

BBT Book Production Series
Volume 2: Readings in General Translation Theory

Further volumes of the same series:

Printed:

Volume 1: The BBT Manual for Translators, Editors and Proofreaders

In production:

Volume 3: Russian Stylistics for Translators (materials from the translation seminars held in Moscow, December 1996 – February 1997)

Volume 4: The Translator's Handbook (materials from the translation seminars held in Moscow, December 1996 – February 1997)

Volume 5: The Bhagavad-gītā Translation Guide

The two articles written by Peter Newmark – “What Translation Theory Is All About” and “Communicative and Semantic Translation (I)” – on pages 173 and 197 are taken from:

Newmark, APPROACHES TO TRANSLATION

© 1988 Reproduced by permission of Prentice Hall, Inc., Upper Saddle River, NJ.

Limited edition of 50 copies. Only for translators of the BBT.
Printed in Stockholm, September 1997.

This book has been printed with educational purposes only and may not be sold, lent, or otherwise circulated outside the BBT.

*Dedicated to
His Divine Grace
A.C. Bhaktivedanta Swami Prabhupāda
and the work of translating his books
into all the languages of the world*

Table of Contents

<i>Preface</i>	v
The World as Language (<i>John L. Mish</i>)	1
History of Translation Theory (<i>Susan Bassnet-McGuire</i>)	5
Translation as Communication (<i>Eugene A. Nida</i>)	29
A New Concept of Translation (<i>Eugene A. Nida</i>)	41
The Nature of Translating (<i>Eugene A. Nida</i>)	49
Grammatical Analysis (<i>Eugene A. Nida</i>)	67
Transfer (<i>Eugene A. Nida</i>)	81
Restructuring (<i>Eugene A. Nida</i>)	99
Testing the Translation (<i>Eugene A. Nida</i>)	127
Organization of Translation Projects (<i>Eugene A. Nida</i>)	141
Principles of Translation as Exemplified by Bible Translating (<i>Eugene A. Nida</i>)	153
What Translation Theory is About (<i>Peter Newmark</i>)	173
Communicative and Semantic Translation (I) (<i>Peter Newmark</i>)	197
The Intellectual Tools Employed (<i>John B. Sykes</i>)	217
What to Know About Translation (<i>Anna Kursheva</i>)	225
Will Translation Theory Be of Use to Translators? (<i>Jiří Levý</i>)	239
<i>Bibliography</i>	245

Preface

Those who can, translate. Those who cannot, teach translation theory, learning hopefully from their mistakes.

—Peter Newmark

In view of the fact that one can translate without knowing anything about linguistics, even as one can speak a language without being a student of the science of language, many persons have concluded that translation is scarcely even an aspect of applied linguistics. Rather, it has often been regarded only as a more complicated form of talking or writing, in which one decodes from one language and encodes into another.

Yet many have affirmed the need for a close relationship of the translation practice with the theory of translation. It is said that a translator who makes no attempt to understand the *how* behind the translation process is like a driver who has no idea what makes the car move.

The present volume of the BBT Book Production Series is a collection that gives the BBT translator some basic theoretical understanding about the nature of translation, provides him with knowledge about principal approaches to translation, and broadens the range of his information of language.

In selecting the articles, we have asked ourselves: (1) How useful will they be for the BBT translator's immediate work, and (2) Will a layman translator be able to understand them? Thus we have rejected some major works that are considered to have played a great role in the development of linguistic thought. Instead we have included quite a few papers about Bible translation, considering their greater relevance to BBT translator's needs.

We hope that this book will be useful for those who desire to improve the quality of their translation work; that it will suggest to them solutions to long-standing problems, give them a proper perspective on the activity they are performing, and inspire them to search for new approaches that will enable them to translate the books of Śrīla Prabhupāda in a manner that is most efficient and forceful.

A selected bibliography at the end of this book gives the reader further possibility to deepen his knowledge of the subject, if he so desires.

—The Publishers

The World as Language

John L. Mish

By this general title I mean that human life as we know it is based on our ability to communicate with each other—and that, despite mathematics, computers, and so on, still means language. But while we can assume that human brains produce identical thought waves, the ways in which these thoughts are expressed in actual language are of a fantastic variety. It is this, mainly, which makes the translator's task so fascinating but, at the same time, likewise so very difficult. Even the best translation can never be philologically accurate; on the contrary, if it is really good, it must be a compromise between the original text and the language into which it is rendered. The Italians with their usual grace express that succinctly by their saying *traduttore—traditore* (translator—traitor). Yet translate we must, today more than ever. Let us, therefore, cast a rapid glance at some of the fundamental difficulties stemming from the very basic structural differences of languages.

A Chinese student of mine whose term paper, though otherwise good, was written in ungrammatical English, said to me with a sigh: “Why do you need tenses, numbers, and all the other grammatical complications, when we Chinese have been perfectly able to express our thoughts for over three thousand years without them?” An American, trying to write correct Russian, is very likely to heave the same sigh. To that dilemma there is no simple solution. We must accept the fact that human speech has developed along infinitely different lines. How different, few of us realize.

Even among the nearest relatives of English, i.e., the Germanic branch of the large Indo-European family of languages, the differences are very great indeed. At one end of the scale is Icelandic, which is still on the level of Gothic or Old English, with almost as many inflections as Latin; at the other end, Afrikaans, which has abandoned even the few inflected verbal forms of current English, and has kept only an ending for the plural of nouns and a few others for the degrees of comparison. In between are the Scandinavian languages (Swedish, Danish, and Norwegian), whose grammar approaches that of English, and finally, Dutch and German, which retain more grammatical forms than English but fewer than Icelandic.

The same variation is more or less true of the Romance group. Italian has more “irregular verbs” than French or Spanish; Romansch, the smallest

language of that group, has entirely lost the “historical past tense,” which is restricted to literary writing in French, Catalan, and Rumanian, but is still alive in everyday Spanish, Portuguese, and Italian.

In the third large Indo-European group—Slavic—we have similar structural extremes—from Lusatian, on the one hand, with its inflections preserved from Church Slavonic times, synthetic aorist and imperfect tenses, and a complete dual, to Bulgarian on the other, where the synthetic declension of nouns has been given up entirely and replaced by analytic constructions, much as in English. The most important Slavic language, Russian, is between these two extremes, although most English speakers will find it almost as complex as Latin.

But these are minor differences. When we come to non-Indo-European languages, the varieties of structure become more startling. The Semitic languages, like Arabic and Hebrew, attach so little importance to the vowels that they do not usually express them in their writing, because the sense of a word is determined primarily by its consonants. In English, “last, lest, list, lost, lust” have totally different meanings, whereas the Arabic *Katab*, *Kâtib*, *kitâb*, *kutub*, *kitâbah* all have something to do with the idea of “writing.” Actually, no two Arabs pronounce the vowels in exactly the same way, because they are felt to be of secondary importance.

The differences between languages may go far deeper. In Turkish, there are no relative pronouns and no conjunctions introducing dependent clauses; subordination is expressed by an astonishing variety of special verbal forms. Translating from Turkish is therefore particularly difficult. “I beg you to reply to my letter” (eight words) becomes *Mektubuma cevap vermenizi dilerim* (four words). The possessive “my” and “your” are expressed by endings, as in Arabic, Hebrew, Hungarian, Finnish, and other languages.

We are all familiar with the differences between transitive and intransitive verbs. But Hungarian makes a further distinction between definite and indefinite objects and has two systems of verbal forms to express this idea: *Látok embert* = “I see a man”; but *Látom az embert* = “I see the man.”

In Basque, the subject of an intransitive verb takes one ending; the subject of a transitive verb, another. For instance: *Gizona etorri zan* = “the man came,” but *Gizonak umea ikusi zuen* = “the man saw the child”. This particular case—elsewhere known as the ergative—plays an important part in some Caucasian languages, e.g., in Georgian. There, a further fundamental distinction is made between voluntary and involuntary actions. A Georgian speaker does not use the same construction for “I love the dog” and “I beat the dog,” since the former action is independent of his will but the latter must be willed.

Most people are aware that many languages have grammatical genders and express grammatical relations by different endings. But the languages of the African Bantu group (e.g., Swahili, Zulu, etc.) use so-called “class prefixes” and express the number of nouns, tenses of verbs, etc. by prefixes, not suffixes. Thus, *Watu wadogo wawili walikuja wanione* means “Two young men came to see me,” where the syllable *wa*, repeated five times, is the plural sign of the first class (human beings).

At one extreme of human speech are the so-called polysynthetic languages, which endeavor to make single words of very complex ideas. To this group belong many Amerindian languages and Eskimo. In Aleutian, for instance, *kamgasigatasadalik* means “having prayed more intensely than possible for a human being”; or *amanuyakuq* = “he sets himself the task of expelling him”. Fortunately for the translator, these languages are not represented by important written literatures.

In some of the outstanding languages of civilization, such as Chinese and Japanese, pronouns are used very sparingly; and as there is nothing in their verbs to indicate the person, their sentences would seem to us incomplete. Yet the sense is usually clear from the context, although this places additional hurdles in the translator’s path. Japanese—and Korean, too, for that matter—has, in addition, a bewildering variety of endings which serve only to express different degrees of politeness, e.g., *Kita—kimashita—oide nasaimashita*, all of which simply mean “came”, but the first is plain, the second polite, and the third deferential.

In one known instance of an old literary language, this has led to the creation of two distinct languages, namely in Javanese. There *Ngoko* is spoken to and among inferiors, and *Kromo* to and among upper-class people. Even the grammatical particles are different. Thus: *kowe lagi apâ?* and *sampejan sawég poenâpâ?* both mean: “What are you doing?”

The most subtle and therefore the greatest difficulty lies in semantics. No word corresponds exactly to its lexical equivalent in another language. English “to take” is French “prendre,” but in French you do not “take” a walk, you “do” it (*faire une promenade*). On the other hand, one “takes” patience (*prendre patience*) in French, but in English one “has” it. “To make love” is not the same as *faire l’amour*. This leads us to the enormous variety of idioms, which require special care of the translator. I remember how hack translators of English detective stories into Polish regularly translated “clean-shaven” literally, which came out as “cleanly shaven,” whereas the corresponding idiom is “smoothly shaven.” For me, one of the most difficult languages is ordinary—i.e., non-scientific—Japanese, just because of its innumerable idioms. Two examples: *o ki no doku desu* = “it is poison for your spirit” = “I feel so sorry for you.” There are other ways for saying

“I am sorry” or “sorry for myself.” Or the common phrase: *hajimete o me ni kakarimashita* = “for the first time stuck to eyes” = “glad to make your acquaintance.”

However, the insidious difficulties of translation reach to an even deeper level. Basic concepts are often fundamentally different in different civilizations. When the first European missionaries in China began to translate Christian concepts into Chinese, they found no exact equivalent of our “sin” with its purely Western metaphysical undercurrents. They finally followed the earlier Buddhist missionaries in adopting the Chinese *tsui*. But to the majority of Confucian Chinese, *tsui* means simply a “crime,” that is, a violation of the criminal law or of the socio-political code. The Buddhists had used it in the sense of hurting one’s own karma, since in their religion there is no God to be offended. Now the Christians gave it their meaning — but you had to be a Christian first to understand its metaphysical implications. It was even worse with translating “God” in the monotheistic Christian sense. To this very day, Catholics and Protestants use different terms in Chinese for this fundamental concept: “Lord of Heaven” (Catholic) and “Superior Ti” (Protestant): in the second case, the meaning of the word “Ti” has varied greatly in Chinese philosophical literature from “imperial ancestor” to “emperor.” Again, the non-Christian Chinese cannot understand this term without first being taught Christianity.

