on the other hand, despite the established fact of localization of both language production center (Broca's area) and interpretation center (Wernicke's area) in the left hemisphere, have the ability to speak. But their speech is characterized by a lot of interruptions, unnecessary repetitions and interjections, by avoidance of long syntactical structures. Moreover, the specific weight of nouns and adjectives is increased significantly.

Thus, the experimental data on cerebral dominance prove the idea of the divergent specialization of the two "brains". The left hemisphere is clearly responsible for language, conceptualization and verbal logical (rational) thinking. The right hemisphere, on the contrary, processes more "concrete", emotionally loaded information, i.e. images, which accompany verbal information (Zasyekin 2004). To sum up, the data support A. Paivio's dual code theory insofar as there exists of physical region in the brain which functions as a processor of one of two codes.

2. Data

The data drawn on are from four sources. The principal source are literary works "The catcher in the rye", and "Franny" by the U.S. writer J.D. Salinger, and their Ukrainian and Russian translations. Besides, "The Temple of Poseidon" by the Ukrainian writer Yu. Pokalchuk, "The calling cards" and "The tender breathing" by the Russian writer I. Bunin, along with their English translations form the primary corpus. In addition, I supplement the corpus with the sonnet "Ozymandias" by the British poet P.B. Shelley, and its three Ukrainian translations. These texts are part of a larger corpus of literary works by J.D.Salinger, I.Bunin, L.Ukrainka, S.Yesenin and Yu. Pokalchuk.

3. Methods

A discourse analysis of samples is used to identify formal and content characteristics of the prose. To reveal the ways of construction of semantic spaces by the first (native) and second (target language) readers in terms of their aesthetic response to poetic texts, psycholinguistic methods of Ch. Osgood's (1957) Semantic Differential, an association test along with content analysis is employed. The Semantic Differential is a device for measuring the affective or connotative meaning of words, also widely used for measuring attitudes towards other concepts and objects (ODP: 662). The word-association test is a technique aimed at revealing aspects of unconscious mental processes, enabling the analyst to focus on the key areas of psychological significance of a verbal stimulus for a respondent (ODP: 795). Content analysis is used for the objective description and classification of the manifest or latent subject matter of written or spoken verbal communications, usually by counting the incidence or coincidence of utterances falling into several categories (ODP: 162).

For the study of linguistic and extra-linguistic features of prosaic texts a psychographological method with elements of quantitative content analysis is used. In psychographological analysis not only is the original text in focus, but also its translation versions.

4. The study

4.1 Entropic vs. semiotic time

The analysis of fictional texts reveals some interesting features. The main observation is that the author, not infrequently, resorts to disintegration of the linear chronological sequence of described events. The typical example is given in Ivan Bunin's story "The tender breathing". It starts with the death of Olya Meshcherskaya, the main heroine. Then the author resumes with a depiction of her life in natural temporal order. However, the order is broken several times with a subsequent resumption of the event line. The text has a lot of digressions from the principal thread of narrative, which supply the reader with background information. At the end of the story the author is back to the scene of Olya's death. To explain the author's intentions, we should consider theories of "time", since causal relations (events) in the text are, in effect, unfolded within the temporal structure.

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To date, there exist two main theories of time. The first, traditional one, treats the concept of time as the fourth dimension which is linear, discrete, and is irreversible (anisotropic) (Reichenbach 1962). This "time" is called entropic. In this time dimension we perceive life events naturally, i.e. as a string of causal real-world relations. Another theory postulates the existence of another time dimension, which is called semiotic. The semiotic time model is cyclic and has strong associations with mythological consciousness phenomena. A predominant feature of the mythological consciousness is the absence of traditional binary oppositions of life-death, truth-lie, reality-non-reality. The reality is perceived as an endless stream of shifts from death to rebirth, from life to death, etc. It correlates with the subconscious or archaic model of reality.

4.2 Altered states of consciousness

The analysis of fiction shows the employment of two time models by the writers. Consider the example from Yu. Pokalchuk's "The Temple of Poseidon" (Pokalchuk 1998) :

Fedir was dying <...> Suddenly, from the darkness glowed an island of light, and from it appeared a sorrowful angel with dark eyes and long, fair hair. A deep, peaceful sadness radiated from him and Fedir felt sorry for him because he looked so unhappy. He moved closer to Fedir and placed his hand on Fedir's forehead, and a light shone upon Fedir and his forehead cooled from the angel's touch, and he breathed a sigh of relief and closed his eyes. When he opened his eyes, he saw, soaring in the distance, above the dark clouds covering the earth, the majestic ruins of an old temple - white marble columns against the backdrop of a dark-blue, bright sky, which from a distance seemed to pour out from a similarly blue, calm ocean. They radiated warmth and wisdom, the strength of beauty, faith, and the force of life. Fedir closed his eyes and blithely fell asleep. (Translated by M. Andryczyk)

The example above clearly represents a typical structure of the mythological model. The character's (Fedir's) perception of reality, because of the symptoms of the fatal disease, is altered. This phenomenon is described in literature as an altered state of consciousness (ASC) (Tart 1975). ASCs are treated as any abnormal form of consciousness, including derealization, depersonalization, hypnosis, oceanic feeling, peak experience, or intoxication with a hallucinogen or euphoriant drug (ODP: 26).

These states activate intuitive, irrational subconscious structures of the human psyche, non-discrete and simultaneous perception of time and reality. Human perception in ASCs is characterized by visualizing unusual images, hallucinations and the like. By describing events as viewed by Fedir, while he is in altered state of consciousness, the author makes the reader suppress the logical perception of the reality and activate the mythological "path" of thinking (consider the italicized words in the example). On the one hand, the reader is spending excessive cognitive efforts, looking for a natural succession of events. The author, however, destroys the reader's expectations two times: first, by introducing the scene of death of the main hero in the middle of the novel, and then again, when Fedir, unexpectedly, is back to life. His death was, in mythological terms, symbolic. His re-birth implies an activation of the semiotic or cyclic time model. While processing such information chunks, which are rich in imagined information, the reader relies, to a greater extent, on his/ her intuition and emotions, than on logic. The events are not developing, but are simultaneous in time and possess continuous spacial features. Thus, the interpretation of segments with imagined information involves the right hemisphere to work, which causes the reader's altered state of consciousness.

4.3 Translation of poetic texts

The structure of poetic texts often has the same characteristics. Consider the following example:

OZYMA N DIAS (by Percy B. Shelley)

I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert. Near them on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed:
And on the pedestal these words appear:
"My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!"
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.

The sonnet in its core contains the semiotic time model, since the events are represented in space. One can observe the cyclic manner of representation: at first Shelley introduces the scene of Ozymandias's remnants, i.e. death, then animates the king, describes his appearance, manner and habits, i.e. life. Finally the author resumes with the *decay of that colossal wreck*, i.e. turns to the death. Words like *stand, desert, lies, stamped, boundless, stretch* play a role as space indicators. In this framework, Shelley's "Ozymandias" shows a resemblance in its time model with Bunin's "The tender breathing". To analyse the poem from the translator's angle let us consider the theory of dynamic equivalence.

In his theory of dynamic equivalence in translation, Eugene Nida (1964) argues that the art of translation had outstripped the theory of translation. His work was written in an effort to provide a theoretical basis for what was already being produced. In his survey of the history of translation in the western world he writes:

The 20th century has witnessed a radical change in translation principles (Nida 1964: 21).

Later in the same work he adds:

The present direction is toward increasing emphasis on dynamic equivalence. This represents a shift of emphasis which began during the early decades of this century" (Nida 1964: 160).

Perhaps he was looking back to the *Twentieth Century New Testament* (1902) as the first effort which utilized what he chooses to label " dynamic equivalence " principles.

Following the dynamic equivalence principle, the target text is considered to be adequate to the original when the reaction of the target text reader coincides with that of the source language reader.

Accordingly, with the aim of revealing the adequacy of translations to the original in terms of the recipient's aesthetic response, we have made an experiment with the application of Osgood's Semantic Differential, a direct associative test and content analysis. The method of the semantic differential, as claimed by Osgood (1957), proves to be universal for speakers of different languages.

As a first step, 33 native English speakers estimated the poetic text (the above-mentioned Shelley's sonnet *Ozymandias*) on the basis of the factors of *evaluation*, *potency* and *activity*. The three core scales (good-bad, strong-weak, active-passive) exemplify these factors. Each factor contained four seven-point bipolar rating scales, the end-points of which were anchored with antonymic adjectives. Scores ranged from -3 at the negative end of each scale to +3 at the positive end. The subjects were instructed to mark a chosen number. The responses showed the respondents' subjective judgment of the stimulus (text) and reflected their semantic space content.

As a second step, 37 native Ukrainian speakers followed the same procedure. As a result, semantic profiles of the original text and its three Ukrainian translations were drawn up. It has been revealed that V. Koptilov's translation is the closest version (translation) of Shelley's sonnet (original) in terms of respondents' semantic space content.

The qualitative content analysis reveals three principal categories in the original text: power, life, death. The results of the associative experiment held with English and Ukrainian speakers demonstrate that in the English speakers' mentality the concept "power" has positive or emotionally neutral associations, for instance, order, president, money, taxes, manager, and the like. The Ukrainian subjects gave primarily negative responses: pocket, Gongadze, oil, magnate, money, to lie, and the like. The word "life" is evaluated positively by English participants, and less positively by Ukrainians. The stimulus "death" shows a cultural paradox: for Ukrainians it is not so bad, and contrasts with English speakers' responses. In a third of the Ukrainians the attitude is neutral, more than a half of respondents evaluate it negatively, the rest - positively.

The results of the semantic differential support the data obtained in the course of the association test. The figures in boldface show significant semantic distances between concepts, reflected in the mentality of the English and Ukrainian groups (see Table 1).

Table 1: Semantic spaces for the concepts power, life, death

Factors Concepts	Evaluation			Potency			Activity		
	Eng	Ukr	Semantic distance	Eng	Ukr	Semantic distance	Eng	Ukr	Semantic distance
POWER	+1.4	-1.0	2.4	+2.3	+2.2	0.1	+1.1	- 1.0	2.1
LIFE	+2.8	+1.3	1.5	+2.85	+2.75	0.1	+2.84	+2.85	0.01
DEATH	-2.8	-0.8	2	+2.9	+2.7	0.2	-2.6	-1.1	1.5

The quantitative content analysis of the translations demonstrates that Ivan Franko used a lot of words, which fall into the categories of POWER and DEATH. Moreover, he used for Ukrainians phono-semantically unpleasant words with the consonants [r], [s], [h], [ts]: *hordyi* (arrogant), *pohorda* (neglect), *topche* (tramples), *raby* (slaves), *mertva* (dead), *sukha* (dry). These translation equivalents provoke a sad mood on the part of the reader. Negative content in the original is suppressed by more pleasant words like *trunkless*, *lip*, *cold*, *lifeless*, *colossal*, *boundless* and the like. O.Mokrovolskiy's translation is evaluated as better by target recipients because of the less frequent use of words attributed to power. V. Koptilov tries "to hide" negative content behind a more pleasant form: *ulamki* (wrecks), *nezhaslyi* (undying), *znevazhlyva* (scornful), *velychna*

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(*imposing*), *kolos* (*colossus*). Next, the association test revealed different responses to the English word *king* and Ukrainian word *tsar*. Among Ukrainian speakers the former generates positive associations, whereas the latter is not associated with something positive. I. Franko as well as O. Mokrovolskiy, for instance, twice use this word: "*Tsar vsikh tsariv*" (*Tsar of all tsars*); "*Tsariv ya tsar*" (*Of tsars I am tsar*), which is justified objectively (in the original "*King of Kings*"). Instead, V. Koptilov uses it once: "*Ya tsar vsioho*" (*I am tsar of everything*).

All these factors had an influence upon aesthetic responses in both groups of addressees.

4.4 Content analysis of prose text

Content analysis was undertaken to reveal and to compare features of the main categories in the original text and in its Ukrainian and Russian versions. Consider the following example taken from J.D. Salinger's "*The Catcher in the Rye*" (Salinger 1998) :

"Daddy's going to kill you. He's going to kill you," she said.

I wasn't listening, though. I was thinking about something else - something crazy.

"You know what I'd like to be?" I said. "You know what I'd like to be? I mean if I had my goddam choice?"

"What? Stop swearing."

"You know that song 'If a body catch a body comin' through the rye'? I'd like-"

"It's 'If a body meet a body coming through the rye!'" old Phoebe said. "It's a poem. By Robert Burns."

"I know it's a poem by Robert Burns."

She was right, though. It is "If a body meet a body coming through the rye." I didn't know it then, though.

"I thought it was 'If a body catch a body,'" I said. "Anyway, I keep picturing all these little kids playing some game in this big field of rye and all. Thousands of little kids, and nobody's around - nobody big, I mean - except me. And I'm standing on the edge of some crazy cliff. What I have to do, I have to catch everybody if they start to go over the cliff - I mean if they're running and they don't look where they're going I have to come out from somewhere and catch them. That's all I'd do all day. I'd just be the catcher in the rye and all. I know it's crazy, but that's the only thing I'd really like to be. I know it's crazy."

There are three main categories in the text: DANGER, HUMAN, TIME&SPACE. The first category is represented by the nouns *cliff*, *edge*, *catcher*. The second one contains nouns *body*, *kids*, *choice*. The third one has the nouns *rye*, *field*, *day* (see Table 2).