And so it is everywhere.

When translating from ancient Greek, you must remember that *tyrannos* is not the same as “tyrant”—any usurper of political power was so called, although he might be mild, progressive, moral, and extremely popular, as some of them were.

Language is the outward expression of people’s thinking; but this is always colored by individual history and spiritual development. The translator faces the formidable task of conveying to another culture the intricacies of the original, but to do that accurately would require innumerable footnotes and make the translation unreadable for the average person. So the translator must try to transpose the meaning and underlying thought of the original into another language and cultural background, which ideally cannot be done. However, by its very definition, an ideal cannot be reached. The achievement is in the striving, not in the perfect result.

History of Translation Theory

(published in part)

Susan Bassnet-McGuire

From "Translation Studies," 1980, Chapter Two.

No introduction to Translation Studies could be complete without consideration of the discipline in an historical perspective, but the scope of such an enterprise is far too vast to be covered adequately in a single book, let alone in a single chapter. What can be done in the time and space allowed here is to look at the way in which certain basic *lines of approach* to translation have emerged at different periods of European and American culture and to consider how the role and function of translation has varied. So, for example, the distinction between *word for word* and *sense for sense* translation, established within the Roman system, has continued to be a point for debate in one way or another right up to the present, while the relationship between translation and emergent nationalism can shed light on the significance of differing concepts of culture. The persecution of Bible translators during the centuries when scholars were avidly translating and retranslating Classical Greek and Roman authors is an important link in the chain of the development of capitalism and the decline of feudalism. In the same way, the hermeneutic approach of the great English and German Romantic translators connects with changing concepts of the role of the individual in the social context. It cannot be emphasized too strongly that the study of translation, especially in its diachronic aspect, is a vital part of literary and cultural history.

Problems of "Period Study"

George Steiner, in *After Babel*, divides the literature on the theory, practice and history of translation into four periods. The first, he claims, extends from the statements of Cicero and Horace on translation up to the publication of Alexander Fraser Tytler's *Essay on the Principles of Translation* in 1791. The central characteristic of this period is that of "immediate empirical focus," i.e., the statements and theories about translation stem directly from the practical work of translating. Steiner's second period, which runs up to the publication of Valéry's *Sous l'invocation de Saint Jérôme* in 1946 is characterized as a period of theory and hermeneutic enquiry with the development of a vocabulary and methodology of approaching translation.

The third period begins with the publication of the first papers on machine translation in the 1940s, and is characterized by the introduction of structural linguistics and communication theory into the study of translation. Steiner's fourth period, coexisting with the third, has its origins in the early 1960s and is characterized by "a reversion to hermeneutic, almost meta-physical inquiries into translation and interpretation"; in short by a vision of translation that sets the discipline in a wide frame that includes a number of other disciplines:

Classical philology and comparative literature, lexical statistics and ethnography, the sociology of class-speech, formal rhetoric, poetics, and the study of grammar are combined in an attempt to clarify the act of translation and the process of "life between languages."

Steiner's divisions, although interesting and perceptive, nevertheless illustrate the difficulty of studying translation diachronically, for his first period covers a span of some 1700 years while his last two periods cover a mere thirty years. Whilst his comments on recent developments in the discipline are very fair, it is also the case that the characteristic of his first period is equally apparent today in the body of work arising from the observations and polemics of the individual translator. His quadripartite division is, to say the least, highly idiosyncratic, but it does manage to avoid one great pitfall: periodization, or compartmentalization of literary history. It is virtually impossible to divide periods according to dates for, as Lotman points out, human culture is a dynamic system. Attempts to locate stages of cultural development within strict temporal boundaries contradict that dynamism. A splendid example of the kind of difficulties that arise from the "periodization approach" emerge when we consider the problem of defining the temporal limits of the Renaissance. There is a large body of literature that attempts to decide whether Petrarch and Chaucer were medieval or Renaissance writers, whether Rabelais was a medieval mind *post hoc*, or whether Dante was a Renaissance mind two centuries too soon. An examination of translation in those terms would not be very helpful at all.

Yet undoubtably there are certain concepts of translation that prevail at different times, which can be documented. T.R. Steiner analyzes English translation theory between the cut-off dates of 1650-1800, starting with Sir John Denham and ending with William Cowper, and examines the prevailing eighteenth-century concept of the translator as painter or imitator. André Lefevere has compiled a collection of statements and documents on translation that traces the establishment of a German tradition of

translation, starting with Luther and moving on via Gottsched and Goethe to the Schlegels and Schleiermacher and ultimately to Rosenzweig. A less systematic approach, but one which is still tied to a particular time frame, may be found in F.O. Matthiesson's analysis of four major English translators of the sixteenth century (Hoby, North, Florio and Philemon Holland), whilst the methodology employed by Timothy Webb in his study of Shelley as translator involves a careful analysis of the work of an individual translator in relation to the rest of his opus and to contemporary concepts of the role and status of translation.

Studies of this kind, then, that are not bound to rigid notions of period, but seek to investigate changing concepts of translation systematically, having regard to the system of signs that constitutes a given culture, are of great value to the student of Translation Studies. This is indeed a rich field for future research. All too often, however, studies of past translators and translations have focused more on the question of *influence*; on the effect of the TL product in a given cultural context, rather than on the processes involved in the creation of that product and on the theory behind the creation. So, for example, in spite of a number of critical statements about the significance of translation in the development of the Roman literary canon, there has yet to be a systematic study of Roman translation theory in English. The claims summed up by Matthiesson when he declared that "a study of Elizabethan translations is a study of the means by which the Renaissance came to England" are not backed by any scientific investigation of the same.

In trying to establish certain lines of approach to translation, across a time period that extends from Cicero to the present, it seems best to proceed by following a loosely chronological structure, but without making any attempt to set up clear-cut divisions. Hence, instead of trying to talk in what must inevitably be very general terms about a specifically "Renaissance" or "Classical" concept of translation, I have tried to follow *lines of approach* that may or may not be easily locatable in a temporal context. So the *word for word v. sense for sense* lines can be seen emerging again and again with different degrees of emphasis in accordance with differing concepts of language and communication. The purpose of a chapter such as this must be to raise questions rather than answer them, and to reveal areas in which further research might proceed rather than to pretend to be a definitive history.

The Romans

Eric Jacobsen claims rather sweepingly that translation is a Roman in-

vention, and although this may be considered as a piece of critical hyperbole, it does serve as a starting point from which to focus attention on the role and status of translation for the Romans. The views of both Cicero and Horace on translation were to have great influence on successive generations of translators, and both discuss translation within the wider context of the two main functions of the poet: the universal human duty of acquiring and disseminating wisdom and the special art of making and shaping a poem.

The significance of translation in Roman literature has often been used to accuse the Romans of being unable to create imaginative literature in their own right, at least until the first century BC. Stress has been laid on the creative imagination of the Greeks as opposed to the more practical Roman mind, and the Roman exaltation of their Greek models has been seen as evidence of their lack of originality. But the implied value judgement in such a generalization is quite wrong. The Romans perceived themselves as a continuation of their Greek models and Roman literary critics discussed Greek texts without seeing the language of those texts as being in any way an inhibiting factor. The Roman literary system sets up a hierarchy of texts and authors that overrides linguistic boundaries and that system in turn reflects the Roman ideal of the hierarchical yet caring central state based on the true law of Reason. Cicero points out that mind dominates the body as a king rules over his subjects or a father controls his children, but warns that where Reason dominates as a master ruling his slaves, "it keeps them down and crushes them." With translation, the ideal SL text is there to be imitated and not to be crushed by the too rigid application of Reason. Cicero nicely expresses this distinction: "If I render word for word, the result will sound uncouth, and if compelled by necessity I alter anything in the order or wording, I shall seem to have departed from the function of a translator."

Both Horace and Cicero, in their remarks on translation, make an important distinction between *word for word* translation and *sense for sense* (or *figure for figure*) translation. The underlying principle of enriching their native language and literature through translation leads to a stress on the aesthetic criteria of the TL product rather than on more rigid notions of "fidelity." Horace, in his *Art of Poetry*, warns against overcautious imitation of the source model:

A theme that is familiar can be made your own property so long as you do not waste your time on a hackneyed treatment; nor should you try to render your original word for word like a slavish translator, or in imitating another writer plunge yourself

into difficulties from which shame, or the rules you have laid down for yourself, prevent you from extricating yourself.

Since the process of the enrichment of the literary system is an integral part of the Roman concept of translation, it is not surprising to find a concern with the question of language enrichment also. So prevalent was the habit of borrowing or coining words, that Horace, whilst advising the would-be-writer to avoid the pitfalls that beset “the slavish translator,” also advised the sparing use of new words. He compared the process of the addition of new words and the decline of other words to the changing of the leaves in spring and autumn, seeing this process of enrichment through translation as both natural and desirable, *provided* the writer exercised moderation. The art of the translator, for Horace and Cicero, then, consisted in judicious interpretation of the SL text so as to produce a TL version based on the principle *non verbum de verbo, sed sensum exprimere de sensu* (of expressing not word for word, but sense for sense), and his responsibility was to the TL readers.

But there is also an additional dimension to the Roman concept of enrichment through translation, i.e., the preeminence of Greek as the language of culture and the ability of educated Romans to read texts in the SL. When these factors are taken into account, then the position both of translator and reader alters. The Roman reader was generally able to consider the translation as a metatext in relation to the original. The translated text was read *through* the source text, in contrast to the way in which a monolingual reader can only approach the SL text through the TL version. For Roman translators, the task of transferring a text from language to language could be perceived as an exercise in comparative stylistics, since they were freed from the exigencies of having to “make known” either the form or the content *per se*, and consequently did not need to subordinate themselves to the frame of the original. The good translator, therefore, presupposed the reader’s acquaintance with the SL text and was bound by that knowledge, for any assessment of his skill as translator would be based on the creative use he was able to make of his model. Longinus, in his *Essay On the Sublime*, cites “imitation and emulation of the great historians and poets of the past” as one of the paths towards the sublime and translation is one aspect of imitation in the Roman concept of literary production.

Roman translation may therefore be perceived as unique in that it arises from a vision of literary production that follows an established canon of excellence across linguistic boundaries. Moreover, it should not be forgotten that with the extension of the Roman Empire, bilingualism and trilingualism became increasingly commonplace, and the gulf between oral and

literary Latin widened. The apparent licence of Roman translators, much quoted in the seventeenth and eighteenth centuries, must therefore be seen in the context of the overall system in which that approach to translation was applied.

Bible Translation

With the spread of Christianity, translation came to acquire another role, that of disseminating the word of God. A religion as text-based as Christianity presented the translator with a mission that encompassed both aesthetic and evangelistic criteria. The history of Bible translation is accordingly a history of western culture in microcosm. Translations of the New Testament were made very early, and St Jerome's famous contentious version that was to have such influence on succeeding generations of translators was commissioned by Pope Damasus in 384 AD. Following Cicero, St Jerome declared he had translated sense for sense rather than word for word, but the problem of the fine line between what constituted stylistic licence and what constituted heretical interpretation was to remain a major stumbling block for centuries.

Bible translation remained a key issue well into the seventeenth century, and the problems intensified with the growth of concepts of national cultures and with the coming of the Reformation. 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, evidenced in linguistic terms by the decline of Latin as a universal language.

The first translation of the complete Bible into English was the Wycliffite Bible produced between 1380 and 1384, which marked the start of a great flowering of English Bible translations linked to changing attitudes to the role of the written text in the church, that formed part of the developing Reformation. John Wycliffe (c. 1330-84), the noted Oxford theologian, put forward the theory of "dominion by grace" according to which man was immediately responsible to God and God's law (by which Wycliffe intended not canon law but the guidance of the Bible). Since Wycliffe's theory meant that the Bible was applicable to all human life it followed that each man should be granted access to that crucial text in a language that he could understand, i.e., in the vernacular. Wycliffe's views, which attracted a circle of followers, were attacked as heretical and he and his group were denounced as "Lollards," but the work he began continued to flourish after his death and his disciple John Purvey revised the first edition some time before 1408 (the first dated manuscript).

The second Wycliffite Bible contains a general Prologue, composed

between 1395-6 and the fifteenth chapter of the Prologue describes the four stages of the translation process:

- (1) a collaborative effort of collecting old Bibles and glosses and establishing an authentic Latin source text;
- (2) a comparison of the versions;
- (3) counseling “with old grammarians and old divines” about hard words and complex meanings; and
- (4) translating as clearly as possible the “sentence” (i.e., meaning), with the translation corrected by a group of collaborators.

Since the political function of the translation was to make the complete text of the Bible accessible, this led to a definite stance on priorities by the translator: Purvey’s Preface states clearly that the translator shall translate “after the sentence” (meaning) and not only after the words, “so that the sentence be as open [plain] or opener, in English as in Latin and go not far from the letter.” What is aimed at is an intelligible, idiomatic version: a text that could be utilized by the layman. The extent of its importance may be measured by the fact that the bulk of the 150 copies of Purvey’s revised Bible were written even after the prohibition, on pain of excommunication, of translations circulated without the approval of diocesan or provincial councils in July 1408. Knyghton the Chronicler’s lament that “the Gospel pearl is cast abroad, and trodden under feet of swine” was certainly contradicted by the widespread interest in the Wycliffite versions.

In the sixteenth century the history of Bible translation acquired new dimensions with the advent of printing. After the Wycliffite versions, the next great English translation was William Tyndale’s (1494-1536) New Testament printed in 1525. Tyndale’s proclaimed intention in translating was also to offer as clear a version as possible to the layman, and by the time he was burned at the stake in 1536 he had translated the New Testament from the Greek and parts of the Old Testament from the Hebrew.

The sixteenth century saw the translation of the Bible into a large number of European languages, in both Protestant and Roman Catholic versions. In 1482, the Hebrew Pentateuch had been printed at Bologna and the complete Hebrew Bible appeared in 1488, whilst Erasmus, the Dutch Humanist, published the first Greek New Testament in Basle in 1516. This version was to serve as the basis for Martin Luther’s 1522 German version. Translations of the New Testament appeared in Danish in 1529 and again in 1550, in Swedish in 1526-41, and the Czech Bible appeared between 1579-93. Translations and revised versions of existing translations continued to appear in English,

Dutch, German and French. Erasmus perhaps summed up the evangelizing spirit of Bible translating when he declared

I would desire that all women should reade the gospell and Paules epistles and I wold to God they were translated in to the tonges of all men so that they might not only be read and knowne of the scotes and yrishmen But also of the Turkes and the Sarracenes... I wold to God the plowman wold singe a texte of the scripture at his plow-beme. And that the wever at his lowme with this wold drive away the tediousnes of tyme. I wold the wayfaringeman with this pastyme wold expelle the weriness of his iorney. And to be shorte I wold that all the communication of the christen shuld be of the scripture for in a manner such are we oure selves as our daylye tales are.

William Tyndale, echoing Erasmus, attacked the hypocrisy of church authorities who forbade the laypeople to read the Bible in their native tongue for the good of their souls, but nevertheless accepted the use of the vernacular for “histories and fables of love and wantoness and of ribaudry as filthy as heart can think, to corrupt the minds of youth.”

The history of Bible translation in the sixteenth century is intimately tied up with the rise of Protestantism in Europe. The public burning of Tyndale’s New Testament in 1526 was followed in quick succession by the appearance of Coverdale’s Bible (1535), the Great Bible (1539) and the Geneva Bible in 1560. Coverdale’s Bible was also banned but the tide of Bible translation could not be stemmed, and each successive version drew on the work of previous translators, borrowing, amending, revising and correcting.

It would not perhaps be too gross a generalization to suggest that the aims of the sixteenth-century Bible translators may be collocated in three categories:

- (1) To clarify errors arising from previous versions, due to inadequate SL manuscripts or to linguistic incompetence.
- (2) To produce an accessible and aesthetically satisfying vernacular style.
- (3) To clarify points of dogma and reduce the extent to which the scriptures were interpreted and re-presented to the laypeople as a metatext.

In his *Circular Letter on Translation* of 1530 Martin Luther lays such emphasis on the significance of (2) that he uses the verbs *übersetzen* (to translate) and *verdeutschen* (to Germanize) almost indiscriminately. And Luther

also stresses the importance of the relationship between style and meaning: “Grammar is necessary for declension, conjugation and construction of sentences, but in speech the meaning and subject matter must be considered, not the grammar, for the grammar shall not rule over the meaning.”

The Renaissance Bible translators perceived both fluidity and intelligibility in the TL text as important criteria, but were equally concerned with the transmission of a literally accurate message. In an age when the choice of a pronoun could mean the difference between life or condemnation to death as a heretic, precision was of central importance. Yet because Bible translation was an integral part of the upward shift in the status of the vernacular, the question of style was also vital. Luther advised the would-be translator to use a vernacular proverb or expression if it fitted in with the New Testament, in other words to add to the wealth of imagery in the SL text by drawing on the vernacular tradition too. And since the Bible is in itself a text that each individual reader must reinterpret in the reading, each successive translation attempts to allay doubts in the wording and offer readers a text in which they may put their trust. In the Preface to the King James Bible of 1611, entitled *The Translators to the Reader*, the question is asked “is the kingdom of God words or syllables?” The task of the translator went beyond the linguistic, and became evangelistic in its own right, for the (often anonymous) translator of the Bible in the sixteenth century was a radical leader in the struggle to further man’s spiritual progress. The collaborative aspect of Bible translation represented yet another significant aspect of that struggle. [...]

Early Theorists

Following the invention of printing techniques in the fifteenth century, the role of translation underwent significant changes, not least due to the great increase in the volume of translations undertaken. At the same time, serious attempts to formulate a theory of translation were also made. The function of translation, together with the function of learning itself changed. For as the great voyages of discovery opened up a world outside Europe, increasingly sophisticated clocks and instruments for measuring time and space developed and these, together with the theory of the Copernican universe, affected concepts of culture and society and radically altered perspectives.

One of the first writers to formulate a theory of translation was the French humanist Etienne Dolet (1509-46) who was tried and executed for heresy after “mistranslating” one of Plato’s dialogues in such a way as to imply disbelief in immortality. In 1540 Dolet published a short outline of translation principles, entitled *La manière de bien traduire d’une langue*

en aultre (How to Translate Well from one Language into Another) and established five principles for the translator:

- (1) The translator must fully understand the sense and meaning of the original author, although he is at liberty to clarify obscurities.
- (2) The translator should have a perfect knowledge of both SL and TL.
- (3) The translator should avoid word-for-word renderings.
- (4) The translator should use forms of speech in common use.
- (5) The translator should choose and order words appropriately to produce the correct tone.

Dolet's principles, ranked as they are in a precise order, stress the importance of *understanding* the SL text as a primary requisite. The translator is far more than a competent linguist, and translation involves both a scholarly and sensitive appraisal of the SL text and an awareness of the place the translation is intended to occupy in the TL system.

Dolet's views were reiterated by George Chapman (1559-1634), the great translator of Homer. In his dedication of the *Seven Books* (1598) Chapman declares that

The work of a skilfull and worthy translator is to observe the sentences, figures and formes of speech proposed in his author, his true sence and height, and to adorne them with figures and forms of oration fitted to the originall in the same tongue to which they are translated: and these things I would gladlie have made the questions of whatsoever my labours have deserved.

He repeats his theory more fully in the *Epistle to the Reader* of his translation of *The Iliad*. In the *Epistle* Chapman states that a translator must:

- (1) avoid word for word renderings;
- (2) attempt to reach the "spirit" of the original;
- (3) avoid overloose translations, by basing the translation on a sound scholarly investigation of other versions and glosses.

The Platonic doctrine of the divine inspiration of poetry clearly had repercussions for the translator, in that it was deemed possible for the "spirit" or "tone" of the original to be recreated in another cultural context. The translator, therefore, is seeking to bring about a "transmigration" of the original text, which he approaches on both a technical and metaphysical

level, as a skilled equal with duties and responsibilities both to the original author and the audience.

The Renaissance

Edmond Cary, discussing Dolet in his study of the great French translators, stresses the importance of translation in the sixteenth century:

The translation battle raged throughout Dolet's age. The Reformation, after all, was primarily a dispute between translators. Translation became an affair of State and a matter of Religion. The Sorbonne and the king were equally concerned with it. Poets and prose writers debated the matter, Joachim du Bellay's *Défense et Illustration de la Langue française* is organized around problems relating to translation.

In such an atmosphere, where a translator could be executed as a result of a particular rendering of a sentence or phrase in text, it is hardly surprising that battle lines were drawn with vehemence. The quality of aggressive assertiveness that can be discerned in Chapman's *Epistle* or Dolet's pamphlet can be seen through the work and statements of a number of translators of the time. One major characteristic of the period (reflected also in the number of translations of the Bible that updated the language of preceding versions without necessarily making major interpretative changes) is an affirmation of the present through the use of contemporary idiom and style. Matthiesson's study of Elizabethan translators gives a number of examples of the way in which the affirmation of the individual in his own time manifests itself. He notes, for example, the frequent replacement of indirect discourse by direct discourse in North's translation of Plutarch (1579), a device that adds immediacy and vitality to the text, and quotes examples of North's use of lively contemporary idiom. So in North's version it is said of Pompey that "he did lay all the irons in the fire he could, to bring it to pass that he might be chosen dictator" (V, p. 30-1) and of Anthony that he decided Caesar's body should "be honourably buried and not in hugger mugger" (VI, p. 200). [...]