Table 2: Content analysis of the original and target texts

No	Factor	English	Ukrainian	Russian
1.	DANGER	Cliff (2), edge (1), catcher (1)	Prirva/ precipice (4), krai/ edge (1)	Propast'/ precipice (3), krai/ edge (1), skala/ cliff (1)
2.	HUMAN	Body (8), kids (2), choice (1), daddy (1)	Liudyna/ man (2), malecha/ kids (1), maliuky/ kids (1), ditlakhy/ children (1), dity/ children (1), tato/ daddy (1), tabunets'/ group (1)	Vzroslyi/ adult (1), golova/ head (1), dusha/ someone (1), malyshy/ kids (1), rebiatishki, rebiata/ fellows (3)
3.	TIME& SPACE	Rye (5), day (1), field (1)	Zhyto/ rye (6), den'/ day (1), pole/ field (1)	Rozh/ rye (4), vecher/ evening (3), pole/ field (1)
4.	ACTIVITY	-	Ideya/ idea (1)	Delo/ affair (1), mysl'/ thought (2)

What strikes one here is that in the Ukrainian and Russian texts the category DANGER changes: *prirva* (*precipice*), *krai* (*edge*); *propast* (*precipice*), *krai* (*edge*), *skala* (*cliff*). It doesn't contain the nouns *catcher* along with *choice* seen as the key words in the global context of the novel. The translations transform these nouns into verbs: *sterehty*, *vybyraty* (Ukr), *sterech*, *vybrat'* (Rus), respectively. Choosing these verbs-equivalents instead of nouns suppresses the right-hemispheric perception of events by Ukrainian- and Russian-speaking readers. Two other categories contain basically all the functional equivalents of the original nouns.

Table 3: Psycho-graphological analysis of the source and target texts

No	Quotient	English	Ukrainian	Russian
1.	Vocabulary variety (per cent)	6	14	11
2.	Logical cohesion	0.37	0.44	0.43
3.	Embolism	0.08	0.04	0.05

As is seen from Table 3, the vocabulary variety quotient (VVQ) is substantially lower in the original than in both translations. Although translators attain better formal characteristics of their texts, I treat this deviation from the author's intention as an attempt to disarrange the balance between the form and the content of the text.

The logical cohesion quotient (LCQ) depends upon the number of function words like conjunctions and prepositions used in the text. The LCQ is significantly increased in Ukrainian and Russian texts in contrast to the English original. This non-coincidence means that the former are decoded primarily by the left hemisphere, whereas the former are processed by the right hemisphere.

The embolism quotient (EQ), which shows the portion of words lacking semantic meaning like interjections, vulgarisms, pragmatic markers, unreasonably repeated words, is twice higher in the original than in the translations. The abundance of embolic words shows that the character of the novel is in the state of emotional tension. Basically, this state is closely connected with an altered state of consciousness. Accordingly, the lower rate of embolic words leads to a more rational or logical perception of reality by the reader. On the whole, the deviations mentioned above change the scheme of interpretation, from concrete-imagined to verbal-logical.

5. Conclusions

Translation research with the application of psycholinguistic methods enables the analyst to determine structural and semantic characteristics of the original and target texts, the way they influence the reader. Lev Vygotsky's theory of the aesthetic response, Eugene Nida's theory of dynamic equivalence along with recent neurolinguistic data on laterality, i.e. the difference in the mental functions controlled by the left and right cerebral hemispheres of the brain, contribute greatly not only to text linguistics and hermeneutics, but also to translation theory and practice. A. Paivio's dual code theory laid the foundation to viewing textual information as a heterogenic entity. Basically, the theory gives an answer and stimulates raising a question about the nature of reader's aesthetic pleasure. As S. Freud put it:

Any aesthetic pleasure can be explained as our soul efforts' release from tension (Freud 1925).

Since any tension presupposes two different forces, the two codes, verbal-logical and concrete-imagined are claimed to be opponents in the fictional text. Thus any distortions in the textual form, which is governed by the natural temporal sequence and processes by the rational part of human mentality, inevitably lead to activating a spacious and simultaneous perception belonging to the mythological or cyclic time model. As a result, the recipient's state of consciousness is altered.

Next, when the reader interprets such information chunks, the process demands excessive cognitive efforts on his/her part, which lead to an overload of consciousness. Accordingly, this 'cognitive spending', in terms of D. Sperber and D. Wilson (Sperber, Wilson 1986), reduces the information relevance for the rational part of the mentality. However, according to the principle of equivalence (Harding 2003), the amount of energy, or efforts, spent for the conscious work (in our case, text processing), will be compensated by its equivalent amount in the subconscious. The outflow of mental energy, which is accessible for the left hemisphere conscious domain, is necessary for its activation on another, right hemisphere subconscious pole.

Thus fiction proves to be a powerful means for releasing psychic energy from the subconscious part of the psyche. Information chunks containing mythological elements, being unusual because of other, non-conscious governing principles, and thus turn out to be alien for consciousness, but are at the same time inalienable for the subconscious. By employing a sophisticated form of text construction the author intends to suppress the negative content. The tension between the poles gradually increases, polarizing the hemispheres. This conflict results in

discharge and mutual transformation of emotions and release of psychic energy in the form of feelings.

While translating texts of fiction, the interpreter should exercise great care, since any inaccurate choice may result in the target text reader's inability to attain an adequate aesthetic response. The broader the "areas" of overlapping of author and translator's individual mental spaces are, the more successful is the translation.

Among prospective areas of further research are gender peculiarities of aesthetic response in translation.

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Meaning: A translator's view of how the concept of meaning could be best conceived and defined for the trade

This paper has been encouraged by the publication of Maite Aragonés Lumeras: Meaning: The Philosopher's Stone of the Alchemist Translator? (Translation Journal, Volume 12, No. 3 July 2008 <http://translationjournal.net/journal/45meaning.htm>). She seems to be brave enough to raise the issue of the definition of meaning in a context where even theoretical and applied linguists fail to provide a decent definition of the term. For instance, a prominent professor of Linguistics in Hungary¹ has only this to say: „meaning (sense) is a relational term...". Whereas the term itself „relational" never gets defined elsewhere, and I am not surprised.

But I am pleasantly surprised at reading Lumeras's statement that in some areas of study the importance of contextualizing texts is recognized, and „meaning is not content any more, but is relativized, negotiated and remodeled according to external factors... etc."

We do not translate a word, but the longest sequence or cluster of words that makes sense when checked against two realities, in L1 and L2.

I totally agree with her in defining meaning as a two-part entity (on each side of an equation formula): first as a phrase as written down or said, and second, as the context (taken in its widest sense) of reality sufficiently detailed to identify whatever is referenced or unambiguously defined by that phrase. Obviously, the less you know, the more explicit (additional written or oral) references you have to be given of anything to be identified or described, and vice versa, always keeping in mind that you are helped to grasp the meaning as far as it is complemented by the availability of a or the context. Man is a meaning-seeking animal, so he will also seek meaning where meaning is not obvious or is hidden, allowing that meaning is not a property of texts only. Meaning is something more general; it can be attributed to natural phenomena, pictures, sounds and anything that may have relevance to the human condition and intentions. Hence the provision of a definition of meaning is not the privilege of linguistics, but should be a shared product of psychologists, philosophers and other scholars to name just a few. Recently, ICT and AI scientists (including ontologists) have had a good say about the possible and widely acceptable variations of meaning, which should also be considered and tried. Ontologists are engaged in defining the meaning of various knowledge domains and they produce what they call semantic nets, various repertoires of concepts with some graphic representations of the relations between them.

Yet the most common repertory of meaning limited to that of a word only is usually a dictionary of some kind. I am not going to evaluate dictionaries here; I will only risk one important remark: the fact that the core of most dictionaries is a headword is a serious drawback to the further development of knowledge in linguistics and translation technology. The association between one word and a string of other words taken as

meaning has the unsolved problem of sorting multi-item headwords rather than providing a correct solution to enumerating distinct concepts.

Putting that subject aside for the moment, let me come up with my definition of translation with a view to one of Lumeras's references that I am happy to buy where she says that „communication is first of all negotiation... etc." On the other hand, I do not agree with her when she claims that „equivalence is a dangerous notion...", because equivalence of two texts in L1 and L2 is the common goal that any translator or user wants to arrive at, even though the output may be amply annotated to explain in what sense the two texts in L1 and L2 may be considered equivalent.

Definition of translation

The word translation means at least two different things (making such a distinction is often called disambiguation):

1. The activity of translating
2. The product called the translation of an original document.

Disambiguation is needed because dictionary entry words are produced by decontextualization, which is now considered counterproductive to learning and translating: this is why corpus linguistics and concordances are so popular today.

The Activity

Translation is a complex mental and physical activity of creation and authorship usually performed under a number of constraints, an output operation, the result of which is a translation, the output itself, in practice a text in a human (natural) language deemed to be equivalent to another text used as input for the operation—by a competent translator and a competent client.

Translation² is also a business service provided, similarly to appraisals, another business service with which translation seems to share some core similarities. Appraisers work on the basis of fair market values.³

The analogies must be clear with emphasis here on competent players, i.e. a competent client and a competent translator in terms of knowing the translator trade, and the text, the context, and the relevant chunks of realia (concrete chunks of reality, the whole range of contexts) in both languages and cultures, etc.

In operative terms translation is transformation, transfer, recursion or rewriting to meet certain new criteria for a text message to work in another language and environment, including culture.

For instance, it is nearly always normal not to keep the original title of a book, film, poem or a model name of a product, etc. when the product is to be introduced elsewhere. Most of these titles are not generated by considering the words in the original title; instead, they follow the rules of name-giving, the last exercise in the process of localization.

This is not the only example that shows how unfortunate is the practice of producing paper-based dictionaries with single-word entries, based on the assumption that a word is the smallest meaningful unit of a language. In fact, this is not true, and certainly it is a very deplorable way of translating texts believing that a translator needs to find a single word to fit in some missing sense. And most embarrassingly, the fact that a thing is called what you find in a dictionary is a very poor excuse. But this issue is another broad subject that I am not going to discuss here both for lack of space and for the sake of concentrating on the original topic of meaning.

So coming back to the practice of translating, changing, or transcribing some part of the input text is done by following a number of conventions that are or may be written down for a particular producer of a particular class of texts. Examples include News Agencies, EU GD, Translation Agencies, Publishers, Pharmaceutical companies, On-line magazines, etc.

If meeting such conventions are a prerequisite to submitting any text for publication, then they are reasonably called standards, which may be industry-wide, meaning the publishing industry rather than the translating industry, which is too diverse to appear as one block of market players of identical interests. Therefore a recent publication of Translation Standards (for Agencies) seems to be far from that type of document. (Note that people outside the translation trade manage to claim that they know what this business is about and publish quite irresponsible texts as in the latter example.)

Common Assumptions Concerning Translating

So instead of following the standards that are compiled in the recent EU Standards, and which are practically the same as those in any other service business, it would be better to remind the trade of what is going on in practice. It is quite likely, for example, that some other rules govern the work of professional translators whether they are aware of them or not. They may be expressed as below:

- Rule 1: Every translator delivers according to the best of his ability considering the available time and other constraints
- Rule 2: When a translator is in doubt, he will use authentic sources (dictionaries, previous translations, versions, anything already checked for quality), or
- Rule 3: The translator will team up with a better (native) speaker and/or specialist (from client, etc.), or
- Rule 4: The translator will split up work to ensure compliance with the delivery times.
- Rule 5: He will observe the required consistency (over time, across document or client, market players, etc.) and
- Rule 6: He will keep context in focus.
- Rule 7: When it doubt, he will consult the client.

As it has already been claimed above, context is seen as the wide world starting with collocations and ending with real-life experience represented by proven high-level abstractions or categories. It is important to highlight that Natural Languages are context-sensitive; this is why you have ambiguities that you want to get rid of, or sometimes on the contrary, if you enjoy or aim at *double entendre*, a silly trend in contemporary marketing texts and business mumbo-jumbo.

Context-Sensitivity

Natural languages are context-sensitive as, opposed to machine or programming languages, which are not. In other words: the vocabulary and grammar rules of context-free languages are unambiguous to the processor which parses, translates, and produces an output—at another level of a machine language.

We have seen above that the enrichment of dictionary entries consists of including more and more of the context that is related to any particular entry. Thus, in addition to statistics on word use frequency, definitions, or relations as in a thesaurus, we have ontology for providing more context. But such elements of contextual information are no longer required to be physically next to an entry word, or grammatically linked to it; they may be linked via hypertext, taking the reader to another dimension from the original surface, a process that may be repeated by infinite chaining.

Context research as such, has just started and is in an incipient stage. Obviously a word may occur in multiple contexts, and it is not practical to list all of them under an entry word of everyday use. Instead, we have specialized dictionaries showing specialized context and usage. If we do not have them, it is for various reasons such as competition, envy, and conflict of interests. So there is a ray of hope there. In fact, since most of the words are either identifiers or descriptors of some sort, we should not be interested in the verbal phrases per se, but in what they denote, the objects in reality regardless of how we have experienced this reality.

Using Existing Nomenclatures/Thesauri For Dictionary Purposes

The names of objects, concepts, and other entities that we need to give names to are just titles, headings or labels, or clusters of words. We have other representations of such items that seem to be taken for granted or known, such as visual, audio, or complex representation. Yet they are more difficult to sort into an accessible classification system, while books and printed matter have a long-standing, albeit imperfect, system of classification. They are an excellent resource for secondary utilization; for example, the UDC (Universal Decimal Codes) system is an excellent identifier the documents in a way that reflects our current knowledge of reality. This is usual with all sciences where an inventory of the subject matters is created, either based on a morphological (alphabetical) classification, or on the sorting criteria resulting in nomenclatures of all sorts. All we need to keep in mind is that to identify anything in this living world or the universe we need spatial and temporal identifiers, usually numbers or coordinates, and the same is true about man-made artifacts, whether real and tangible or imagined and intangible.

The Translation Theories: From History to Procedures

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Therefore whether words or numbers, they are just names or pointers to locate where the given object or property, in short, knowledge, is to be recalled from. But that calls for a better clarification of what meaning really is and what really words stand for. And let us remember: we have a pattern to search any information, and this pattern happens to be a single alpha string on the Internet, where in fact all the index records are ultimately identified as numbers.

So the lesson is that you either have an alpha order that makes no sense, or a numeric order that may suggest some relationship as in a thesaurus, but none of them are useful enough for the time being for translation purposes. WordNet and similar visual representations are also inadequately designed for that application, because they do not fit the way we think in encountering a problem in translation and trying to find a solution. The solution is not finding a word, but understanding that bit of reality after discovering or exploring the relationship of a particular concept that is still unclear to us.