The updating of texts through translation by means either of additions, omissions or conscious alterations can be very clearly seen in the work of Philemon Holland (1552-1637) the "translator general." In translating Livy he declared that his aim was to ensure that Livy should "deliver his mind in English, if not so eloquently by many degrees, yet as truly as in Latine," and claimed that he used not "any affected phrase, but... a meane and popular style." It is his attempt at such a style that led to such alterations as the use

of contemporary terminology for certain key Roman terms, so, for example *patres et plebs* becomes *Lords or Nobles and Commons*; *comitium* can be *common hall, High court, Parliament*; *praetor* becomes *Lord Chiefe Justice* or *Lord Governour of the City*. At other times, in his attempt to clarify obscure passages and references he inserts explanatory phrases or sentences and above all his confident nationalism shows through. In the *Preface to the Reader* of his translation of Pliny, Holland attacks those critics who protest at the vulgarization of Latin classics and comments that they “think not so honourably of their native country and mother tongue as they ought,” claiming that if they did they would be eager to “triumph over the Romans in subduing their literature under the dent of the English pen” in revenge for the Roman conquest of Britain effected in earlier times by the sword.

Translation in Renaissance Europe came to play a role of central importance. As George Steiner puts it:

At a time of explosive innovation, and amid a real threat of surfeit and disorder, translation absorbed, shaped, oriented the necessary raw material. It was, in a full sense of the term, the *matiere premiere* of the imagination. Moreover, it established a logic of relation between past and present, and between different tongues and traditions which were splitting apart under stress of nationalism and religious conflict.

Translation was by no means a secondary activity, but a primary one, exerting a shaping force on the intellectual life of the age, and at times the figure of the translator appears almost as a revolutionary activist rather than the servant of an original author or text.

The Seventeenth Century

By the mid-seventeenth century the effects of the Counter-Reformation, the conflict between absolute monarchy and the developing Parliamentary system, and the widening of the gap between traditional Christian Humanism and science had all led to radical changes in the theory of literature and hence to the role of translation. Descartes' (1596-1650) attempts to formulate a method of inductive reasoning were mirrored in the preoccupation of literary critics to formulate rules of aesthetic production. In their attempt to find models, writers turned to ancient masters, seeing in *imitation* a means of instruction. Translation of the classics increased considerably in France between 1625 and 1660, the great age of French classicism and of the flowering of French theatre based on the Aristotelian unities. French writers and theorists were in turn enthusiastically translated into English.

The emphasis on rules and models in Augustan England did not mean, however, that art was perceived as a merely imitative skill. Art was the ordering in a harmonious and elegant manner of Nature, the inborn ability that transcended definition and yet prescribed the finished form. Sir John Denham (1615-69), whose theory of translation, as expressed in his poem “To Sir Richard Fanshawe upon his Translation of Pastor Fido” (1648) and in his Preface to his translation of *The Destruction of Troy* (1656) (see below) covers both the formal aspect (Art) and the spirit (Nature) of the work, but warns against applying the principle of literal translation to the translation of poetry:

for it is not his business alone to translate Language into Language, but Poesie into Poesie; and Poesie is of so subtile a spirit, that in pouring out of one Language into another, it will all evaporate; and if a new spirit be not added in the transfusion, there will remain nothing but a *Caput mortuum*.

Denham argues for a concept of translation that sees translator and original writer as equals but operating in clearly differentiated social and temporal contexts. He sees it as the translator’s duty to his source text to extract what he perceives as the essential core of the work and to reproduce or recreate the work in the target language.

Abraham Cowley (1618-67) goes a stage further, and in his “Preface” to his *Pindarique Odes* (1656) he boldly asserts that he has “taken, left out and added what I please” in his translations, aiming not so much at letting the reader know precisely what the original author said as “what was his way and manner of speaking.” Cowley makes a case for his manner of translating, dismissing those critics who will choose (like Dryden) to term his form of translation “imitation,” and T.R. Steiner notes that Cowley’s preface was taken as the manifesto of the “libertine translators of the latter seventeenth century.”

John Dryden (1631-1700), in his important Preface to Ovid’s *Epistles* (1680), tackled the problems of translations by formulating three basic types:

- (1) *metaphrase*, or turning an author word by word, and line by line, from one language into another;
- (2) *paraphrase*, or translation with latitude, the Ciceronian “sense-for-sense” view of translation;
- (3) *imitation*, where the translator can abandon the text of the original as he sees fit.

Of these types Dryden chooses the second as the more balanced path,

provided the translator fulfills certain criteria: to translate poetry, he argues, the translator must be a poet, must be a master of both languages, and must understand both the characteristics and “spirit” of the original author, besides conforming to the aesthetic canons of his own age. He uses the metaphor of the translator/portrait painter, that was to reappear so frequently in the eighteenth century, maintaining that the painter has the duty of making his portrait resemble the original. [...]

Dryden’s views on translation were followed fairly closely by Alexander Pope (1688-1744), who advocates the same middle ground as Dryden, with stress on close reading of the original to note the details of style and manner whilst endeavouring to keep alive the “fire” of the poem.

The Eighteenth Century

Underlying Dryden’s and Pope’s concept of translation is another element, beyond the problem of the debate between overfaithfulness and looseness: the whole question of the moral duty of the translator to his contemporary reader. The impulse to clarify and make plain the essential *spirit* of a text led to large-scale rewritings of earlier texts to fit them to contemporary standards of language and taste. Hence the famous re-structuring of Shakespearean texts, and the translations/reworkings of Racine. Dr Johnson (1709-84), in his *Life of Pope* (1779-80), discussing the question of additions to a text through translation, comments that if elegance is gained, surely it is desirable provided nothing is taken away, and goes on to state that “the purpose of a writer is to be read,” claiming that Pope wrote for his own time and his own nation. The right of the individual to be addressed in his own terms, on his own ground is an important element in eighteenth-century translation and is linked to changing concepts of “originality.” [...]

The eighteenth-century concept of the translator as painter or imitator with a moral duty both to his original subject and to his receiver was widespread, but underwent a series of significant changes as the search to codify and describe the processes of literary creation altered. Goethe (1749-1832) argued that every literature must pass through three phases of translation, although as the phases are recurrent all may be found taking place within the same language system at the same time. The first epoch “acquaints us with foreign countries on our own terms,” and Goethe cites Luther’s German Bible as an example of this tendency. The second mode is that of appropriation through substitution and reproduction, where the translator absorbs the sense of a foreign work but reproduces it in his own terms, and here Goethe cites Wieland and the French tradition of translating (a tradition much disparaged by German theorists). The third

mode, which he considers the highest, is one which aims for perfect identity between the SL text and the TL text, and the achieving of this mode must be through the creation of a new “manner” which fuses the uniqueness of the original with a new form and structure. Goethe cites the work of Voss, who translated Homer, as an example of a translator who had achieved this prized third level. Goethe is arguing for both a new concept of “originality” in translation, together with a vision of universal deep structures that the translator should strive to meet. The problem with such an approach is that it is moving dangerously close to a theory of untranslatability.

Towards the end of the eighteenth century, in 1791, Alexander Fraser Tytler published a volume entitled *The Principles of Translation*, the first systematic study in English of the translation processes. Tytler set up three basic principles:

- (1) The translation should give a complete transcript of the idea of the original work.
- (2) The style and manner of writing should be of the same character with that of the original.
- (3) The translation should have all the ease of the original composition.

Tytler reacts against Dryden’s influence, maintaining that the concept of “paraphrase” had led to exaggeratedly loose translations, although he agrees that part of the translator’s duty is to clarify obscurities in the original, even where this entails omission or addition. He uses the standard eighteenth-century comparison of the translator/painter, but with a difference, arguing that the translator cannot use the same colors as the original, but is nevertheless required to give his picture “the same force and effect.” The translator must strive to “adopt the very soul of his author, which must speak through his own organs.”

Translation theory from Dryden to Tytler, then, is concerned with the problem of recreating an essential spirit, soul or nature of the work of art. But the earlier confident dichotomy between the formal structure and the inherent soul becomes less easily determinable as writers gradually turned their attention towards a discussion of theories of Imagination, away from the former emphasis of the artist’s moral role, and from what Coleridge described as “painful copying” that “would produce masks only, not forms breathing life.”

Romanticism

In his great standard work on European Romanticism, *Le romantisme*

dans la littérature européenne (1948), Paul van Tieghem describes the movement as “une crise de la conscience européenne.” Although the crisis is intimated much earlier in the eighteenth century, the extent of the reaction against rationalism and formal harmony (the Neo-classical ideals), began to be clear in the last decade of the century, together with the ever-widening shock waves that followed the French Revolution of 1789. With the rejection of rationalism came a stress on the vitalist function of the imagination, on the individual poet’s world-vision as both a metaphysical and a revolutionary ideal. With the affirmation of individualism came the notion of the freedom of the creative force, making the poet into a quasi-mystical creator, whose function was to produce the poetry that would create anew the universe, as Shelley argued in *The Defence of Poesy* (1820).

Goethe’s distinctions between types of translation and stages in a hierarchy of aesthetic evaluation is indicative of a change in attitude to translation resulting from a reevaluation of the role of poetry and creativity. In England, Coleridge (1772-1834) in his *Biographia Literaria* (1817) outlined his theory of the distinction between Fancy and Imagination, asserting that Imagination is the supreme creative and organic power, as opposed to the lifeless mechanism of Fancy. This theory has affinities with the theory of the opposition of mechanical and organic form outlined by the German theorist and translator, August Wilhelm Schlegel (1767-1845) in his *Vorlesungen über dramatische Kunst und Literatur* (1809), translated into English in 1813. Both the English and German theories raise the question of how to define translation—as a creative or as a mechanical enterprise. In the Romantic debate on the nature of translation the ambiguous attitude of a number of major writers and translators can be seen. A.W. Schlegel, asserting that all acts of speaking and writing are acts of translation because the nature of communication is to decode and interpret messages received, also insisted that the form of the original should be retained (for example, he retained Dante’s *terza rima* in his own translations). Meanwhile, Friedrich Schlegel (1772-1829) conceived of translation as a category of thought rather than as an activity connected only with language or literature.

The ideal of a great shaping spirit that transcends the everyday world and recreates the universe led to re-evaluation of the poet’s role in time, and to an emphasis on the rediscovery of great individuals of the past who shared a common sense of creativity. The idea of writers at all times being involved in a process of repeating what Blake called “the Divine Body in Every Man” resulted in a vast number of translations, such as the Schlegel-Tieck translations of Shakespeare (1797-1833), Schlegel’s version and Cary’s version of the *Divina Commedia* (1805-14) and the large intertraffic of

translations of critical works and of contemporary writings across the European languages. Indeed, so many texts were translated at this time that were to have a seminal effect on the TL (e.g., German authors into English and vice versa, Scott and Byron into French and Italian, etc.) that critics have found it difficult to distinguish between influence study and translation study proper. Stress on the impact of the translation in the target culture in fact resulted in a shift of interest away from the actual processes of translation. Moreover, two conflicting tendencies can be determined in the early nineteenth century. One exalts translation as a category of thought, with the translator seen as a creative genius in his own right, in touch with the genius of his original and enriching the literature and language into which he is translating. The other sees translation in terms of the more mechanical function of “making known” a text or author.

The pre-eminence of the Imagination as opposed to the Fancy leads implicitly to the assumption that translation must be inspired by the higher creative force if it is to become more than an activity of the everyday world with the loss of the original shaping spirit. But this raises another problem also: the problem of *meaning*. If poetry is perceived as a separate entity from language, how can it be translated unless it is assumed that the translator is able to read between the words of the original and hence reproduce the text-behind-the-text; what Mallarmé would later elaborate as the text of silence and spaces?