The product

The translation as a finished product is subject to evaluation, assessment and criticism, all deploying some form of ideal model to compare the actual work delivered. Therefore we need to define quality first, then the standards used in the comparative operation themselves.

Definition of Quality

Quality⁴ in general is a judgement resulting from comparing something done to something desired to be done. With respect to translation, we work with two significant factors: speed of delivery, and accuracy of the finished product—defined as the equivalence of the two texts, and meaning the ratio of "translation errors" in comparison with an ideally well-formed (faithfully rendered) product.

The Quality of Translations

The meaning for the term quality has developed over time. Various interpretations⁵ suggest that it can be a numeric indicator, especially with so many text processing software tools available. Just as the size of a translation or the analysis of the level of difficulty of any text may be well supported by the use of linguistic programs, including concordance programs and other statistical analyses of corpora. It is a composite indicator that needs to have its elements defined.

Elements of Quality

The elements of quality are derived from various checks performed on the final text by comparing the two texts at the same time.

In this respect the text as a standalone product must also satisfy the requirements set for any information product, or product meant to be read, understood and used as information.

So here is what is to check for is the work

Complete, Timely, True, Reliable, Authentic, Relevant, Faithful, Valid, Fit for purpose, Suitable for occasion, Acceptable by client or standards, To the point, Professional, Equivalent in terms of, Wholly, partly, hardly... etc.

Now, none of these checks is trivial or may be performed by a machine. Just as there are no machines readily available with rules to check a text against the realia:

- Rules governing the connection between words and realia may be: very strict rules in special fields such as in scientific or engineering jargon, where the exact usage is important, or just
- Rules to satisfy recursion—changing the original expression with roughly identical, but slightly modified meaning and/or usage.

At this junction I must emphasize that there is no such thing as a perfect synonym—what we have is a list of phrases that can be used in place of each other in a single context subject to certain limitations (or agreement on the exact nature of the context). This may surprise some people, but is a very good start to start thinking differently about meaning and the fallacies of meaning bound to one word (dictionary entry).

Here, we have a list of problems, including the problem of using a word for something else than what it identifies, the problem of using a different word for something that is identified by another word, the problem of using an old word for a new concept, and the problem of using a new word for an old concept, etc. Word, context, realia and user may equally be abused. All that will lead to the biggest problem of all: the problem of the dictionary of synonyms and thesauri (high level ontology). High-level, upper, or core ontology is a field used in AI to identify the components of an artificially created world or piece of equipment with the aim of making it work and to be able to understand/describe how it works. All that is about an artificially created reality.

Reality

The concept of reality is central to the issue of translating non-fiction, non-essay, scientific or technical prose from L1 (e.g. English) into L2 (e.g. Hungarian). In my mind, reality is always a serious business where it is assumed that a language is used to pin down something vital for man in order to be able to act upon such linguistic description of life in good faith.

Ambiguity, falsification, deliberate lies, hoaxes, metaphors and other gadgetry of brainwashing are outside my concern of reality, no matter how widespread they are. In this context one must make the texts acceptable in terms of truth, reason, reality and reliability tests applied. This means, among other things, that you must get the names, the numbers and the ranks/titles and measurements right as your priority concern.

In the majority of cases in my experience, we often need to "translate" something from L1 that does not exist in L2. And if we do not translate reality, we end up with words borrowed from L1 likely to eventually ruin the reality in L2.

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Most people believe that reality is the same as existence or living, of which we all have a subjective experience to share. And as soon as we share such experience in the form of some "knowledge representation" we have an objective product, something that we are not free to interpret subjectively (on our own) only, but in conjunction and in accordance with the understanding of the rest of the world as incompletely reflected in bilingual dictionaries, for example.

This is why a professional translator is required not only to speak two languages, but also to be an expert at the subject matter of the text at hand in both languages. However, contrary to current followers of MT research, who start out from huge volumes of TMs and other aligned corpora, our knowledge of reality should not start from bottom to top, but from top to bottom. This must be obvious from the day-to-day practice. When we cannot name or identify an object, we take a shortcut to the next higher concept level and will use a class term which includes the object. Having said that, the current practice of statistical analysis of paired sentences or passages is nothing more than EDI (Electronic Data Interchange) already in use for many years. The technology relies on numerical identifiers and a reality check if it is to be correct. But Machine Translation Tools fail to give us that verification option and will produce garbage, save a few exceptions that are in fact EDI applications.

As a conclusion I should say that my and your problem as a translator is that we do not translate a word, but the longest sequence or cluster of words that makes sense when checked against two realities, in L1 and L2. Then we realize whether there is a similar or equivalent construct in the target language describing or identifying the relevant chunk of reality in the country or context of L2. And of course, reality will also cover our mental constructs that need to be systematically described in terms of a high-level ontology language to show how they are related, and those relations will make sure that the descriptors of objects, properties, etc, in L1 will match their counterparts in L2.

Notes:

¹ See: Ferenc Kiefer, Hungary: Jelentélmélet (Theory of Meaning), Corvina Egyetemi Könyvtár, 2. revised ed., 383 pages. Budapest, 2007, ISBN 978 963 13 5682 3.

² Note: The activity translation is further divided into operations, that collectively or individually make up the broad term translation that has specific variations depending on the ways it is done. The process is similar to thinking, which at this time is not being discussed in terms of minor logic operations despite the fact that it is already called for in a need identified for reflective thinking (by the EU in PISA) for critical thinking and informal logic (in the form of a school subject in the UK) and for a disciplined mind or disciplined thinking (see: J. Dewey).

³ Fair Market Value is a term in both law and accounting to describe an appraisal based on an estimate of what a buyer would pay a seller for any piece of property. It is a common way of evaluating the value of property when assessing damages to be awarded for the loss of, or damage to the property, generally in a claim under tort or a contract of insurance.

⁴ A classic formulation of the definition of "fair market value" is found (in the specific context of U.S. tax law) in the United States Supreme Court decision in the Cartwright case:

"The fair market value is the price at which the property would change hands between a willing buyer and a willing seller, neither being under any compulsion to buy or to sell and both having reasonable knowledge of relevant facts." It is also important that they should be knowledgeable and unencumbered by undue pressure, each acting in his own best interest, the definition of which shall be very enlightening to those trying to identify the essence of translation as a professional activity pursued in a professional way.

⁵ Many different techniques and concepts have evolved to improve product or service quality, including SPC, Zero Defects, Six Sigma, quality circles, TQM, Theory of Constraints(TOC),Quality Management Systems (ISO 9000 and others), and continuous improvement.)

- "degree to which a set of inherent characteristic fulfils requirements" as ISO 9000
- "Conformance to requirements" (Philip B. Crosby in the 1980s). The difficulty with this is that the requirements may not fully represent what the customer wants; Crosby treats this as a separate problem.
- "Fitness for use" (Joseph M. Juran). Fitness is defined by the customer.
- A two-dimensional model of quality (Noriaki Kano and others). The quality has two dimensions: "must-be quality" and "attractive quality". The former is near to the "fitness for use" and the latter is what the customer would love, but has not yet thought about. Supporters characterize this model more succinctly as: "Products and services that meet or exceed customers' expectations". One writer believes (without citation) that this is today the most used interpretation for the term quality.
- "Value to some person" (Gerald M. Weinberg)
- (W. Edwards Deming), "Costs go down and productivity goes up, as improvement of quality is accomplished by better management of design, engineering, testing and by improvement of processes. Better quality at lower price has a chance to capture a market. Cutting costs without improvement of quality is futile." "Quality and the Required Style of Management" 1988 See <http://www.deming.org/>
- "The loss a product imposes on society after it is shipped" (Genichi Taguchi). Taguchi's definition of quality is based on a more comprehensive view of the production system.
- Energy quality, associated with both the energy engineering of industrial systems and the qualitative differences in the tropical levels of an ecosystem.
- One key distinction to make is there are two common applications of the term Quality as form of activity or function within a business. One is Quality Assurance which is the "prevention of defects", such as the deployment of a Quality Management System and preventative activities like FMEA. The other is Quality Control which is the "detection of defects", most commonly associated with

testing which takes place within a Quality Management System typically referred to as Verification and Validation.
(However, the American Society for Quality defines "quality" as "a subjective term for which each person has his or her own definition.")

The Problems of Third Person Pronoun in Translation

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ABSTRACT

Translation is an activity comprising the interpretation of the meaning of a text in one language – the source- and in the other language-the target. Translation must take into account a number of constraints, including context, the rules of grammar of the two languages, their writing conventions, and their idioms. In translation, both the source language and the target one are important. Sometimes in translation, the translator will face some problems related to the equivalences of source and target languages. Finding a good equivalence is an important job which the translator should care about it. One problem which will arise in translation is the translating of the third-person pronoun from Persian –as a source text- into English –as a target text. In this case the translator will face many difficulties.

A text has some features which make the texture of a text. According to Lotfipour-Saedi (1991), the texture of a text can be characterized by textual features of 1) thematization strategies, 2) schematic structure, 3) paralinguistic and 4) cohesion. Cohesive relations may be grammatical or lexical (see Halliday, 1989:49). They are classified as 1) reference, 2) substitution, 3) ellipses, 4) conjunction and 5) lexical cohesion. The first four are grammatical and the last one lexical. Lexical cohesion is a relation that exists between or among specific elements of different sentences in a text and is achieved through the vocabulary. In this research the researcher tries to highlight the problems of the translator's hesitation of translating the third-person pronoun, which the gender is not obvious, from Persian to English.

I. INTRODUCTION

I.1 Definition

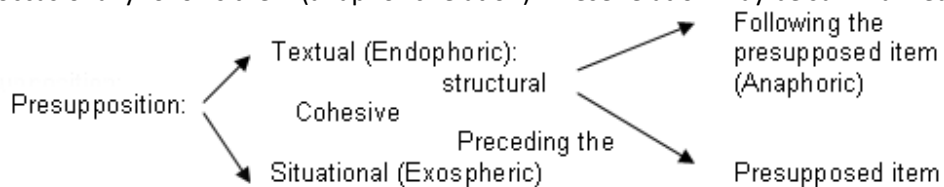
This section will focus on translations where the sex of the referent is unknown or, perhaps, not relevant. It is the property of a word according to which people assign male or female generality. It may be worth pointing out that social gender assignment is not bound to any specific occupational title as such, but is dependent on pragmatic and societal considerations. One of these considerations is frequently based upon status. Thus, the status explains why most English speakers today will associate the occupational title *secretary* with a female, whereas the denomination *Foreign Secretary* or *Secretary of State*, more often not will evoke an image of a male. In this research the researcher discusses about the problems of translating the third –person pronoun from Persian into English and from English into Persian. In translating from the source text into the target text, the translators usually will face some problems, which some are related to the cultural differences, some other to the language differences. Furthermore, the source and the target texts have some grammatical differences as well as vocabulary differences. So in these cases, there will be a big gap between the source and the target, and we, as translators should try to fill up the gaps. One of these differences relates to the translation of the personal pronoun.

There are certain elements in every language which make reference to something else within the text or context of situation for their interpretation. These elements, in English are: personals, demonstratives, and comparatives according to Halliday and Hassan. A list of personal pronoun is provided here:

Personal Reference: I, you, he, she, we, you, they. In Persian, there is a tendency to omit the subject pronouns or to use their presupposed noun, because the verb carries an enclitic subject

Pronoun; the list of these enclitic subject pronouns attached to the verb is as follows:

Reference is a different form of presupposition; that is, they may relate to something else, a presupposed item, within the text (endophoric), or in the context of situation (exospheric). The presupposed item usually precedes them (anaphoric relation), and only in case of reference, it occasionally follows them (anaphoric relation). These relation may be summarized as follow:



A pro-form is a type of function word or expression that stands in for another (expresses the same content as) a word, phrase, clause, or sentence whose meaning is recoverable from the context. They are used to avoid repetitive expressions and in quantification. Pro-forms are divided into several categories according to which part of speech they substitute: A pronoun substitutes a noun or a noun phrase with or without a determiner: it, this. A pro-adjective substitute an adjective or a phrase functioning as an adjective: like that. A pro-adverb substitute an adverb or a phrase functioning as an adverb: how or this way. A pro-verb substitutes a verb or a verb phrase: do. A pro-sentence substitutes an entire sentence or sub sentence: Yes or (some have argued) that is true. In linguistics and grammar, a pronoun is a pro-form that substitutes for a noun or noun phrase with or without a determiner, such as you and they in English. The replaced phrase is the antecedent of the pronoun. A pronoun used for the item questioned in a question is called an interrogative pronoun, such as who.

Personal pronouns: denotatively defined as a pronoun designating the person speaking (I, we, me, and us), the person spoken to (you), or the person or thing spoken about (he, she, it, they, him, her, and them). (American heritage dictionary of the English language).

II. 2. Research question

Inclusion is one of the problems which will be arising here in which the area of the source word is much wider than that of the target word and sometimes it is the reverse. In this case the source language word is more general and the target language word is more specific or sometimes the target word is more general and the source is more specific. When translating from Persian into English, the more general word like should be chosen as " he" or "she" (Mollahassani, 2001) .In translating the third person pronoun from English into Persian or from Persian into English, this case _inclusion_ will cause problem for the translator.

II. REVIEW OF LITERATURE

It is generally accepted that languages can be classified according to whether they show grammatical gender or not. The determining criterion of gender is agreement, and saying that a specific language has, for example, two genders implies that there are two classes of nouns, which can be distinguished syntactically, according to the agreements they take. Thus, the definition of agreement itself becomes important but, in the vast literature on gender, there seems to be no unanimous acceptance of what agreement means (cf. Corbett 1991: ch. 5) and a bone of contention is often whether or not agreement includes the control of anaphoric pronouns by their antecedent, e.g. *the husband ... he*. According to Corbett, languages in which pronouns present the only evidence for gender are to be included in grammatical gender languages but, as this approach is not generally accepted, he prefers to label them 'pronominal gender systems' (1991: 5). In Daphne du Maurier's gothic-like novel *Rebecca*, the protagonists, Maxim and his wife, have invited some relatives to their once-deserted manor in the English countryside. After dinner, Maxim's brother-in-law expresses his admiration for the meal by saying:

Same cook I suppose, Maxim?