In his study of Shelley and translation Timothy Webb shows how the ambiguousness of the role of the translator is reflected in the poet's own writings. Quoting from Shelley's works and from Medwin, his biographer, Webb demonstrates that Shelley saw translation as an activity with a lower status, as a “way of filling in the gaps between inspirations,” and points out that Shelley appears to shift from translating works admired for their ideas to translating works admired for their literary graces. This shift is significant, for in a sense it follows Goethe's hierarchy of translating and it shows the problem that translation posed in the establishment of a Romantic aesthetic. Most important of all, with the shift of emphasis away from the formal processes of translation, the notion of untranslatability would lead on to the exaggerated emphasis on technical accuracy and resulting pedantry of later nineteenth-century translating. The assumption that meaning lies below and between language created an impasse for the translator. Only two ways led out of the predicament:

- (1) the use of literal translation, concentrating on the immediate language of the message; or

- (2) the use of an artificial language somewhere in between the SL text where the special feeling of the original may be conveyed through strangeness.

Post-Romanticism

Friedrich Schleiermacher (1768-1834) proposed the creation of a separate sub-language for use in translated literature only, while Dante Gabriel Rossetti (1828-82) proclaimed the translator's subservience to the forms and language of the original. Both these proposals represent attempts to cope with the difficulties described so vividly by Shelley in *The Defence of Poesy* when he warned that:

It were as wise to cast a violet into a crucible that you might discover the formal principle of its colour and odour, as to seek to transfuse from one language into another the creations of a poet. The plant must spring again from its seed, or it will bear no flower—and this is the burthen of the curse of Babel.

Schleiermacher's theory of a separate translation language was shared by a number of nineteenth-century English translators, such as F.W. Newman, Carlyle and William Morris. Newman declared that the translator should retain every peculiarity of the original wherever possible, "with the greater care the more foreign it may be," while an explanation of the function of peculiarity can be found in G.A. Simcox's review of Morris' translation of *The Story of the Volsungs and Niblungs* (1870) when he declared that the "quaint archaic English of the translation with just the right outlandish flavour" did much to "disguise the inequalities and incompletenesses of the original."

William Morris (1834-96) translated a large number of texts, including Norse sagas, Homer's *Odyssey*, Vergil's *Aeneid*, Old French romances, etc., and received considerable critical acclaim. Oscar Wilde wrote of Morris' *Odyssey* that it was "a true work of art, a rendering not merely of language into language, but of poetry into poetry." He noted, however, that the "new spirit added in the transfusion" was more Norse than Greek, and this opinion is a good illustration of the expectations the nineteenth-century reader might have of a translation. Morris' translations are deliberately, consciously archaic, full of such peculiarities of language that they are difficult to read and often obscure. No concessions are made to the reader, who is expected to deal with the work on its own terms, meeting head-on, through the strangeness of the TL, the foreignness of the society that origi-

nally produced the text. The awkwardness of Morris' style can be seen in the following passage, taken from Book VI of the *Aeneid*:

What God, O Palinure, did snatch thee so away
From us thy friends and drown thee dead amidst the watery
way?
Speak out! for Seer Apollo, found no guileful prophet erst,
By this one answer in my soul a lying hope hath nursed;
Who sang of thee safe from the deep and gaining field and
fold
Of fair Ausonia: suchwise he his plighted word doth hold!

The Victorians

The need to convey the remoteness of the original in time and place is a recurrent concern of Victorian translators. Thomas Carlyle (1795-1881), who used elaborate Germanic structures in his translations from the German, praised the profusion of German translations claiming that the Germans studied other nations "in spirit which deserves to be oftener imitated" in order to be able to participate in "whatever worth or beauty" another nation had produced. Dante Gabriel Rossetti (1828-82) in his Preface to his translations from Early Italian Poets (1861) declared similarly that "The only true motive for putting poetry into a fresh language must be to endow a fresh nation, as far as possible, with one more possession of beauty," noting, however, that the originals were often obscure and imperfect.

What emerges from the Schleiermacher-Carlyle-Pre-Raphaelite concept of translation, therefore, is an interesting paradox. On the one hand there is an immense respect, verging on adulation, for the original, but that respect is based on the individual writer's sureness of its worth. In other words, the translator invites the intellectual, cultivated reader to share what he deems to be an enriching experience, either on moral or aesthetic grounds. Moreover, the original text is perceived as *property*, as an item of beauty to be added to a collection, with no concessions to the taste or expectations of contemporary life. On the other hand, by producing consciously archaic translations designed to be read by a minority, the translators implicitly reject the ideal of universal literacy. The intellectual reader represented a very small minority in the increasingly diffuse reading public that expanded throughout the century, and hence the foundations were laid for the notion of translation as a minority interest.

Matthew Arnold (1822-68) in his first lecture *On Translating Homer* advises the lay reader to put his trust in scholars, for they alone can say

whether the translation produces more or less the same effect as the original and gives the following advice to the would-be translator:

Let not the translator, then, trust to his notions of what the ancient Greeks would have thought of him; he will lose himself in the vague. Let him not trust to what the ordinary English reader thinks of him; he will be taking the blind for his guide. Let him not trust to his own judgement of his own work; he may be misled by individual caprices. Let him ask how his work affects those who both know Greek and can appreciate poetry.

The translator must focus on the SL text primarily, according to Arnold, and must serve that text with complete commitment. The TL reader must be brought to the SL text through the means of the translation, a position that is the opposite of the one expressed by Erasmus when discussing the need for accessibility of the SL text. And with the hardening of nationalistic lines and the growth of pride in a national culture, French, English or German translators, for example, no longer saw translation as a prime means of enriching their own culture. The élitist concept of culture and education embodied in this attitude was, ironically, to assist in the devaluation of translation. For if translation were perceived as an instrument, as a means of bringing the TL reader to the SL text *in the original*, then clearly excellence of style and the translator's own ability to write were of less importance. Henry Wadsworth Longfellow (1807-81) added another dimension to the question of the role of the translator, one which restricted the translator's function even more than Arnold's dictum. Discussing his translation of Dante's *Divina Commedia*, and defending his decision to translate into blank verse, Longfellow declared:

The only merit my book has is that it is exactly what Dante says, and not what the translator imagines he might have said if he had been an Englishman. In other words, while making it rhythmic, I have endeavoured to make it also as literal as a prose translation. ... In translating Dante, something must be relinquished. Shall it be the beautiful rhyme that blossoms all along the line like a honeysuckle on the hedge? It must be, in order to retain something more precious than rhyme, namely, fidelity, truth,—the life of the hedge itself. ... The business of a translator is to report what the author says, not to explain what he means; that is the work of the commentator. What an author says and how he says it, that is the problem of the translator.

Longfellow's extraordinary views on translation take the literalist position to extremes. For him, the rhyme is mere trimming, the floral border on the hedge, and is distinct from the life or truth of the poem itself. The translator is relegated to the position of a technician, neither poet nor commentator, with a clearly defined but severely limited task.

In complete contrast to Longfellow's view, Edward Fitzgerald (1809-63), who is best known for his version of *The Rubaiyat of Omar Khayyam* (1858), declared that a text must live at all costs "with a transfusion of one's own worst Life if one can't retain the Original's better." It was Fitzgerald who made the famous remark that it were better to have a live sparrow than a stuffed eagle. In other words, far from attempting to lead the TL reader to the SL original, Fitzgerald's work seeks to bring a version of the SL text into the TL culture as *a living entity*, though his somewhat extreme views on the lowliness of the SL text, quoted in the Introduction (p. 3), indicate a patronizing attitude that demonstrates another form of élitism. The Romantic individualist line led on, in translators like Fitzgerald, to what Eugene Nida describes as a "spirit of exclusivism," where the translator appears as a skilful merchant offering exotic wares to the discerning few.

The main currents of translation typology in the great age of industrial capitalism and colonial expansion up to the First World War can loosely be classified as follows:

- (1) Translation as a scholar's activity, where the preeminence of the SL text is assumed *de facto* over any TL version.
- (2) Translation as a means of encouraging the intelligent reader to return to the SL original.
- (3) Translation as a means of helping the TL reader become the equal of what Schleiermacher called the better reader of the original, through a deliberately contrived foreignness in the TL text.
- (4) Translation as a means whereby the individual translator who sees himself like Aladdin in the enchanted vaults (Rossetti's imaginative image) offers his own pragmatic choice to the TL reader.
- (5) Translation as a means through which the translator seeks to upgrade the status of the SL text because it is perceived as being on a lower cultural level.

From these five categories, it can be seen that types (1) and (2) would tend to produce very literal, perhaps pedantic translations, accessible to a learned minority, whilst types (4) and (5) could lead to much freer

translations that might alter the SL text completely in the individual translator's eclectic process of treating the original. The third category, perhaps the most interesting and typical of all, would tend to produce translations full of archaisms of form and language, and it is this method that was so strongly attacked by Arnold when he coined the verb to *newmanize*, after F.W. Newman, a leading exponent of this type of translation.

Archaizing

J.M. Cohen feels that the theory of Victorian translation was founded on "a fundamental error" (i.e., that of conveying remoteness of time and place through the use of a mock antique language), and the pedantry and archaizing of many translators can only have contributed to setting translation apart from other literary activities and to its steady decline in status. Fitzgerald's method of translation, in which the SL text was perceived as the rough clay from which the TL product was molded, certainly enjoyed great popular success, but it is significant that a debate arose around whether to define his work as a translation or as something else (adaptation, version, etc.) which is indicative of the existence of a general view of what a translation ought to be. But although archaizing has gone out of fashion, it is important to remember that there were sound theoretical principles for its adoption by translators. George Steiner raises important issues when he discusses the practice, with particular reference to Emile Littré's theory and his *L'Enfer mis en vieux langage Francois* (1879) and to Rudolf Borchardt and his *Dante Deutsch*:

The proposition "the foreign poet would have produced such and such a text had he been writing in my language" is a projective fabrication. It underwrites the autonomy, more exactly, the "meta-autonomy" of the translation. But it does much more: it introduces an alternate existence, a "might have been" or "is yet to come" into the substance and historical condition of one's own language, literature and legacy of sensibility.

The archaizing principle, then, in an age of social change on an unprecedented scale, can be compared to an attempt to "colonize" the past. As Borchardt put it, declaring that the translation should restore something to the original: "The circle of the historical exchange of forms between nations closes in that Germany returns to the foreign object what it has learnt from it and freely improved upon." The distance between this version of translation and the vision of Cicero and Horace, also the products of an expanding state, could hardly be greater.

The Twentieth Century

It is always a problem, in attempting to compress a vast amount of material into a short space, to decide on a cut-off point at which to bring the discussion to a close. George Steiner ends his second period of translation history in 1946, with Valéry Larbaud's fascinating but unsystematic work *Sous l'invocation de Saint Jerome*, whilst Cohen's study of English translator's and translations tails off rather lamely with occasional references to some of the practical translation work of Robert Graves and C. Day Lewis, and so brings the reader sketchily into the 1950s. Much of the discussion in English on translation in theory and practice in the first half of the twentieth century notes the continuation of many of the Victorian concepts of translation—literalness, archaizing, pedantry and the production of a text of second-rate literary merit for an élite minority. But it then returns continually to the problem of evaluation *without a solid theoretical base from which to begin such an investigation*. The increased isolationism of British and American intellectual life, combined with the anti-theoretical developments in literary criticism did not help to further the scientific examination of translation in English. Indeed, it is hard to believe, when considering some of the studies in English, that they were written in the same age that saw the rise of Czech Structuralism and the New Critics, the development of communication theory, the application of linguistics to the study of translation: in short, to the establishment of the bases from which recent work in translation theory has been able to proceed.

The progress of the development of Translation Studies has been discussed in the earlier parts of this book, and the steady growth of valuable works on translation in English since the late 1950s has been noted. But it would be wrong to see the first half of the twentieth century as the Waste Land of English translation theory, with here and there the fortresses of great individual translators approaching the issues pragmatically. The work of Ezra Pound is of immense importance in the history of translation, and Pound's skill as a translator was matched by his perceptiveness as critic and theorist. Hilaire Belloc's Taylorian lecture *On Translation*, given in 1931, is a brief but highly intelligent and systematic approach to the practical problems of translating and to the whole question of the status of the translated text. James McFarlane's article "Modes of Translation" (1953) raised the level of the discussion of translation in English, and has been described as "the first publication in the West to deal with translation and translations from a modern, interdisciplinary view and to set out a program of research for scholars concerned with them as an object of study."

From this brief outline, it can clearly be seen that different concepts of

translation prevail at different times, and that the function and role of the translator has radically altered. The explanation of such shifts is the province of cultural history, but the effect of changing concepts of translation on the process of translating itself will occupy researchers for a long time to come. George Steiner, taking a rather idiosyncratic view of translation history, feels that although there is a profusion of pragmatic accounts by individuals the range of theoretic ideas remains small:

List Saint Jerome, Luther, Dryden, Hölderlin, Novalis, Schleiermacher, Nietzsche, Ezra Pound, Valery, Mac-Kenna, Franz Rosenzweig, Walter Benjamin, Quine—and you have very nearly the sum total of those who have said anything fundamental or new about translation.

But Steiner's description of the translator as a shadowy presence, like Larbaud's description of the translator as a beggar at the church door, is essentially a post-Romantic view, and has far more to do with notions of hierarchy in the chain of communication between author, text, reader and translator than with any intrinsic aspect of the process of translation itself. Timothy Webb's study of Shelley as translator, for example, documents the growing split between types of literary activity, and shows how a hierarchy could exist within the work of a single author in early nineteenth-century England. For the attitudes towards translation and the concepts of translation that prevail, belong to the age that produces them, and to the socio-economic factors that shape and determine that age. Maria Corti has shown how through the nineteenth century, due to the wider distribution of the printed book, the author could no longer see his public so clearly, either because it was potentially so vast or because it cut across classes and social groups. For the translator this problem of impaired vision was all the more acute.

The history of Translation Studies should therefore be seen as an essential field of study for the contemporary theorist, but should not be approached from a narrowly fixed position. Gadda's definition of system can most aptly be applied to the diachronics of Translation Studies and serves as an illustration of the size and complexity of the work that has barely been begun:

We therefore think of every system as an infinite entwining, an inextricable knot or mesh of relations: the summit can be seen from many altitudes; and every system is referable to infinite coordinated axes: it presents itself in infinite ways.

Translation as Communication

(published in part)

Eugene A. Nida

Three puzzling anomalies have been observed with regard to translating from one language to another.

The first anomaly is that while many experts in language teaching strongly oppose the use of translating in the process of learning a second language, most teachers of foreign languages employ translating as an important pedagogical device. They require their students to translate, not only from the second language to mother tongue, but also from the mother tongue to the second language—which, of course, is more laborious.

While some of the experts decry the use of translating, especially translating from the second language into the mother tongue, as both a waste of time and an obstacle to thinking in the second language, most teachers seem to find that such translating is indispensable to the success of their work. These teachers argue that students inevitably do engage in mental translating, even when they are warned not to do so, and that the process really does serve as a bridge from the known to the unknown. Even when the so-called “direct method” of language teaching is employed, it seems unavoidable that students will make mental translations.

Of all the aspects of language learning, the task of translating, especially from the mother tongue into the second language, is undoubtedly the most disliked by the student. And yet teachers do frequently assign translating—in spite of the fact that it is distasteful to the students and strongly opposed by the experts.

The second anomaly with respect to translating is that a very definite distinction is made between “translation” and “paraphrase”—translating is looked upon as legitimate, but paraphrasing is suspect. In the opinion of most people a more or less word-for-word rendering of a foreign language text is more accurate and more faithful than a rendering which attempts to communicate the meaning of the text through a redistribution of the semantic components. Any departure from literalness is denounced as dangerous and is condemned, even though a literal rendering produces a distortion or even a complete obfuscation of the meaning.

For example, in the Gospel of John (9.24) a man is commanded, according

to the literal rendering, “Give glory to God.” In reality, these words were a formula for putting witnesses under oath, and so they would be rendered more accurately as “Speak the truth before God.” But such reproduction of the meaning of the text seems to violate the “literary conscience” of many people, and so translators tend to avoid them. On the other hand, despite a general reluctance to accept paraphrases as *bona fide* renderings, paraphrastic and idiomatic translations have almost always proved more popular than rigidly literal ones. Of the several translations of *Don Quijote* into English, certainly the most popular ones have been those which did not hesitate to restructure radically the formal features of the original Spanish text.

The third anomaly with reference to translating is the insistent claim on the part of some authorities that translating is really impossible, while at the same time more and more translating is being done into an increasing number of languages and on a vastly expanding variety of subject matter. Fritz Güttinger (1963) has described in an incisive and charming manner the conflict between philologists, on the one hand, who insist that translating is basically impossible, and most authors, on the other hand, who are not only satisfied that translating really can be accomplished, but are only too glad to have their writings translated and published in other languages.

Those who are primarily interested in the formal features of literary texts quite naturally despair of any attempts to communicate subtle semantic values. It is certainly true that most of these cannot be adequately expressed in another language, and yet there are translators who have displayed remarkable ingenuity in tackling some of the subtleties of original texts. Buber and Rosenzweig (1930), for example, reproduced the *tohu-wa-bohu* of Genesis 1.1 as *Irrsal und Wirrsal*—which is amazingly apt.

Reasons for Anomalies with Respect to Translating

Far more important than observing the existence of such anomalies with respect to translating is understanding the reasons for these contradictions between attitude and practice. For the most part, these anomalies have arisen from a wrong view of the nature of translating.

Translating has been repudiated as an aid to language learning primarily because it has been so badly employed. Teachers too often require their students to make literal translations of foreign-language texts into their mother tongue. Their purpose no doubt is to determine whether the students understand the grammar and the lexical units of the text, and perhaps also they hope in this way to forestall the use of published “ponies” by the students. But the result of this insistence on literal translating is

that the students almost inevitably acquire a false concept of the foreign-language text. Because it comes out in such a crude manner in the mother tongue of the student, the second language is judged to be awkward, difficult, and hopelessly complicated. In addition the students may acquire a perverted feeling for their own language. Word-for-word renderings inevitably mutilate one's mother tongue, with results that are esthetically disastrous as well as intellectually unrewarding.

When students are required to translate from their mother tongue into a second language, the results are even worse, and much more so if the translating is required at too early a stage in the learning process. The students spend so much time and labor working out their crude renderings, that these are deeply impressed on the mind and not readily forgotten. Basically distorted expressions, though possibly correct in syntax, are often seriously unnatural. The grammatical forms may be admissible, but the semotactic sequences are usually wrong.

The notion that people can and should translate into a foreign language, even after only a limited experience with it, has resulted in some really fantastic procedures. In one case some missionaries in West Africa were required to spend their first six months on the field in basic language study and their second six months in translating the Bible! Only then were they regarded as sufficiently proficient in the language to begin to use it in their work.

Such a basically wrong concept of the nature of translating is largely responsible for the widespread impression that translating is right and paraphrasing is wrong. In the schoolroom, correctness has been judged as practically synonymous with literalness, so that any idiomatic departure from that norm has been looked upon as dangerous. In the rendering of Genesis 1.1, for example, any suggestion that "the heavens and the earth" might better be rendered as "the universe" is thought by many to be a violation of truth. This position is held in spite of the fact that the plural form "heavens" occurs in present-day English almost exclusively in certain exclamatory expressions such as "Good heavens!" or "Heavens, no!" In ancient Hebrew thought "the heavens" consisted essentially of a vast dome on which were placed the sun, the moon, the stars, and the clouds. This overarching vault together with "the earth" beneath it constituted for the ancient Hebrews what we today speak of as "the universe." The Hebrew cosmogony differed radically from ours, and for that very reason (not in spite of it) the closest natural equivalent to the Hebrew phrase "the heavens and the earth" is, in present-day English, "the universe."

Because no translation can ever be an exact equivalent of the original

text, especially in the subtler connotative and emotive aspects of meaning, translating is held by some to be impossible. But no person in his right mind would ever claim that an exact or absolute correspondence exists in any interlingual communication. In fact, it is not even possible to claim absolute correspondence in intralingual communication. Recently, when three specialists in semantics were holding discussions together, working with sets of carefully indexed meanings in order to identify the diagnostic components, they discovered that significant misunderstandings occurred within the group as often as three or four times an hour. These failures in intralingual communication were carefully noted and analyzed, for they often provided important clues to semantic problems. The fact that such misunderstandings occurred among persons whose very training and experience should have enabled them to communicate with one another with a minimum of difficulty simply points up the high degree of incommensurability which exists in ordinary human communication. To suggest that the interlingual communication involved in translating is in some way basically different from intralingual communication is to seriously misjudge the very nature of language use.

Translating always involves a certain amount of loss and distortion. Generally the loss is greater if the source-language text admirably reflects the genius of the source language. In other words, the higher the literary quality of a text, the more difficult it is to translate. In spite of such limitations, a practical measure of cognitive equivalence can always be attained in a translation—in some cases, it may be, through the use of marginal or appended notes—and the literary level of the original text can at least be approached by a skillful translator. Unfortunately, however, too many translations turn out to be feeble attempts at stylistic equivalence. For example, a professional translator submitted the following sentence in a sample draft of a portion of an excellent volume on translating published originally in Italian: “By that is meant that to be equivalent a text must produce here and now, on this particular reader, an effect equal and analogous to the effect of the original text, at other times and in other places, on its readers with their different language, customs, etc.” This is typical “Translationese.” No wonder so many publishers shy away from translated texts!

Basic Approaches to the Theory and Practice of Translating

In our search for a satisfactory solution to the many problems which confront those who want to stimulate and encourage good and legitimate translating, it is important that we examine, even though briefly, three principal theories of translating.

1. The traditional theory may be regarded as *philological*. This approach to translating has focused particularly on so-called “literary documents,” although precise agreement as to what really constitutes literary quality has been lacking. In general the emphasis has been on the formal and thematic elements, and scholars have sought by means of largely historical techniques to determine the sources, significance, and influence of literary works.