There is no later reference in the book to the cook and the sex of this *chef de cuisine* is never revealed. How does a translator, whose task it is to translate the sentence into a language that shows grammatical gender, cope with this problem? How does he/she know whether the cook is male or female?

When a language that shows grammatical gender marks gender syntactically in a way unavailable to a pronominal gender language, difficulties may arise for the translator as to how to supply the information about the sex of the person in question.

Grammatical gender may cause translator some difficulties when they translate from the source language in which gender is differently grammaticalized compared with the target language. These difficulties may be particularly intensified when grammatical gender coincides with the sex of the referent. Nissen (2002; 27), for example, presents an example in which source language shows grammatical gender syntactically in a way unavailable to the target language, so that, difficulties arise from the translator as to how to convey the information about the sex of the person in question.

When grammatical gender is a category with syntactic consequences throughout the grammars, English is said to show 'semantic gender' i.e. the nouns English speakers refer to 'she' or 'he', assumed to possess a biologically feminine semantic property in the real world. The surprising incongruity reflected by the translations above could lead to the assumption that the assignment of social gender depends on the target language as such, perhaps because of its internal structure. However, the next fragment and its translations demonstrate that the target language as such is not crucial, but, rather, the cultural and, hence, ideological assumptions in which the language is 'embedded'.

In languages that are said to have a pronominal gender system, gender is marked solely a personal pronoun (Corbett, 1991; 12). English has a pronominal gender system based on semantic criteria that is reflected only in personal possessive and reflective third-person pronouns. The use of 'she', 'he' and 'it' determined by simple principles, male humans are masculine (he), female human are feminine (she).

Translating the pronouns through languages that encodes gender differently in their pronoun systems has been always problematic, whereas some languages like Persian, do not encode gender distinction in their pronoun system at all.

According to Livia(2003), when translating from a language in which there are many linguistic gender markers into a language which has fewer, either gender information is lost, or it is overstated, where in the original it is more subtly presupposed.

Al-Quini (2001) argues that the translator has to make a decision between the masculine and feminine pronouns and the gender agreement entailed thereof.

III. METHODOLOGY

III.1. RESEARCH DESIGN

The researcher chooses this subject because in translating the third- person pronoun and also in translating some pronouns or nouns whose gender is not obvious, always the translators face many problems. So the researcher decides to look at this problem carefully in order to find a way for having a good translation.

The researcher tries to find some ways in order to translate the third-person pronoun in the possible contents. In languages, that are said to have a pronominal gender system, 'gender' is marked solely on personal pronouns (Corbett,1991;12) .Translating pronoun between languages that encode gender differently in their pronoun systems has been always problematic, where as some languages like Persian, do not encode gender distinction in their pronoun system at all.Al-Quiani argues that the translator has to make a decision between the masculine and feminine pronouns and the gender agreement entailed thereof. But as the sex of the referent in the source language is not known, the unknown masculine rather than the feminine form is used. Nissen (2002) argued that in such cases, where target language does not mark gender in predicate construction, then the translator should resort to other means to convey necessary information about the sex of the referent.

III.2. SAMPELS

The researcher chooses the samples accidentally from the following books named:

- "of Mice and Men", which was written by 'John Steinbeck' and was translated by 'Elham Tabe Ahmadi'.
- 'Sherlock Holmes', which was written by Arthur Conan Doyle 'and translated by 'Monire Kordestany'.
- 'the Alchemist ' which was written by 'Paulo Coelho', with two translation 1) Arash Hejazi 2) Dr. Bahram Jafari's translation.
- "The biography of Avicenna" which was written and translated by "Eqbal Farhat".

III.3. DATA ANALYSIS PROCEDURE

The researcher selected some sentences from the above mentioned books, and in some parts she compared the sentences with each other in order to see which one is the best.

There are some sentences which are collected from the book "SHERLOCK HOLMES":

- خسته و ناراحت به نظر میرسید و چهره اش بسیار رنگ پریده بود.

She looked tired and unhappy and her face was very white.

In this sentence as you can see the translator cannot decide who the subject is and what the gender is!

- بنابراین برای پزشک شدن درس خواند، و به هند رفت.

So he studied to be a doctor, and went out to India.

Here again the gender is not obvious in the Persian sentence.

- یکبار در هند از خدمتکار هندی اش عصبانی شد و او را کشت.

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In India he once got angry with his Indian servant and killed him!

- بخاطر این کار به زندان افتاد .

He had to go to prison because of that.

Only through the text the translator can understand the gender of the subject.

- هولمز گفت: " و حالا شما با او در حومه شهر زندگی کنید."

'And now you live with him in the country,' said Holmes

Who is "او" in this sentence? Is "she" or "he"?

- هلن استونر جواب داد، بلی، آقای هولمز، اما در خانه مینشیند و هرگز کسی را نمیبیند.

'Yes, but he stays at home and never sees anybody, Mr. Holmes!' answerd Helen Stoner.

- الان همه از او میترسند و هر وقت او را میبینند فرار میکنند.

Everybody's afraid of him now, and they run away when they see him.

Again who is "او" here?

- یک دوست آنها را از هند برایش میفرستد.

A friend sends them to him from India.

- چیزی نگذشت که او مرد.

But soon after that she died.

- و گفت: " درباره مرگ او همه چیز را برایم بگو."

'Tell me everything about her death ' , he said.

In this sentence there are two subjects whose genders are not obvious!

- گفت ، " عجیب است."

'It's strange' she said.

- در را باز کرد و به زمین افتاد.

She opened it and fell to the ground.

- خواست بیشتر بگوید اما نتوانست.

She wanted to say more, but she couldn't.

In all the above sentences the translator will be confused if there is no text and can not choose the best pronoun.

- به نظرم چون زیاد ترسیده بود فوت کرد ، اما نمیدانم از چی ترسیده بود.

I think she died because she was so afraid, but I could not know what she was afraid of.

- اول اتاق او را دیدیم.

We saw her bedroom first.

- بعد نگاهش را به دور تادور اتاق انداخت.

Then he looked round the room.

- او دستهایش را روی بازوی شرلوک هولمز گذاشت.

She put her hands on Sherlock's arm.

- علاقه شدیدی به او نداشت.

He didn't love her.

In this example also we can see that it is so difficult to decide the gender of the two subjects.

- " اما آقای هولمز ، عکس پیش اوست."

'But, Mr. Holmes, she also has my photograph.'

- چه نقشه ای برای آن عکس در سر دارد؟

What does she plan to do with the photograph?

- وقتی ترکش کردم عصبانی بود.

She was angry when I left her.

- باید قبل از اینکه عکس را بفرستد ان را پیدا کنیم.

We must find the photograph before she sends it.

- اگر او وکیلش است، شاید عکس را قبلا" به او داده باشد.

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If he's her lawyer, perhaps she's already given him the photograph.

As you can see, here we have two subjects but their gender will be obvious through the text.

- یکی با صدای بلند گفت: "یارو مرده"

'He's dead,' cried some voices.

- صبح خیلی زود ، قبل از اینکه از خواب بیدار شود میرویم.

We'll go very early, before she gets up.

Who?

- اما خیلی جا خورده بود.

He looked very surprised.

- شگفت زده به دوستم نگاه کردم.

I looked at my friend in surprise.

Friend can be a male or a female, which one should be considered?

- با من خیلی مهربان بود.

He was very kind to me.

In this text, because of the kindness usually we use "she", but the man is kind so we use "he".

- اما هرگز برنگشت.

But he never came back.

- به قلم خودش است.

It's his writing.

We can not decide "his writing" or "her writing"! The text will obvious which one is the best. There are some other examples which are chosen from the book "of Mice and Men":

- 'او از لحاظ ذهنی خیلی باهوش نیست.'

This was translated as: He, Lennie, is not very intelligent.

We can not really decide what we should use instead of 'He'. Can we use 'She' instead of 'He'?

- 'او از لینی باهوشتر است.'

What is the gender of this sentence? How can we understand the gender of the doer?

He is smarter than Lennie.

- او همه چیز را در اطرافش زیر نظر داشت.

He saw everything around him.

- او نوشید و نوشید.

He drank and drank.

- او با دستاتش مقداری آب نوشید.

He drank water from his hand.

The researcher tries to find some other sentences from the "زندگینامه ابن سینا" which is translated by Eqbal Farhat. The sentences are:

- از ورود او خوشحال شدند.

Became glad of his entrance.

- او شب را در خانه آنها میماند.

He would spend the night at their home.

In this sentence, what is the subject's gender?

- او تا آن روز سه زن گرفته و طلاق گرفته بود.

He had got married three women previously and had divorced them.

In this sentence although the gender is not mentioned, we can understand it through the sentence.

- او یک جفت قالی را که خود بافته بود همراه برد.

She took along a couple of carpets which she herself had weaved.

In this sentence also we can guess the gender through the sentence.

• او به هر حال از بزرگان جهان خواهد بود.

Anyway, he will be among the world's dignitaries

• او خود بسیار آموخته بود.

He himself had learned a lot.

• او در تدریس انگیزه ای جز آموختن نداشت.

He had no motive in instructing but teaching.

• او یادآور میشود همه کتابهای مود نظرش را خوانده و مورد استفاده قرار داده است.

He reminds that he had studied all his desirable books and he had used them.

• مرگ او دگرگونیهایی را باعث گردید.

His death caused some changes.

• باید او را نجات دهد.

He ought to have been saved.

We will understand it through the text; if you look at the text you will clearly understand the subject and its gender.

Without the text, it will be difficult to understand the gender.

Look at these two sentences:

'A child appeared and began to play'.

In Dr. Jaffari's translation it was written as:

" دختر بچه ای ظاهر شد و شروع به بازی با آن حیوانات کرد."

But in Arash Hejazi's translation it is written as follows:

"* ناگهان کودکی ظاهر میشود و شروع می کند به بازی با آن جانورها"

If you look at the tow translations, one of them used the word بچه ای for the child, but the other one used the word کودکی. What is the difference? How does Dr. Jafary understand the gender?

IV. CONCLUSION

On the text level, the translator intuitively make certain 'conversions', he/she transport the SL grammar into their TL equivalents. The translator should not read a sentence without seeing it on the referential level. The referential goes hand in hand with the textual level. Beyond the referential level of translating, there is a 'cohesive' level; it follows both the structure and the moods of the text; the structure through the connective words that is conjunction, reiteration, definite article, general words, referential synonyms, punctuation marks linking the sentences, usually proceeding from given information (theme) to new information (rhyme); proposition, opposition, etc. According to the selected sentences one can conclude that in translating a sentence from source language the translator's job is going through the text in order to understand the gender of that noun or pronoun. So in translating the third person the source language -Persian- into the target language -English- vice versa; one should first go through the text. He/She cannot judge about the gender of the noun out of the text. In such cases which the sentence is out of the text, he/she should consider both male and female genders in translation. Languages that do not mark gender in predicate constructions must, naturally, resort to other methods to supply the reader with the necessary information. The exposition of some of the problems that arise when translating gender has shown that a variety of parameters are involved when translators have to make their choice of gender. This is especially true of the translation of

expressions where the determination of social gender has turned out to be more complex and ambiguous than the selection of expressions which inherently belong to a specific gender.

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Translation in Context

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Abstract:

Translation, seen as a mode of being in the world, should not be regarded *per se* but should be contextualized as a social system. Infidelity is built in translation because it inevitably describes domestic scenes that are loaded not only linguistically and culturally, but also socially and politically. Translation is simultaneous decontextualization and recontextualization, hence is productive rather than reproductive.

Keywords: mode of being; social system; infidelity; decontextualization and recontextualization

1 Introduction

Nord (1997:1) posits, Communication takes place through a medium and in situations that are limited in time and place. Each specific situation determines what and how people communicate, and it is changed by people communicating. Situations are not universal but are embedded in a cultural habitat, which in turn conditions the situation. Language is thus to be

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regarded as part of culture. And communication is conditioned by the constraints of the situation-in-culture.

So is translation as a form of cross-cultural communication. The complexity of translation, one of the most complex things in human history, lies in the multitude of and the delicate relationship among its relevant factors. Translation is never innocent. There is always a context in which translation takes place, always a history from which a text emerges and into which a text is transposed. The situation-in-culture has been given much emphasis. In translation, Gertzler says:

Subjects of a given culture communicate in translated messages primarily determined by local culture constraints. Inescapable infidelity is presumed as a condition of the process; translators do not work in ideal and abstract situations or desire to be innocent, but have vested literary and cultural interests of their own, and *want* their work to be accepted within another culture. Thus they manipulate the source text to inform as well as conform with existing cultural constraints. (1993: 134, emphasis in the original)

Thus emerges an approach to translation that is descriptive, target-oriented, functional and systemic; and an interest in the norms and constraints that govern the production and reception of translation. According to Lefevere and Bassnett (1990), the study of translation practices has moved on from a formalist approach and turned instead to the larger issues of context, history and convention. Translation cannot be defined a priori, once and for all. What translation means has to be established in certain context. Contextualization of translation brings first culture and then politics and power into the picture.

2 Translational norms

Culture-oriented translation scholars would define "culture" as a complex "system of systems" composed of various subsystems such as literature, science, and technology. Within this general system, extraliterary phenomena relate to literature not in a piecemeal fashion but as an interplay among subsystems determined by the logic of the culture to which they belong. (Steiner 1984:112)

Seen in this light, culture refers to all socially conditioned aspects of human life. Translation can and should be recognized as a social phenomenon, a cultural practice. We bring to translation both cognitive and normative expectations, which are continually being negotiated, confirmed, adjusted, and modified by practicing translators and by all who deal with translation. These expectations result from the communication within the translation system, for instance, between actual translations and statements about translation, and between the translation system and other social systems (Hermans 1999:142).