Because of this approach, translating has often been discussed essentially in terms of literary genres, such as epic and lyric poetry, novels, short stories, essays, etc. The philological approach characterizes the principal articles in “On Translation” (Brower 1959), and Jiří Levý (1969), by the addition of linguistic insights, constructed an important theory of translation based on the classification of literary types. It would be a serious mistake to under-rate this approach to the theory and practice of translating, for it has produced many notable and excellent results.

2. Another theory of translating may be described as basically *linguistic*. Machine translating provided an important stimulus to this approach (Yngve 1958, Gross 1972), for such a theory of translation was essential in order that a machine might be programmed to produce a meaningful text in a “target language.” However, both linguists and computer technicians soon came to realize that automatic translating of literary works is really quite impossible. The best that can be done is to program a machine to perform the relatively simple linguistic tasks of analysis, matching, and reproduction. To build complete encyclopedic information into a computer program would be impossible, and to produce all the equivalents of subtle stylistic features would require enormously complicated routines.

Nevertheless, despite the failure of machine translating to accomplish what was originally expected of it, it did stimulate important research in the analysis of interlingual equivalences in basically three sets of procedures: (1) the analysis of the source-language text, (2) the selection of correspondences in the receptor language, and (3) the restructuring of the data on an appropriate level. Šaumjan (1965, 1973) and his colleagues favored a neutral genotype deep structure, a kind of logical language to which all other languages and texts might be related, but this was only a theoretical variation of a basically linguistic approach. While a fully satisfactory automatic translation program has not yet been developed, the linguistic approach to translating has produced some important theoretical and practical suggestions for translation in a number of articles, for example Öttinger (1961), Praschek (1971), Wilss (1970, 1972), and A. Hood Roberts and Michael Zarechnak (1974).

However, not all who employ a linguistic approach to translation theory have betrayed an interest in machine translating. Catford’s volume

A Linguistic Theory of Translation (1965) is an excellent example of a basically linguistic approach in which correspondences are defined in terms of their relations to the structures of the respective languages.

3. The third theory of translating may be referred to as *sociolinguistic* in view of the emphasis it places on the role of the receptor. This emphasis led Nida and Taber (1969) to reject the term “target language” and to speak instead of the “receptor language,” for they regarded as crucial the role of those who receive a translation. If a rendering is not understood correctly by those for whom it has been prepared, it is obviously not a correct rendering, no matter how much formal equivalence may exist between the corresponding expressions in the source and receptor languages.

The sociolinguistic approach to translating distinguishes carefully between theoretical norms and practical norms, that is, between what the receptors should understand and what they in fact do understand. This means, for example, that “to love with the heart” becomes “to love with the liver” in many languages of West Africa and “to love with the abdomen” in most Mayan languages. Similarly, the definition of “captain” as “one who commands a hundred soldiers” must be changed in some of the languages of Zaire to “one who goes ahead of a hundred soldiers,” reflecting the Zairean concept that the officer rather than his men should be the more exposed to danger.

It would be a serious mistake to assume that all receptors in any particular language are essentially alike. Varying educational levels, occupations, and interests greatly affect the ability of people to understand a message. Accordingly, it may be necessary to prepare quite different translations of the same text for such disparate groups as university students, primary-school graduates, newly literate adults, school children reading in a foreign language, and the mentally retarded. As a matter of fact, the Bible Societies are currently producing distinct translations of the Scriptures for precisely these different classes of receptors. However, in order to simplify somewhat our discussion of the role of the receptor in the translation process, let us concentrate our attention on two principal types: the *nonspecialist* and the *specialist*.

The nonspecialist is likely to read a translation primarily for its entertainment value and only secondarily for the information it contains. Even though he may be somewhat interested in the content, his interest is not likely to be great enough to induce him to keep on reading if he finds the going difficult because the style of the translated document is poor. That will almost certainly be the case if various other stylistically attractive communications are clamoring for his attention. It seems that even

“truth” becomes a secondary consideration when literary style is a factor. This criterion applies even to Bible translations. A translation may contain several incorrect interpretations of the message of the original writers, but if its literary style is pleasing, most readers will accept it in spite of evident errors.

For the specialist, however, style is a secondary consideration. His primary concern is to receive accurate information, either about the cognitive content of the discourse or about the formal features. For example, a person who reads a translated text on how to repair a machine wants clear and unambiguous instructions. He will read the text carefully, even though its style may be painfully awkward and redundant. Similarly, the atomic physicist is willing to wade through stylistically atrocious machine-translation printouts in order to obtain important data concerning technical developments. In fact, the linguist, the ethnologist, or the literary analyst often prefers to have as literal a translation as possible—with total disregard for literary style in the receptor language—in order to make a careful formal analysis of the features of a foreign-language text.

Unfortunately, it is seldom possible to define in precise terms the prospective audience for a translation. Publishers often take such matters for granted, and translators tend to feel more concern for the critical reactions of their professional colleagues—favorable or unfavorable—than for the impact their work may have on the audience for which it is presumably intended. One highly successful editor-publisher, aware of this tendency toward elitism, never hires a theologian to translate a book on theology, since such a specialist would be “too anxious to show how much Greek and Hebrew he knows.”

The Role of the Receptor in the Translation Process

It is regrettable that in discussions of translation theory and practice the role of the receptor has for the most part been overlooked. A great deal of attention has been given to the intent of the author and the need for adequate identification of the translator with the author (Belloc 1931), but there is need for more awareness of the fact that it is equally important for the translator to identify with his prospective audience.

In any real communication, three factors are always present: the source, the message (in terms both of form and of content), and the receptor (or receptors). An original author, if he is to communicate successfully, must be able to identify with his audience—however he may wish to define it. This identification involves what communication engineers have called

“anticipatory feedback”; that is to say, the author anticipates the manner in which his audience will likely react to his message. Will they understand his intent, or encounter difficulty in apprehending it? Will they agree with what he says, or disagree? Will they regard his statements as relevant and important, or as irrelevant and trivial? In any effective communication, literary skill is not enough; it must be combined with a sensitive anticipation of the feedback.

These factors are equally valid for a secondary communication, that is, a translation. The translator must not assume that his audience will be essentially the same as the original one, and that the original writer’s identification with the primary audience will suffice for the secondary audience. Especially when a translated text is separated from its original by a long time span (for example the “Clouds” of Aristophanes translated into modern English) or a wide divergence in cultures (for example “Das Kapital” translated into Japanese), the careful identification of the translator cannot be avoided if the translation is to serve any significant purpose.

In addition to reckoning with anticipatory feedback, a translator should, whenever possible, test his work by means of actual feedback. This is often done by sending a translation to a panel of experts for their review. By comparing the translation with the original text, these are supposedly able to determine both the accuracy of the translation and its acceptability to the audience for which it is designed. However, there is a basic fallacy in this procedure, for the familiarity of these experts with the original text in a sense disqualifies them as competent judges of how well the prospective audience will comprehend the translation. Since they themselves so easily recognize its correspondences with the original text, they are likely to assume a greater degree of intelligibility in the translation than is warranted. [...]

The Legitimate Use of Translating

Translating can be effectively employed, both in the teaching and the learning of a second language, in a way that is intellectually challenging, esthetically satisfying, and linguistically instructive. Translating is especially important in highlighting both the contrasts and the similarities between languages. But in order to use translating properly, it is essential that a student know what is involved in the process of translating. This may be done by introducing him to three different procedures: (1) the comparison of different translations of the same passage in the same language, (2) the comparison of translations of the same passage in different languages, and (3) the use of intralingual translating.

1. One may gain considerable insight into some of the problems of

translation by making a comparison of different English translations of one clause in Acts 22.3, where St. Paul speaks of his training under Rabbi Gamaliel. A literal rendering of this clause would be "(I was) educated according to the strictness of the ancestral law." The Revised Standard Version (RSV) translates this clause as "(I was) educated according to the strict manner of the law of our fathers," while the New English Bible (NEB) has "(I was) thoroughly trained in every point of our ancestral law." In examining such translations, one should look for (1) redistribution of semantic elements (the abstract noun "strictness" is redistributed in NEB as "thoroughly... in every point"), (2) varying levels of language (NEB's "ancestral law" represents a higher register of style than RSV's "law of our fathers"), (3) supplementation (RSV supplies "manner" as a component of "strictness"), and (4) varying degrees of explicitness. For example, "the law of our ancestors" can mean "the law given to our ancestors," "the law obeyed by our ancestors," or "the law handed down by our ancestors." From the context of this passage it is clear that Paul's training in the law was not primarily a matter of formal knowledge but of actual practice. Hence it would be possible to render this passage—and render it more accurately—as "I was brought up to live in complete conformance to the law of our ancestors," or "I was brought up to live exactly as the law of our ancestors prescribed."

2. The second procedure in learning something of the nature of language structure and the potentialities for expression is to compare translations of the same passage in different languages. Diverse renderings of the opening clause of John 1.1 are especially illustrative of what one may encounter in this procedure. The traditional English rendering, "In the beginning was the Word," shows how condensed the original Greek clause really is. "The beginning" refers to the creation and is a literary parallel to Genesis 1.1. The verb "was" must be understood as indicating existence, and "the Word" is clearly a kind of title and not a reference to either a grammatical unit or a discourse. In the Spanish Version Popular this passage is rendered as *Cuando todo comenzó, ya existía la Palabra*, rather similar in form to the rendering of NEB, "When all things began, the Word already was." In Français Courant (French common language) version the translation reads *Avant que Dieu crée le monde, la Parole existait déjà*. Here the reference to the creation of the world is made more explicit. But only in Die Gute Nachricht (German common language) version is the very pregnant expression of the original Greek fully reproduced, *Am Anfang, bevor die Welt geschaffen wurde, war schon der, der "Das Wort" heißt*. All of these translations may be regarded as accurate and faithful; they simply express different degrees of explicit formulation of the original content.

3. In order for a student to appreciate fully the relation of translation to language structure, it is essential that he engage in some intralingual translating. He may choose to do this for a particular audience, for example, for children or for persons who may be in the process of learning that particular language. Intralingual translation is not a matter of hit-or-miss paraphrase. It should consist of carefully directed back-transformations, based upon a transformational-generative view of languages, or upon an interpretation of structure on a semantic level, if one employs a stratificational model of language. In general one should aim at some kernel or subkernel structure in intralingual translating, since by this means one learns, not only how to analyze some of the underlying structures, but also how to appreciate the ways in which different languages may employ such a semantic base for a variety of different structures.

Such an apparently simple statement as “Preverbal skills are survival skills” really involves some rather complex underlying structures, which require one to undertake an analysis far below the lexical level. The lexical item *skills*, for example, is itself a complex semantic unit, including components of (1) “ability” (2) “to do something” (3) “well”—in other words, components of capacity, activity and effectiveness. In the context of Beier’s article, *preverbal* refers to activity prior to the time when a person learns to speak. The relation between *preverbal* and *skills* is essentially a temporal one, but the relation between *survival* and *skills* (the second time this term occurs) is quite different, since *survival* does not refer to any point in time but designates a condition or a means. Thus *preverbal skills* are equated with survival skills only in the sense that the first are essential to the existence of the second—that is to say, “being able to understand signals before one is able to speak is necessary if one is to survive.” But *survival* is itself a complex semantic unit, including at least three components: (1) “to live” (2) “continuously” (3) “under potentially dangerous conditions.”