These expectations have gelled into translational norms. Borrowed from sociology, the term "norm" refers to "a regularity in behavior, together with the common knowledge about and the mutual expectations concerning the way in which members of a group or community ought to behave in certain types of situation"(Hermans 1999:163). People in a given community inevitably share ideas about the "correctness" of a particular act of behavior. There is a degree of agreement as to whether the act is "correct" in some sense, which constitutes the content of the norm. What guides the behavior of individuals so as to secure the content of the norm is the directive force of a norm, a psychological and social entity, which mediates between the individual and the collective, between the individual's intention, choices and actions, and collectively held beliefs, values and preferences. Norm thus defined, is both cognitive and normative. With a degree of social and psychological pressure, norms act as constraints on behavior by foreclosing certain options and choices, which nevertheless remain available in principle. Applied to translation:

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It is part of the meaning of a translation that a particular original was selected from among a range of candidates, that it was selected for translation and not for some other form of importation, recycling or rewriting, and that a particular translating style was selected, one mode of representing the original against other more or less likely, more or less permissible modes. (ibid., 141)

Behind the choices are translational norms expounded by Toury (1995), Chesterman (1997), Nord (1991) and Lefevere (1992,1998,1999). For Nord, what determines what a particular culture community accepts as a translation are constitutive conventions, which constitute the general concept of translation prevailing in a particular culture community, i.e. what the users of translations expect from a text which is marked as a translation. Embedded within the constitutive conventions are regulative conventions, which govern the generally accepted forms of handling certain translation problems below the text level.

Andre Lefevere's main interest lies in literary translation, not only the internal dynamic of preservation and change within the literary system, but also its mechanisms. For him, embedded in the conglomerate of systems known as society, a literary system possesses a double control mechanism: one governs it largely from the outside and secures the relation between literature and its environment, the other keeps order within it.

As for the former, the key words are patronage and ideology. Patronage refers to "the powers (persons, institutions) that can further or hinder the reading, writing, and rewriting of literature" (1992: 15). As a regulatory body such as individuals, groups, institutions, a social class, a political party, publishers, the media, etc., patronage sees to it that the literary system does not fall out of step with the rest of the society. It consists three components, namely, the ideological component determining what the relation between literature and other social systems is supposed to be, the economic component enabling the patron to assure the writer's livelihood, and the status component enabling the patron to confer prestige and recognition. Patronage is largely related to ideology, which he early described as the dominant concept of what society should [be allowed to be] (1992:14), and later as "the conceptual grid that consists of opinions and attitudes deemed acceptable in a certain society at a certain time, and through which readers and translators approach texts"(1998: 48).

As for the latter, the operative terms are poetics and a loosely defined group referred to variously as "expert," "specialists," "professionals," and also "rewriters." Patronage rarely intervenes directly in the literary system, but delegates control of the system to the group operating within it, such as "experts," "specialists," "professionals," and also "rewriters," so as to secure the system's ideology and poetics. Poetics consists of an inventory component and a functional component, in Lefevere's words, "an inventory of literary devices, genres, motifs, prototypical characters and situations, and symbols" plus "a concept of what the role of literature is, or should be, in the social system as a whole"(1992:26).

Patrons and literary experts, ideology and poetics control the literary system, and hence the production and distribution of literature. Not only literary texts are produced under these constraints, but also translations, which Lefevere puts under the umbrella of "rewriting" referring to any text produced on the basis of another with the intention of adapting that other text to a certain ideology or to a certain poetics. In addition to these constraints, Lefevere lists two more, that is, the universe of discourse referring to the subject matter of the source text, the objects, customs and beliefs it describes, which may be offensive or unacceptable to the target readership;

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the source and target languages themselves, and the differences between them, which he demonstratively puts at the bottom of the list.

Lefevere stresses that constraints are conditioning factors, not absolutes. Individuals can choose to go with or against them. Here he refers to the translator's ideology, namely, the translator's personal set of values and attitudes, including his/her attitudes to the other constraints. For him, translation is a language game, embedded in norms which are implied in the game itself but not reducible to them. It is at the same time norm-following, norm-changing, norm-building and norm-creating, which in turn adds to the entanglements within and without its territory.

3 Translation as discourse: E-C translations in the Late Qing period

Looked at from this perspective, translation can be treated as discourse, manipulated and manipulating—in the Foucaultian sense of being speech and/or writing—something that is not innocent and unmediated, but is shot through and through with ideology (the assumptions, values and beliefs which are collectively held and which govern the way people live, think, and organize or represent their experience, whether they are conscious of their operation or not), and that relies for its circulation and proliferation on the support of institutions (universities and schools, publishers, newspapers, libraries, etc.), and that is regulated by certain rules and conventions in its production. During the late Qing period which saw the overthrow of the Qing Dynasty, translation (especially of Western literary works) was discourse pure and simple (Cheung 1998: 141).

Translation was then grounded in ideology—the ideology of anti-imperialism, of self-strengthening through reforms, of learning from the West. How China should learn from the West cast a splendid spectrum corresponding to social changes in Modern China. However, what remained functioning as a touchstone all along was the guideline of "Chinese learning for the essential principles; Western learning for the practical applications." This guideline meant to preserve traditional values while adopting Western science and technology, which was expressed in terms of the traditional Neo-Confucian dichotomy of "ti" (substance) and "yong" (function): Western means for Chinese ends (Yu Yuhe 1997: 165).

Translation therefore received institutional backing, as witnessed in the setting up of government-run translation bureaus and training college for translators in different parts of the country, the publication of translation works, and the incorporation of knowledge and ideas imported via translation into the curriculum. In 1861, the Zongli Yamen, a kind of ministry of foreign affairs was established to deal with the foreign powers and related matters. In 1862, the Tong Wen Guan (School of Combined Learning) was set up for foreign languages and other nontraditional subjects. From then on, more translation institutions were set up either by the missionaries or the Chinese or the combined endeavor of both. There also sprung up organizations, consisting of the missionary societies (for instance, the London Mission Press, the School and Textbook Series Committee), the Chinese government agencies, and privately owned Chinese publishing houses (for instance, the Tong Wen Guan, the Jiangnan Arsenal Translation Bureau, and the Guang Xue Hui), which translated and published Western publications. Classical studies were replaced by a mixed Sino-Western curriculum. "The intellectual content of the new education, as in Japan, now contained some of the West" (Fairbank 1989: 394). The establishment of the Tong Wen Guan in the capital, followed by that of other schools at Shanghai, Guangzhou, etc., made available the offer of a curriculum including both the classical studies required for success in the examination system and the new subjects based on knowledge and ideas imported via translation. A typical example of how discourse proliferated via institutional support is the way

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the notions of "natural selection" and "survival of the fittest" spread in China: soon after the publication of Yan Fu's translation of T. H. Huxley's "Evolution and Ethics" in 1898, they became the most talked about topics because intellectuals immediately wrote newspaper articles on them and because even teenage schoolchildren were asked to write essays on these topics.

The production of translation at that time was regulated by certain conventions, rules, or norms. The norms which governed translation also defined it: they delineated and policed the boundaries of what counted as translation. However, the notions of correctness defined by norms were not neutral but cultural: the correct translation was a translation which agreed with the expectations of what a good translation should be, but these expectations were ideologically loaded. The ideological slant embedded in the norms provided us with an index of cultural self-definition. This pointed to the constraints embedded in the very purpose and activity of translation: the reconstitution of the foreign text in accordance with values, beliefs and representations that preexisted in China was always subjected to hierarchies of dominance and marginality. Translation in the late Qing period never communicated in a straightforward fashion, because the translator negotiated the linguistic and cultural idiosyncrasies of the foreign text by reducing them and supplying another, basically domestic, set of idiosyncrasies drawn from the Chinese language and culture to enable the foreign to be received. The foreign texts were not so much communicated as inscribed with domestic intelligibilities and interests. The inscription began with the very choice of a text for translation, always a very selective, highly motivated choice, and continued in the development of discursive strategies to translate it, always a choice of certain domestic discourses over others.

3.1 The choice of a text

3.1.1 The upsurge of literary translation

As the following figure indicates, modern translation history witnessed shifts of focus in different periods: from the rise of natural sciences in the latter half of the 19th-century to the popularity of social science at the turn of the 20th-century, and then to the flourishing of fiction in the early 20th-century.

	Natural sciences	Social Science	Literature
Approx. 1850-1890	29.8%	8.1%	0.5%
Approx. 1902-1904	21.1%	25.5%	4.8%
Approx. 1912-1940	14.6%	25.5%	27.6%

(Wang Kefei 1997; pp. 181-183)

This shift was triggered by the social changes in the late Qing period. The complete defeat in the Opium War made China aware of the advancedness of the Western countries and backwardness of its own technology, hence a domestic motive to catch up with the opponents by learning natural sciences, as Wei Yuan advocated, "learning the foe's advanced technology to curb the foe." (Chen Fukang 1998: 82-84). However, while China employed a guideline to justify its

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preference for Western technology, the guideline was in itself a proof of its inadequacy since Western techniques (function) and ideas (substance) were also closely tied together. As the disastrous defeat in the Sino-Japanese War of 1894-1895 proved, China had failed to gain full understanding and make a good use of Western knowledge without its own foundation of natural and social sciences by just taking the practical part while remaining unattached by Western ideas and values. The subtle working-together of the failures made it possible for intellectuals to turn to social science, noticing that the prosperity of the Western countries did not only result from advances in natural sciences but also in social science. Thus came the mushrooming of translated works in this field, introducing advanced Western social sciences in China. The drastic change of priority indicates "a shift in the introduction into China of Western learning from the material culture of apparatus and technology to the spiritual culture of thought and scholarship" (Pollard 1998: 33).

It was in the late 19th century that China took up the translation of Western literary works on a large scale. From 1850 to 1899, only three literary works were translated into Chinese, or 0.5% of the total. Translation of Western literary works started to flourish around 1890; the translation entitled *Chahuanu Yishi* of *La Dame aux Camilias* by Lin Shu was the milestone of the importation of European literary works. Ever since, plenty of literary works were rendered, including those translated via Japanese versions. However, only during the two years from 1902 to 1904, there was an evident increase of the number—26 Western literary works were translated, making up 4.8 percent of the total. This increase continued, and finally the translation of Western literary works outnumbered that of those of sciences (including natural and social sciences) in the previous 300 years (Guo Yanli 1998:11).

The upsurge in literary translation came due to the reformers' political motives and their conviction of the assumed social function of translation of literary works, especially fiction, as I will discuss below. What might also be revealing here is why it came last. On the one hand, although the social function of literature was never neglected, yet modern China, facing desperate conditions, certainly gave priority to what it deemed to bring immediate results. On the other hand, as far as Chinese literature is concerned, there was a prevalent sense of superiority over Western literature. Intellectuals considered useful only Western works on social and natural sciences (Guo Yanli 1998:12-14).

3.1.2 The upsurge in fiction translation

In the late Qing period novel became the most often translated literary form. According to A Ying, the leading authority of the late Qing period literature, among the 1007 works published from 1875 to 1911, there were 587 translated works, or 58% of the total (Tarumoto 1998: 38). There were seven kinds of novel, including the love story novel, the historical novel, the social novel, the political novel, the educational novel, the science novel, and the detective novel, among which the latter four were non-existent as genres in the previous Chinese history of the novel (GuoYanli 1998: 497). At the end of the Qing Dynasty, thanks largely to Liang Qichao, who declared that the novel was the best among all forms of literature, the novel, previously regarded as a popular and vulgar literary form only for pastime pleasure in the Western literary hierarchy, rose drastically at the expense of poetry and other forms of prose.

Fiction gained its new standing largely because the new norms propagated by the late Qing period reformist elite gave priority to the educational (i.e. social) rather than the literary value of the genre. The impetus for fiction translation in the late Qing period was non-literary, and the fact that the instrument happened to be literary was initially coincidental. Liang Qichao's

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advocacy of revolution in fiction, creation of new fiction, and introduction of political novels was not as much for literature or fiction itself, as part of his political agenda. The reformers wished to convince the conservative government of the need for reform, and to mobilize the entire society to carry out such reform. As the reform movement progressed from the late nineteenth century to the early twentieth century, especially after the failure of the "Hundred-Day Reforms," Liang and his allies turned their attention from winning over the governing elite to winning over the citizenry. The problem was how to reach the citizenry which could not read the classical language which the elite used to communicate with each other, and would not read political tracts. That is where fiction came in: ordinary people did read novels, which were customarily written in a stylized form of the common spoken language. As Kang Youwei wrote:

Those who can barely read may not read the Classics, but they all read fiction. Hence, the Classics may not affect them, but fiction will. Orthodox history may not affect them, but fiction will. The works of philosophers may not enlighten them, but fiction will. The laws may not regulate them, but fiction will. (qtd. in Wang Wong-chi 1998: 106)

Their choice of fiction was further justified by the reformists' conviction that fiction helped greatly the political development of Europe, America, and Japan. They claimed that in the Western philosophers and statesmen gave their time to writing novels in the line of duty, to guide, inform and educate—and their success was easy to see as Europeans and Americans had colonized the world. As Lin Shu wrote in the preface to his translated version of Dicken's *Oliver Twist*:

One hundred years ago, English misrule was no better than Chinese today, except for the fact that the English had a powerful navy. In his novels Dickens did his best to expose social abuses in the underworld to call the government's attention to them, so that reforms might be introduced—then, English authorities listened to advice and carried out reforms. That is why England has become strong. It would not be difficult for China to follow her example. Much to our regret, however, we have no Dickens in our midst, no one who can write a novel to make the authorities aware of the social abuses in our country. (qtd. in Wang Zuoliang 1981:11)

Zohar outlines three social circumstances in which translation may maintain a primary position: (1) when a literature is at its developing stage; (2) when a literature is marginal or feeble or both; (3) when a literature contains a vacuum or finds itself in a state of crisis or at a turning point (Gentzler 1993:116). As for the novel, three condition emerged in the late Qing period: it was marginal: the traditional novel was ranked low in the Western literary system; it also contained a vacuum when utterly debased by the reformers who advocated revolution in fiction; it was at its developing stage since the reformers advocated the formulation of the "new fiction."

3.2 The discursive strategy in translation

An ideal translation is traditionally viewed as a perfect integration of two different texts in two cultures. According to Qian Zhongshu's notion of sublimation (*huajing*), it brings about a transparent foreignness without any strangeness when there disappears the mist of alien modes of thinking, speaking, and feeling associated with the source text. However, due to the asymmetry in cross-cultural communication, the translator "either leaves the author in peace, as much as possible, and moves the reader towards him; or leaves the reader in peace, as much as possible, and moves the author towards him" (qtd. in Venuti, 1995:18). Venuti would define these as (1) a domesticating method, namely, an ethnocentric reduction of the foreign text to target-language cultural values, bringing foreign culture closer to the reader in the target culture, making the text recognizable and familiar; and (2) a foreignizing one, an ethnodeviant pressure on those values to

register the linguistic and cultural difference of the foreign text, taking the reader over to the foreign culture, making him or her see the difference.

"Domesticating" and "foreignizing" here are two relative terms which can only be defined by referring to the formation of target cultural context. Using the foreignizing method cannot basically change the permanent trend of domestication in translation since

the "foreign" in foreignizing translation is not a transparent representation of an essence that resides in the foreign text and is valuable in itself, but a strategic construction whose value is contingent on the current target-language situation. Foreignizing translation signifies the difference of the foreign text, yet only by disrupting the cultural codes that prevail in the target language. (ibid., 20)

The scale from foreignization to domestication indicates a discursive stance, always loaded with ideological factors which bear on self-image and self-perception. Robyns distinguishes four basic stances, depending on whether or not the "otherness" of the foreign (and hence the identity of the self) is viewed as irreducible, and on whether or not the receptor culture adapts the intrusive elements to its own norms: (1) "transdiscursive" stance, assumed when one culture sees another as compatible and translation is not a cause for concern or alarm; (2) defective stance, assumed when a culture reckons it lacks something which is available elsewhere and can be imported; (3) defensive stance, assumed when a culture wards off imports and tries to contain their impact because it feels they may threaten its identity; and (4) imperialist stance, assumed when a culture only allows imports if they are thoroughly naturalized because it takes the value of its own models for granted (Hermans 1999: 89).

Translation in the late Qing period featured the frequent use of domesticating strategy, yet went to foreignizing strategy at its end. Behind this is the dazzling spectrum reflecting the functioning of a variety of factors within and without China: the change of power differentials (patrons), the focus of learning from the West, and the aggregation of invasions inflicted on the country. Translation during that time is truly an index. The hybridity of fiction translation incarnates multi-faceted confrontation: quality vs. quantity, the aim of the elite vs. the taste of the mass, wenyan vs. baihua, canonized literature vs. marginal literature, the influence from outside vs. the Chinese tradition, reform vs. convention, and entertainment vs. enlightenment.

According to Lefevere (1998:13-14), cultures are not likely to deal much with Others, unless they are forced to do so, and even when they do, they do it in ways of acculturation if (1) they see themselves as central in the world they inhabit, and (2) they are relatively homogeneous. Both conditions fit China in the late Qing period quite well.

As for the former, several millenniums of self-sufficiency had bred in intellectuals' deep-seated self-esteem, which even survived the deep crisis: internal political and cultural deterioration on the one hand and the imperialistic incursions of European powers on the other. China's eventual domination in the world represented the prevalent futuristic vision. Kang Youwei even composed a "Patriotic Song" with twelve stanzas, the eleventh of which runs as follows:

Only our country has the resources to achieve domination;

Who in the world is there to compete with us?

Fortunate am I to have born in such a great nation;

May our spirit and our Emperor reign long over us!

The last stanza concludes thus:

We'll span all the five continents

And see the Yellow Dragon fly on every flag. (qtd. in Wang Xiaoming 46-47)

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As for the latter, throughout Chinese history, up to the beginning of the 1820's, the number of those who really participated in the literate culture was small: the Qing government limited both the producers and readers of literature to a relatively small coterie dominated by the court and the mandarins, and it also imposed its ideology and its poetics by making them part of the requirements to be met by those who wanted to belong to that coterie.

These factors, plus the emphasis on translation's educational function, justify the current translators' domesticating strategy, that is, "bringing the foreign culture closer to the reader in the target culture, making the text recognizable and familiar" (Schaffmer 1995: 4). The special attention given to the readers of the target texts is obvious and well-grounded:

Translating novels is different from translating science. Science deals with universals, and literal translation may be welcomed by the academics interested. The happenings in novels are semi-imaginary, being designed to move the feelings of the community. If a translation sticks to the surface features of the original which have no connection with our country's politics or customs, so making it as dull as ditch-water, what value will it have, and why should the reader spend his energy reading it? (qtd. in Pollard 1998:12)

This explains why the practice of translation in the late Qing period was such a loosely defined vocation, including paraphrasing, rewriting, truncating, translation relays, and restyling. By so doing, translations are made compatible with the current ideology and poetics. The wenyuan and Confucianism of the translations in the late Qing period show that translators were supposed to strengthen the imperial culture just as its authority was being severely eroded by political and institutional developments. Most importantly, they continued translating long after 1905, when the abolition of the civil service examination removed the main institutional support for using classical Chinese in official and educated discourse. They considered their role to be "that of a guardian of the language rather than simply a contributor to the classical language and by extension, therefore, a guardian of classical civilization" (qtd. in Venuti 1998:180). Furthermore, this activity of translation was, of course, in no way independent of the supervision by its institutional backers.

Let us just look at two Chinese versions of Rider Haggard's Joan Haste, a fall-in-love-at-the-first-sight story between Joan Haste, a girl from an average family and Henry, a boy from a noble one. The first translation, made by Pan Xizi and Tian Xiaoshen, only kept half of the story, cutting the part in which Joan became pregnant before marriage, and the one describing Henry's love for Joan despite the severe objection of his father, (Guo Yanli 1998: 282), making the self-sacrificing Joan a fairy-like chaste girl. It was an immediate success, partly owing to its compatibility with traditional Chinese morality. In his translation named *jiayinxiaozhuan* (1905), Lin also deleted much of the material that would be morally offensive. For instance, the description of the sexual relations between the protagonists is discarded in his translation and consequently the illegitimate child appears unexpected. However, he did keep more of the plot: the hero rejecting his father's death-bed wish that he marry Emma, and Joan, the heroine, confronting her father directly, demanding she not be abandoned; these lovers disobeyed their parents by having a secret child; abandoned by her father, Joan turns the criticism around and makes her father the accused. Joan thus made into a slap on the face of traditional Chinese morality, which emphasized filial loyalty as superior to all other virtues. It is no surprise that Lin was open to criticism not only by conservatives but also by reformers. For example, Jin Tianhe, a vehement advocate of women's rights, attacked Lin saying, "Men can now justify whoring by saying 'I am Armans Daval.' Young women with erotic feelings can now justify breaking the code of charity saying 'I am Joan Haste'." He was worried that holding hands and kissing in public would become prevalent in China and

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suggested that the ancient taboos should rather be revived than such laxity condoned. Zhong Junwen, another reformer, compared Lin's translation with that by Pan Xizi and said: "where Pan Xizi tried his best to gloss over Joan's errors, Lin had to expose her shame to the full—Where is the propriety in this?"(Yuan Jin 1998:26).

What is significant in the above example is that translation can create stereotypes for the Other that reflects domestic cultural and political values and can be instrumental in shaping domestic attitudes towards the Other. Pan Xizi's translation created such a stereotype, compatible to traditional Chinese morality. The ferocious criticism on Lin's translation indicates the politically and ideologically loaded wish to maintain that stereotype with some degree of coherence and homogeneity. However, Lin's translation itself suggests

the identity-forming power of translation always threatens to embarrass cultural and political institutions because it reveals the shaky foundations of their social authority. The truth of their representations and the subjective integrity of the agents are founded not on the inherent value of authoritative texts and institutional practices, but on the contingencies that arise in the translation, publication, and reception of those texts. The authority of any institution that relies on translation is susceptible to scandal because their somewhat unpredictable effects exceed the institutional controls that normally regulate textual interpretation, such as judgments of canonicity. (Venuti 1998:68)

This constitutes a delicate situation: translation was torn by the pulls and pushes between the Classical Chinese system and the emerging vernacular system, and it in turn added to the pulls and pushes. The pulls, namely, the domestic cultural and political agenda that guided the work of these translators, did not entirely efface the differences of the foreign texts. On the contrary, the drive to domesticate was also intended to introduce different Western ideas and forms into China so that it would be able to compete internationally and struggle against the imperialistic countries. As a result, the recurrent analogies between classical Chinese culture and modern Western values usually involved a transformation of both, transformation foreshadowed by the built-in paradox in the guideline of "Chinese learning for the essential principles, Western learning for the practical applications."

The importation of new concepts and paradigms, as indicated above, had a potential to set going the transition from ancient traditions, whether oral or literary, to modern notions of time and space, of self and nation. In fact, China at the turn of the 20th century presented a rich instance of the translator's intent on building a national culture by importing foreign literatures. The classical Chinese system could continue if the environment was itself relatively homogeneous and secure. It could keep producing works of literature in a language no longer spoken by the majority of the population and with little or no bearing on what was actually happening in the environment. However, when that environment came under increasing pressure from outside and when new groups, such as the emerging bourgeoisie, capable of offering alternative sources of patronage, began to appear inside it, it was likely to crumble.

The pushes became more obvious when translation was enlisted in a nationalist cultural politics, aiming to build a vernacular literature that was modern, not simply Westernized; for instance, Lu Xun and Zhou Zuoren would use literary translation as a means of changing China's subordinate position. Their anthology of translation, published in 1909, registered, rather than removed, the linguistic and cultural differences of foreign fiction. Their translations were written in wenyān combined with Europeanized lexical and syntactical features, transliterations of Western names, and Japanese loan word. However, the pushes also had a domestic source, since the foreign, i.e., differing from dominant translation practices, was a response to the current

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Chinese situation. In opposition to the comforting Confucian familiarity offered by many late Qing period translations, Lu Xun and Zhou Zuoren's foreignizing strategies were designed to convey the unsettling strangeness of modern ideas and forms. This embodied an idea of change, and a hope of modernization. The heterogeneous construction in their translation was an excellent trope for change, trope of equivalence created in the middle zone between West and China. Its presence points to a much more widely based and deep-seated revolutionary process that has fundamentally changed the linguistic landscape of China. Their anthology was joined by such other translation projects as the Union Version of the Bible (1919) in fostering the development of a literary discourse in baihua, which subsequently evolved into the national language of China.

4 Conclusions

Humans are social, rather than solitary beings. They constantly interact with their environment. Their modes of being are about their emergent attunement with their constantly-changing context. Translation, if seen as such a mode of being in the world, cannot be considered per se, but should be contextualized as a social system. It exists in a situation that includes a network of elements involving others, the objective economic conditions, cultural and political institutions and ideologies, and so on. Since the translator cannot avoid being faithful to his/her own circumstances and perspective, she/he cannot be really faithful to the text he/she translates. Infidelity is built into translation because it inevitably describes domestic scenes that are loaded not only linguistically and culturally, but also socially and politically. The source text does not reach the target society unscathed, but refracted. Communication in translation is simultaneous decontextualization and recontextualization; hence is productive, rather than reproductive. Translation as a product communicates more and at the same time less than the source text intended to. Translation as a process communicates different modes of being, or at least leads to intended understanding or/and misunderstanding of different modes of being in the world. This constitutes the predicament and the dynamo of cross-cultural communication, and points to that of communication in general.

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Writing and Translation

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Writing plays a very important role in any translation. Since a translation happens in a context and implies the transposition of a source text into a target text, this must fulfill the same constraints of an original text written in the target language. (Aksoy 2001)

In translation, a deep knowledge on the source and target language writing system would provide a clear way to decode and properly encode a message. In fact, writing is important for translating, just as important as reading is. Since the former one helps the translator to express the ideas of the source language and the latter one to comprehend the whole message.

Writing should not be understood as a series of words in a page, even when a simple word can work as a complete sentence. It should not be understood as a series of sentences or a series of ideas, but it should be understood as the organization of ideas by means of interjections, words or sentences fixed in a writing system.

If a superficial analysis on the Spanish and English writing system is done, the punctuation aspect would be the first which presents specific as well as notorious differences. For instance, Spanish requires an initial question mark as well as an exclamation mark. In a dialogue, the change of character, in Spanish, is normally introduced by a long hyphen while in English it is introduced by inverted commas or quotations.

On the other hand, there is a sign which is inexistent in the Spanish system and that is the very used one in English, i.e. the apostrophe. Both languages have their own way to call for attention. In Spanish, strange words can be highlighted by quotations, parenthesis or script writing; in English we normally use inverted commas. (Newmark 1988:171)

In dressing the ideas in sentences, each language organises the words in different form and length. English texts normally have short sentences structured in a passive form and with a compulsory subject/pronoun. Furthermore, in a very rigid structure. Spanish, on the other hand, uses large sentences, explanatory clauses joined by connectors, using indistinctly active structure or the reflexive passive and a complete omission of pronoun unless for emphasis.

These differences go further, in paragraphing Spanish requires larger paragraphs than English. While a paragraph is quite laconic in English, it is more explicative in Spanish. A paragraph in Spanish normally starts with a verb, a reflexive pronoun or any other element, while in English it almost always starts with a subject, an object, a personal pronoun or a gerund. Stylistically, a paragraph in Spanish is always justified while in English it is not a rule.

However, not everything is difference in both languages, and there are, at least three common elements: agreement, coherence, and cohesion. For a text to be understood it must not lack any of these three elements or it would be weird to the reader, and it would represent a great challenge for a translator to translate the message from the source text into the target text.

As a sum, to properly translate, it is necessary to know both writing systems (English / Spanish), be familiar with similar and different use and usage of punctuation marks, translate ideas instead of words, sentences or structures, but fixed in the appropriate writing constraint, write the whole translation in accordance to the target language system, and “[e]very translation should sound as if it never existed in a foreign language.” (Brockbank 2001)

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Translation procedures

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Translation is a field of various procedures. In addition to word-for-word and sense-for-sense procedures, the translator may use a variety of procedures that differ in importance according to the contextual factors of both the ST and the TT. In the present research, we will try to define the most crucial and frequent procedures used by translators.

a. Transliteration

Transliteration occurs when the translator transcribes the SL characters or sounds in the TL (Bayar, 2007).^[1] In other words, this procedure refers to the conversion of foreign letters into the letters of the TL. Actually, this operation usually concerns proper names that do not have equivalents in the TL. Examples of these names are /mitodolojya:/ 'ميتدولوجيا', /bibliyografya:/ 'بيبليو جرافيا', /joRrafiya/ 'جغرافيا', /ikolojya/ 'ايكلوجيا', /opira/ 'أوبرا' from the English words 'methodology', 'bibliography', 'geography', 'ecology' and 'opera'. In fact, many scholars and authorities refuse to consider transliteration as a translation proper, since it relies on transcription rather than searching for the cultural and semantic equivalent word in the TL. Yet, if we believe in the truth of this judgment, how can we define or call the operation where the translator finds himself obliged to transcribe proper nouns or culturally-bound words in the SLT for the sake of preserving the local color?

b. Borrowing

Concerning borrowing, we can say that this task refers to a case where a word or an expression is taken from the SL and used in the TL, but in a 'naturalized' form, that is, it is made to conform to the rules of grammar or pronunciation of the TL. An example of Borrowing is the verb 'mailer', which is used in Canadian-French utterance; here, the French suffix-er is added to the English verb 'mail' to conform to the French rules of verb-formation (Edith Harding & Philip Riley, 1986).[2]

Borrowed words may sometimes have different semantic significations from those of the original language. For instance, the Moroccan word 'tammara', which is borrowed from Spanish, means in Moroccan Arabic 'a difficult situation', whereas in Spanish it conveys the meaning of a 'type of a palm tree'. The same thing can be said about the word 'flirter', which refers in French to a sexual foreplay, while in English the term means behaving towards someone as though one were in love with but without serious intentions. (The last example is used by Bayar, 2007).[3] Borrowing in translation is not always justified by lexical gap in the TL, but it can mainly be used as a way to preserve the local color of the word, or be used out of fear from losing some of the semiotic aspects and cultural aspects of the word if it is translated.

c. Calque

On the other hand, the term 'calque', or 'Through-Translation' as Newmark (1988)[4] calls it, refers to the case where the translator imitates in his translation the structure or manner of expression of the ST. Actually, this is the core of difference between calque and borrowing, since the latter transfers the whole word. Calque may introduce a structure that is stranger from the TL. For instance, 'champions league', 'week-end' and 'iceberg' are used in French, though the latter does not consist of such purely English structure 'NP+NP'. Further, more examples of calque translation are to be found in names of international organizations. The latter consist of universal words that can be imitated from one language into another: e.g., European Cultural Convention, Convention culturelle européenne; study group, group d'étude (Newmark, 1988).[5] Calque expressions consist of imitating the manner of expression of the ST in the TT. According to Vinay and Darbelnet, Canadians are accustomed to use the expression 'les compliments de la saison', which is an imitation of the English expression 'season greeting', (current French: fruit de saison) (qtd by Bayar, 2007).[6]

d. Transposition

Transposition, or shift as Catford calls it, reflects the grammatical change that occurs in translation from SL to TL. According to Newmark (1988),[7] transposition consists of four types of grammatical changes. The first type concerns word's form and position, for instance: 'furniture', des meubles; 'equipment', des équipements. Here, we see that the English singular words are changed to plural in French. Concerning position change, it is clearly exemplified in the English/Arabic examples: 'a red car', 'سيارة حمراء'; 'a beautiful girl', 'فتاة جميلة'.

In the latter examples, we notice that the position of the adjective changes from English into Arabic. This change in position is not arbitrary, since it depends on the TL structure.

The second type of transposition is usually used when the TL does not have the equal grammatical structure of the SL. In this case, the translator looks for other options that help conveying the meaning of the ST. For example, the gerund in the English expression 'terrorizing civilians...' might be translated into French in two variable ways:

The subordinate clause: 'si vous terroriser les civils,...

The verb-noun 'le terrorisme contre les civils...'

For the third type, Newmark (1988)[8] defines it as **"the one where literal translation is grammatically possible but may not accord with the natural usage in the TL."** Transposition, here, offers translators a plenty of possible versions. For instance, the SL verb can be shifted into a TL empty verb plus noun:

J'ai parlé au parlement hier.

I gave a speech in the parliament yesterday.

The SL adverbial phrase becomes an adverb in the TL:

ST: D'une façon cruelle.

TT: Cruelly.

Concerning the fourth type, it occurs when the translator uses a grammatical structure as a way to replace a lexical gap. For the sake of clarification, we will try to quote one of the interesting examples used by Newmark (1988)[9] in his *Textbook of Translation*:

ST: Après sa sortie.

TT: After he'd gone out.

Here, we notice that the grammatical structure of the TLT is used as a way to compensate for or replace the lexical gap existing in its linguistic system.

In short, transposition concerns the changes of grammatical categories in translation. This procedure is the most frequent device used by translators, since it offers a variety of possibilities that help avoiding the problem of untranslatability. Besides, translators mostly use transposition intuitively, while looking for ways to transfer the ST into the TT.

e. Modulation

Modulation is defined by Gérard Hardin and Gynthia Picot (1990) as **"a change in point of view that allows us to express the same phenomenon in a different way."**[10] Actually, this semantic-pragmatic procedure that changes the category of thought, the focus, the point of view and the whole conceptualization is distinguished, according to Vinay and Darbelnet (1977: 11, qtd by Bayar, 2007),[11] into two types: 'recorded modulation', also called 'standard modulation', and free modulation. For the first type, recorded modulation, it is usually used in bilingual dictionaries. It is conventionally established, and is considered by many to be a ready-made procedure. An example of this type is given by Bayar (2007):[12] 'help-line': 'خلية انصات', 'cellule d'écoute'. Concerning the

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second type, 'free modulation', it is considered to be more practical in cases where "**the TL rejects literal translation**" (Vinay and Darbelnet, qtd by Bayar, 2007).^[13]

Vinay and Darbelnet distinguish between eleven categories or types of free modulation: 'Negated contrary', for example, is a procedure that relies on changing the value of the ST in translation from negative to positive or vice versa, e.g. 'it is difficult' may be translated by 'ce n'est pas facile'; 'he never lies' can be translated by 'il est honnête'; 'remember to pay the tax', 'n'oubliez pas de payer la taxe'. It should be noted here that these examples are all free translations and their correctness depends on the context. Yet, modulations become compulsory when there is a lexical gap in opposition (Newmark, 1988).^[14]

Another category of modulations is 'part of the whole', e.g. 'la fille aimée de l'Eglise' stands for 'France' (Newmark, 1988),^[15] 'البيد العاملة' for 'workers'.

In addition, free modulation consists of many other procedures: abstract for concrete, cause for effect, space for time, etc., but impersonal or active for passive is still the most frequent and useful procedure. An example of the latter is:

He is said to be serious.

On dit qu'il est sérieux.

In sum, modulation as a procedure of translation occurs when there is a change of perspective accompanied with a lexical change in the TL. Yet, this procedure should better be avoided unless it is necessary for the naturalness of the translation.

f. Reduction and expansion

These two procedures are usually used in poor written texts, and lead to a change in lexical and stylistic aspects. Expansion refers to the case where the translator exceeds the number of words of the SLT in translation, e.g. 'homme noir', 'dark skinned man'. Here, we notice a shift from n+adj in French into adj+ptp (compound adj) +noun.

Further, expansion procedure also occurs when the translator tries to move from the implicit into the explicit. For instance, 'the child cries for the game', should not be translated by 'l'enfant pleure pour le jeu', since the element 'pour' does not convey the right meaning, and may mislead the reader. So, here the translator should look for another explicit meaning of the element 'pour', which is (in order to get), 'pour avoir', thus the example is correctly read as 'l'enfant pleure pour avoir le jeu'.

In reduction procedure, the translator is more likely to reduce in the number of elements that form the SLT. This procedure should respect the principle of relevance, that is, the translator should make sure that no crucial information is dropped in translation. An example of reduction in translation is 'science politique', 'politics'. Here, the SL adjective plus noun becomes a general noun (politics) in the TL.

g. Adaptation

In adaptation, the translator works on changing the content and the form of the ST in a way that conforms to the rules of the language and culture in the TL community. In general, this procedure is used as an effective way to deal with culturally-bound

words/expressions, metaphors and images in translation. That is, the translator resorts to rewriting the SLT according to the characteristics of the TL. Monia Bayar (2007)[16] argues that adaptation is based on three main procedures: cultural substitution, paraphrase and omission.

Cultural substitution refers to the case where the translator uses equivalent words that are ready-made in the TL, and serve the same goal as those of the SL. In other words, the translator substitutes cultural words of the SL by cultural words of the TL. An example of cultural substitution is clearly seen in the translation of these proverbs:

Tel père, tel fils - هذا الشبل من ذاك الأسد.

She is innocent as an egg - elle est innocente comme un agneau.

In these two examples, we notice that the translators substitute the STs by expressions which are culturally specific in the TL. For instance, the last example uses the term 'agneau' as a cultural equivalent for the word 'egg', since the latter conveys a bad connotation, which is imbecility, as in the example "ne fait pas l'oeuf" = "ne fait pas l'imbécile" (G. Hardin & C. Picot, 1990).[17] Yet, if the translator cannot find a cultural specific expression that substitutes the cultural expression of the SL, he should resort to paraphrase.

Paraphrase as another procedure of adaptation aims to surpass all cultural barriers that the ST may present. This procedure is based on explanations, additions and change in words order. For instance, the English metaphor "he is a ship without compass" has no cultural equivalent expression in Arabic, thus, the saying could be translated as "انه يعيش انه يعيش " في عالم من الضياع لا موجه له فيه". Actually, paraphrase is not only used in culturally-bound texts, but also in poor written and anonymous texts, which show omissions (Newmark, 1988).[18] Besides, the translator should not use paraphrase in all the parts of the text unless necessary, otherwise his translation would be judged as different from the original.

Omission means dropping a word or words from the SLT while translating. This procedure can be the outcome of the cultural clashes that exist between the SL and the TL. In fact, it is in subtitling translation where omission attains its peak in use. The translator omits words that do not have equivalents in the TT, or that may raise the hostility of the receptor. For example, Arab translators usually omit English taboo words such as 'fuck off' and 'shit', while translating films into Arabic, just for the sake of respecting the Arab receptors, who may not tolerate the use of these words because of their culture. The process is also resorted to when translating from Moroccan Arabic into English:

MA: /3annaq SaHbo wmšaw bžuž lyid flyid/.

Eng: He held his boy friend tightly and went together.

Here, we notice that the translator omits the Arabic words /lyid flyid/, 'hand in hand', since this act misleads English receptors who may mistaken the friends of being homosexuals, instead of considering the act as an ordinary one.

In short, undoubtedly, adaptation, as one of the most intricate procedures of translation, enhances the readability of the TT in a way that helps receptors comprehend the ST ideas, images, metaphors and culture through their own language and culture. Cultural substitution, paraphrase and omission offer various possibilities for translators. However, the latter two types are still the subject of much debate, especially for those who defend the idea of fidelity in translation.

h. Additions, notes and glosses

In general, these procedures are used by translators to add information about a culturally-bound word/expression, or a technical term that is related to a specific domain. They may occupy various places within the text. They might be used inside the text, and here they can be positioned between round or square brackets, except in case these brackets are used as parts of the SLT. They are also used as notes in the bottom of the page, or at the end of the chapter, unless the chapter is too long. Further, additional information can be written as glosses in the end of the book, with the help of number references. Yet, the latter procedure is less favored, since it is an irritating and exhausting task for the reader, who finds himself obliged to go to the end of the book every time he comes across a foreign word. Finally, the use of these procedures depends on the readership and the degree of the gap that exists between his language and the SLT. Besides, these procedures should not be used at random in translation. They should better be preceded by a short introduction, where the translator discusses the difficulty of the authors' terms and his ways and degrees of assistance in transferring their meanings.

At length, it is clear from the above discussion that translation procedures are different in characteristics and uses. Each procedure has its own advantages that differ according to the texts under translation. In our opinion, no one can judge the sufficiency of one procedure on the other, and it is up to the translator to choose the one he sees more practical and helpful in his translation task. Besides, the translator may restrict himself to one procedure, or exceed it to two, three, or even four procedures in the same translated text, and this is what we refer to as couplets, triplets and quadruplets.

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[16] Monia Bayar, *op. cit.*, (2007), p. 80-82.

[17] Gérard Hardin & Cynthia Picot, *op. cit.*, (1990), p. 23.

[18] Peter Newmark, *op. cit.*, (1988), p. 90.

Translation Procedures, Strategies and Methods

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Abstract

Translating culture-specific concepts (CSCs) in general and allusions in particular seem to be one of the most challenging tasks to be performed by a translator; in other words, allusions are potential problems of the translation process due to the fact that allusions have particular connotations and implications in the source language (SL) and the foreign culture (FC) but not necessarily in the TL and the domestic culture. There are some procedures and strategies for rendering CSCs and allusions respectively.

The present paper aims at scrutinizing whether there exists any point of similarity between these procedures and strategies and to identify which of these procedures and strategies seem to be more effective than the others.

Keywords: Allusion, culture-specific concept, proper name, SL, TL.

1. Introduction

Translation typically has been used to transfer written or spoken SL texts to equivalent written or spoken TL texts. In general, the purpose of translation is to reproduce various kinds of texts—including religious, literary, scientific, and philosophical texts—in another language and thus making them available to wider readers.

If language were just a classification for a set of general or universal concepts, it would be easy to translate from an SL to a TL; furthermore, under the circumstances the process of learning an L2 would be much easier than it actually is. In this regard, Culler (1976) believes that languages are not nomenclatures and the concepts of one language may differ radically from those of

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another, since each language articulates or organizes the world differently, and languages do not simply name categories; they articulate their own (p.21-2). The conclusion likely to be drawn from what Culler (1976) writes is that one of the troublesome problems of translation is the disparity among languages. The bigger the gap between the SL and the TL, the more difficult the transfer of message from the former to the latter will be.

The difference between an SL and a TL and the variation in their cultures make the process of translating a real challenge. Among the problematic factors involved in translation such as form, meaning, style, proverbs, idioms, etc., the present paper is going to concentrate mainly on the procedures of translating CSCs in general and on the strategies of rendering allusions in particular.

2. Translation procedures, strategies and methods

The translating procedures, as depicted by Nida (1964) are as follow:

- I. *Technical procedures:*
 - A. analysis of the source and target languages;
 - B. a thorough study of the source language text before making attempts translate it;
 - C. Making judgments of the semantic and syntactic approximations. (pp. 241-45)
- II. *Organizational procedures:*

Constant reevaluation of the attempt made; contrasting it with the existing available translations of the same text done by other translators, and checking the text's communicative effectiveness by asking the target language readers to evaluate its accuracy and effectiveness and studying their reactions (pp. 246-47).

Krings (1986:18) defines translation strategy as "translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task," and Seguinot (1989) believes that there are at least three global strategies employed by the translators: (i) translating without interruption for as long as possible; (ii) correcting surface errors immediately; (iii) leaving the monitoring for qualitative or stylistic errors in the text to the revision stage.

Moreover, Loescher (1991:8) defines translation strategy as "a potentially conscious procedure for solving a problem faced in translating a text, or any segment of it." As it is stated in this definition, the notion of consciousness is significant in distinguishing strategies which are used by the learners or translators. In this regard, Cohen (1998:4) asserts that "the element of consciousness is what distinguishes strategies from these processes that are not strategic."

Furthermore, Bell (1998:188) differentiates between global (those dealing with whole texts) and local (those dealing with text segments) strategies and confirms that this distinction results from various kinds of translation problems.

Venuti (1998:240) indicates that translation strategies "involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it." He employs the concepts of domesticating and foreignizing to refer to translation strategies.

Jaaskelainen (1999:71) considers strategy as, "a series of competencies, a set of steps or processes that favor the acquisition, storage, and/or utilization of information." He maintains that strategies are "heuristic and flexible in nature, and their adoption implies a decision influenced by amendments in the translator's objectives."

Taking into account the process and product of translation, Jaaskelainen (2005) divides strategies into two major categories: some strategies relate to what happens to texts, while other strategies relate to what happens in the process.

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Product-related strategies, as Jaaskelainen (2005:15) writes, involves the basic tasks of choosing the SL text and developing a method to translate it. However, she maintains that process-related strategies "are a set of (loosely formulated) rules or principles which a translator uses to reach the goals determined by the translating situation" (p.16). Moreover, Jaaskelainen (2005:16) divides this into two types, namely global strategies and local strategies: "global strategies refer to general principles and modes of action and local strategies refer to specific activities in relation to the translator's problem-solving and decision-making." Newmark (1988b) mentions the difference between translation methods and translation procedures. He writes that, "[w]hile translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language" (p.81). He goes on to refer to the following methods of translation:

- *Word-for-word translation*: in which the SL word order is preserved and the words translated singly by their most common meanings, out of context.
- *Literal translation*: in which the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context.
- *Faithful translation*: it attempts to produce the precise contextual meaning of the original within the constraints of the TL grammatical structures.
- *Semantic translation*: which differs from 'faithful translation' only in as far as it must take more account of the aesthetic value of the SL text.
- *Adaptation*: which is the freest form of translation, and is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture is converted to the TL culture and the text is rewritten.
- *Free translation*: it produces the TL text without the style, form, or content of the original.
- *Idiomatic translation*: it reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.
- *Communicative translation*: it attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership (1988b: 45-47).

Newmark (1991:10-12) writes of a continuum existing between "semantic" and "communicative" translation. Any translation can be "more, or less semantic—more, or less, communicative—even a particular section or sentence can be treated more communicatively or less semantically." Both seek an "equivalent effect." Zhongying (1994: 97), who prefers literal translation to free translation, writes that, "[i]n China, it is agreed by many that one should translate literally, if possible, or appeal to free translation."

In order to clarify the distinction between procedure and strategy, the forthcoming section is allotted to discussing the procedures of translating culture-specific terms, and strategies for rendering allusions will be explained in detail.

2.1. Procedures of translating culture-specific concepts (CSCs)

Graedler (2000:3) puts forth some procedures of translating CSCs:

1. Making up a new word.
2. Explaining the meaning of the SL expression in lieu of translating it.
3. Preserving the SL term intact.

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4. Opting for a word in the TL which seems similar to or has the same "relevance" as the SL term.

Defining culture-bound terms (CBTs) as the terms which "refer to concepts, institutions and personnel which are specific to the SL culture" (p.2), Harvey (2000:2-6) puts forward the following four major techniques for translating CBTs:

1. *Functional Equivalence*: It means using a referent in the TL culture whose function is similar to that of the source language (SL) referent. As Harvey (2000:2) writes, authors are divided over the merits of this technique: Weston (1991:23) describes it as "the ideal method of translation," while Sarcevic (1985:131) asserts that it is "misleading and should be avoided."
2. *Formal Equivalence* or '*linguistic equivalence*': It means a 'word-for-word' translation.
3. *Transcription* or '*borrowing*' (i.e. reproducing or, where necessary, transliterating the original term): It stands at the far end of SL-oriented strategies. If the term is formally transparent or is explained in the context, it may be used alone. In other cases, particularly where no knowledge of the SL by the reader is presumed, transcription is accompanied by an explanation or a translator's note.
4. *Descriptive* or *self-explanatory* translation: It uses generic terms (not CBTs) to convey the meaning. It is appropriate in a wide variety of contexts where formal equivalence is considered insufficiently clear. In a text aimed at a specialized reader, it can be helpful to add the original SL term to avoid ambiguity.

The following are the different translation procedures that Newmark (1988b) proposes:

- *Transference*: it is the process of transferring an SL word to a TL text. It includes transliteration and is the same as what Harvey (2000:5) named "transcription."
- *Naturalization*: it adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL. (Newmark, 1988b:82)
- *Cultural equivalent*: it means replacing a cultural word in the SL with a TL one. however, "they are not accurate" (Newmark, 1988b:83)
- *Functional equivalent*: it requires the use of a culture-neutral word. (Newmark, 1988b:83)
- *Descriptive equivalent*: in this procedure the meaning of the CBT is explained in several words. (Newmark, 1988b:83)
- *Componential analysis*: it means "comparing an SL word with a TL word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components." (Newmark, 1988b:114)
- *Synonymy*: it is a "near TL equivalent." Here economy trumps accuracy. (Newmark, 1988b:84)
- *Through-translation*: it is the literal translation of common collocations, names of organizations and components of compounds. It can also be called: calque or loan translation. (Newmark, 1988b:84)
- *Shifts or transpositions*: it involves a change in the grammar from SL to TL, for instance, (i) change from singular to plural, (ii) the change required when a specific SL structure does not exist in the TL, (iii) change of an SL verb to a TL word, change of an SL noun group to a TL noun and so forth. (Newmark, 1988b:86)

- *Modulation*: it occurs when the translator reproduces the message of the original text in the TL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective. (Newmark, 1988b:88)
- *Recognized translation*: it occurs when the translator "normally uses the official or the generally accepted translation of any institutional term." (Newmark, 1988b:89)
- *Compensation*: it occurs when loss of meaning in one part of a sentence is compensated in another part. (Newmark, 1988b:90)
- *Paraphrase*: in this procedure the meaning of the CBT is explained. Here the explanation is much more detailed than that of *descriptive equivalent*. (Newmark, 1988b:91)
- *Couplets*: it occurs when the translator combines two different procedures. (Newmark, 1988b:91)
- *Notes*: notes are additional information in a translation. (Newmark, 1988b:91)

Notes can appear in the form of 'footnotes.' Although some stylists consider a translation sprinkled with footnotes terrible with regard to appearance, nonetheless, their use can assist the TT readers to make better judgments of the ST contents. Nida (1964:237-39) advocates the use of footnotes to fulfill at least the two following functions: (i) to provide supplementary information, and (ii) to call attention to the original's discrepancies.

A really troublesome area in the field of translation appears to be the occurrence of allusions, which seem to be culture-specific portions of a SL. All kinds of allusions, especially cultural and historical allusions, bestow a specific density on the original language and need to be explicated in the translation to bring forth the richness of the SL text for the TL audience.

Appearing abundantly in literary translations, allusions, as Albakry (2004:3) points out, "are part of the prior cultural knowledge taken for granted by the author writing for a predominantly Moslem Arab [SL] audience. To give the closest approximation of the source language, therefore, it was necessary to opt for 'glossing' or using explanatory footnotes." However, somewhere else he claims that, "footnotes ... can be rather intrusive, and therefore, their uses were minimized as much as possible" (Albakry, 2004:4).

2.2. Strategies of translating allusions

Proper names, which are defined by Richards (1985:68) as "names of a particular person, place or thing" and are spelled "with a capital letter," play an essential role in a literary work. For instance let us consider personal PNs. They may refer to the setting, social status and nationality of characters, and really demand attention when rendered into a foreign language.

There are some models for rendering PNs in translations. One of these models is presented by Hervey and Higgins (1986) who believe that there exist two strategies for translating PNs. They point out: "either the name can be taken over unchanged from the ST to the TT, or it can be adopted to conform to the phonic/graphic conventions of the TL" (p.29).

Hervey and Higgins (1986) refer to the former as exotism which "is tantamount to literal translation, and involves no cultural transposition" (p.29), and the latter as transliteration. However, they propose another procedure or alternative, as they put it, namely cultural transplantation. Being considered as "the extreme degree of cultural transposition," cultural transplantation is considered to be a procedure in which "SL names are replaced by indigenous TL names that are not their literal equivalents, but have similar cultural connotations" (Hervey & Higgins, 1986:29).

Regarding the translation of PNs, Newmark (1988a:214) asserts that, "normally, people's first and sure names are transferred, thus preserving nationality and assuming that their names have no connotations in the text."

The procedure of transference cannot be asserted to be effective where connotations and implied meanings are significant. Indeed, there are some names in the Persian poet Sa'di's work *Gulestan*, which bear connotations and require a specific strategy for being translated. Newmark's (1988a:215) solution of the mentioned problem is as follows: "first translate the word that underlies the SL proper name into the TL, and then naturalize the translated word back into a new SL proper name." However, there is a shortcoming in the strategy in question. As it seems it is only useful for personal PNs, since as Newmark (1988a:215), ignoring the right of not educated readers to enjoy a translated text, states, it can be utilized merely "when the character's name is not yet current amongst an educated TL readership."

Leppihalme (1997:79) proposes another set of strategies for translating the proper name allusions:

- i. **Retention of the name:**
 - a. Using the name as such.
 - b. Using the name, adding some guidance.
 - c. Using the name, adding a detailed explanation, for instance, a footnote.
- ii. **Replacement of the name by another:**
 - a. Replacing the name by another SL name.
 - b. Replacing the name by a TL name
- iii. **Omission of the name:**
 - a. Omitting the name, but transferring the sense by other means, for instance by a common noun.
 - b. Omitting the name and the allusion together.

Moreover, nine strategies for the translation of key-phrase allusions are proposed by Leppihalme (1997: 82) as follows:

- i. Use of a standard translation,
- ii. Minimum change, that is, a literal translation, without regard to connotative or contextual meaning,
- iii. Extra allusive guidance added in the text,
- iv. The use of footnotes, endnotes, translator's notes and other explicit explanations not supplied in the text but explicitly given as additional information,
- v. Stimulated familiarity or internal marking, that is, the addition of intra-allusive allusion ,
- vi. Replacement by a TL item,
- vii. Reduction of the allusion to sense by rephrasing,
- viii. Re-creation, using a fusion of techniques: creative construction of a passage which hints at the connotations of the allusion or other special effects created by it,
- ix. Omission of the allusion.

3. Conclusion

Although some stylists consider translation "sprinkled with footnotes" undesirable, their uses can assist the TT readers to make better judgment of the ST contents. In general, it seems that the procedures 'functional equivalent' and 'notes' would have a higher potential for conveying the concepts underlying the CSCs embedded in a text; moreover, it can be claimed that a combination of these strategies would result in a more accurate understanding of the CSCs than other procedures.

Various strategies opted for by translators in rendering allusions seem to play a crucial role in recognition and perception of connotations carried by them. If a novice translator renders a literary text without paying adequate attention to the allusions, the connotations are likely not to be transferred as a result of the translator's failure to acknowledge them. They will be entirely lost to the majority of the TL readers; consequently, the translation will be ineffective.

It seems necessary for an acceptable translation to produce the same (or at least similar) effects on the TT readers as those created by the original work on its readers. This paper may show that a translator does not appear to be successful in his challenging task of efficiently rendering the CSCs and PNs when he sacrifices, or at least minimizes, the effect of allusions in favor of preserving graphical or lexical forms of source language PNs. In other words, a competent translator is well-advised not to deprive the TL reader of enjoying, or even recognizing, the allusions either in the name of fidelity or brevity.

It can be claimed that the best translation method seem to be the one which allows translator to utilize 'notes.' Furthermore, employing 'notes' in the translation, both as a translation strategy and a translation procedure, seems to be indispensable so that the foreign language readership could benefit from the text as much as the ST readers do.

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