The analysis of the meanings of expressions by means of an intralingual type of translation which represents a more explicit formulation of the underlying semantic structures enables one to see more readily why the translation of such expressions into other languages must often be done by means of radically different structures. Diverse languages have very different requirements as to what may or must be made explicit or left implicit.

When one has finally acquired an adequate understanding of the nature of translation, he is then in a position to appreciate how the same cognitive content of a message may be expressed on different registers, with different degrees of explicitness, and by means of different lexical and syntactic structures. The student who has acquired this understanding is no longer puzzled or frightened by the seeming incongruencies between languages.

The fact that the English intransitive expression *he went away* is rendered in Spanish by *se fue*, a reflexive form of the verb meaning “to go,” is seen as simply one of the specialties of Spanish structure. Conversely, the Spanish *cuánto mides?* must not be translated literally as “how much do you measure?,” but rather as “how tall are you?”

One is still able, of course, to follow traditional formulations and render a passage in a more or less prosaic manner. A term such as the Classical Greek *spermalogos*, referring literally to a person who went around picking up scraps and applied by some skeptics in Athens to Saint Paul (Acts 17.18), could be translated simply as “babbler” or “charlatan.” But the New American Bible has a particularly effective rendering of the term: “Does this *parrot* know what he is talking about?” Or compare the rendering in *Die Gute Nachricht*: *Was will dieser Schwätzer eigentlich?*

Awareness of linguistic diversities should lead one to an awareness of cultural differences. For example, the fact that in one of the dialects of Enga, a language spoken in the highlands of Eastern New Guinea, “forgiveness” is represented as “not hanging up jawbones,” reflects an important cultural element in the society. When headhunting was a way of life in this region, the relatives of a victim would take the jawbone of someone who had been killed and hang it on the doorpost as a constant reminder to his clan that some day they must avenge the murder by killing someone in the enemy clan. Accordingly, in at least one dialect of Enga, the person who forgives is one who “no longer hangs up jawbones.”

It is only a short step from the analysis of the meaningful components of lexical units to an analysis of the meaningful elements of gestures. In a number of areas of Africa to point to an object with the index finger is regarded as a lewd gesture. Standards of politeness require that one point to an object by jutting out the lower lip. A person soon comes to realize that language is only one of various means by which people communicate. Though language is by far the most complex of human communication codes, it is only one of many codes involving touch, distance, movements, postures, apparel, etc. Translating can be a useful means of pointing students to the larger implications of semiotics, the science of interpreting signaling and symbolic behavior.

A New Concept of Translation

(published in part)

Eugene A. Nida

*From "The Theory and Practice of Translation"
(Helps for Translators prepared under the auspices of the
United Bible Societies, vol. VIII), 1982, Chapter One.*

The Old Focus and the New Focus

The older focus in translating was the form of the message, and translators took particular delight in being able to reproduce stylistic specialties, e.g., rhythms, rhymes, plays on words, chiasmus, parallelism, and unusual grammatical structures. The new focus, however, has shifted from the form of the message to the response of the receptor. Therefore, what one must determine is the response of the receptor to the translated message. This response must then be compared with the way in which the original receptors presumably reacted to the message when it was given in its original setting.

Even the old question: Is this a correct translation? must be answered in terms of another question, namely: For whom? Correctness must be determined by the extent to which the average reader for which a translation is intended will be likely to understand it correctly. Moreover, we are not concerned merely with the possibility of his understanding correctly, but with the overwhelming likelihood of it. In other words, we are not content merely to translate so that the average receptor is likely to understand the message; rather we aim to make certain that such a person is very unlikely to misunderstand it.

Posing the question of correctness in this manner naturally implies that there will be different translations which can be called "correct." In fact, for the scholar who is himself well acquainted with the original, even the most labored, literal translation will be "correct," for he will not misunderstand it. On the other hand, in most large linguistic communities, especially when they employ so-called international languages spoken by millions of

people, there are a number of socioeducational levels of speech and comprehension. This means that several different levels of translation, in terms of vocabulary and grammatical structures, are required, if all people are to have essentially equal opportunities to understand the message.

This test of comprehensibility is concerned primarily with discovering and eliminating two different types of expressions: (1) those which are likely to be misunderstood and (2) those so difficult and “heavy” (whether in vocabulary or grammar) as to discourage the reader from attempting to comprehend the content of the message. Such idioms as “children of the bridechamber” (Mark 2:19) and “heap coals of fire on his head” (Rom. 12:20) are typical of the first category. The average person unacquainted with Semitic idioms is simply not going to understand that the “children of the bridechamber” are the friends of the bridegroom, or wedding guests, and that “heap coals of fire on his head” means to make a person ashamed of his behavior, and is not a way of torturing people to death.

When a high percentage of people misunderstand a rendering, it cannot be regarded as a legitimate translation. For example, in Romans 1:17 most traditional translations have “the righteousness of God is revealed from faith to faith,” and most readers naturally assume that this is a reference to God’s own personal righteousness. Most scholars are agreed, however, that this is not God’s own righteousness, but the process by which God puts men right with himself (cf. Today’s English Version). It is the act of “justification” (to use a technical, and generally misunderstood word) and not the character of righteousness. But a translation which insists on rendering the Greek literally as “the righteousness of God” is simply violating the meaning for the sake of preserving a formal grammatical correspondence.

In addition to being quite misleading, a translation may also be so stylistically heavy as to make comprehension almost impossible. For example, in the American Standard Version (1901), 2 Corinthians 3:10 reads, “For verily that which hath been made glorious hath not been made glorious in this respect, by reason of the glory that surpasseth.” The words are all English, but the sentence structure is essentially Greek. The New English Bible quite rightly restructures this passage to read, “Indeed, the splendour that once was is now no splendour at all; it is outshone by a splendour greater still.”

New Attitudes with Respect to Receptor Languages

Some of the basic difficulties in Bible translation can be traced to the fact that people often have quite wrong views of the receptor as well as of the source languages. Hence, to produce texts which will approximate the goal of equivalent response, translators often need to change their view of

the languages in which they are working. This includes not merely a shift in some of the attitudes which tend to place the source languages on a theological pedestal and to bow down before them in blind submission, but it often requires quite a radical rethinking of one's attitude toward the receptor language, even when it is one's own mother tongue.

Each language has its own genius.

In the first place, it is essential to recognize that each language has its own genius. That is to say, each language possesses certain distinctive characteristics which give it a special character, e.g., word-building capacities, unique patterns of phrase order, techniques for linking clauses into sentences, markers of discourse, and special discourse types of poetry, proverbs, and song. Each language is rich in vocabulary for the areas of cultural focus, the specialities of the people, e.g., cattle (Anuaks in the Sudan), yams (Ponapeans in Micronesia), hunting and fishing (Piros in Peru), or technology (the western world). Some languages are rich in modal particles. Others seem particularly adept in the development of figurative language, and many have very rich literary resources, both written and oral.

To communicate effectively one must respect the genius of each language.

Rather than bemoan the lack of some feature in a language, one must respect the features of the receptor language and exploit the potentialities of the language to the greatest possible extent. Unfortunately, in some instances translators have actually tried to "remake" a language. For example, one missionary in Latin America insisted on trying to introduce the passive voice of the verb into a language which had no such form. Of course, this was not successful. One must simply accept the fact that there are many languages which do not have a passive voice. They merely choose to report actions only as active.

Rather than force the formal structure of one language upon another, the effective translator is quite prepared to make any and all formal changes necessary to reproduce the message in the distinctive structural forms of the receptor language.

Anything that can be said in one language can be said in another, unless the form is an essential element of the message.

For the average person the potential and actual equivalence of languages is perhaps the most debated point about translation. He does not see how people who have no snow can understand a passage in the Bible that speaks

about “white as snow.” If the people do not know snow, how can they have a word for it? And if they do not have a word for it, then how can the Bible be translated? The answer to this question is both complex and varied. In the first place, many people have a word for snow, even if they have not themselves experienced it, for they have heard about the phenomenon. Second, in other instances, people do not know snow, but they do have “frost” and they speak about the two with the same term. Third, many languages have equivalent idioms, e.g., “white as egret feathers,” or “white as fungus” (if there is an especially white form of fungus); or they may use a nonmetaphor to express the concept “white as snow,” such as “very, very white.” The point is that snow as an object is not crucial to the message.

Some persons may object, however, and insist that unless one has a word for snow, the translation is not adequate, for anything which does not communicate the precise meaning of the original is a distortion. Of course no communication, even within a single language, is ever absolute (for no two people ever understand words in exactly the same manner), and we certainly cannot expect a perfect match between languages. In fact, we do not have such a match even in translating from Hebrew or Greek into English, with all its wealth of vocabulary (more than a million words if one includes all the technical terminology). When the Hebrew word *hesed* is translated into English as “loving-kindness,” or as “covenant love,” there is much left unsaid, for this Hebrew term implies a whole social structure of mutual loyalty and support between the tribal chief and his followers, a relationship quite strange to us and almost unthinkable to many people. Similarly, when the Gospel of John uses the Greek word *logos*, “Word,” in the prologue, there simply is no English word (and certainly not *Word* itself) which can do justice to the variety and richness of meaning of this Greek term.

It must be said, however, that if the form in which a message is expressed is an essential element of its significance, there is a very distinct limitation in communicating this significance from one language to another. It is usually impossible to reproduce this type of “meaning.” For example, in the third chapter of John, Jesus speaks of the “wind” and of the “Spirit.” In Greek a single word, *pneuma*, is used with both meanings. This results in a very significant play on words, but it cannot be reproduced in English. The best we can do under such circumstances is to use a marginal note to call the attention of the reader to the fact that in the source language one and the same word has both meanings.

In a similar way, we cannot reproduce the rhythm of Hebrew poetry, the acrostic features of many poems, and the frequent intentional alliteration.

At this point, languages just do not correspond, and so we must be prepared to sacrifice certain formal niceties for the sake of the content.

To preserve the content of the message the form must be changed.

If all languages differ in form (and this is the essence of their being different languages), then quite naturally the forms must be altered if one is to preserve the content. For example, in Mark 1:4, the Greek employs a nominal construction, “baptism of repentance,” but translated literally into English the resulting phrase really does not convey the meaning of the original. The average person is simply unable to describe clearly what is the relationship between “baptism” and “repentance.” Moreover, in a high percentage of languages, terms which express events (and both “baptism” and “repentance” are events, not objects) are expressed more naturally as verbs, rather than as nouns. Even this Greek noun expression is really only a nominalization (or adaptation) of what occurs in Acts 2:38 in verbal form, namely, “repent and be baptized.” In languages which either require that such events be expressed as verbs or normally use verb rather than noun phrases, it is not only right, but essential, that the nominal form of this Greek phrase be changed into a corresponding verbal expression.

The extent to which the forms must be changed in order to preserve the meaning will depend upon the linguistic and cultural distance between languages. Quite naturally the easiest transitions (those with the least amount of formal change), occur when one translates from a language such as English into German, or Fante into Ashanti, closely related languages. Moreover, English and German represent the same general cultural setting, Western technological, and Fante and Ashanti represent the same cultural setting, West African. On the other hand, if one is translating from English into Hungarian, or from Hausa to Fulani, the formal shifts are greater, for Hungarian is not a member of the Germanic branch of the Indo-European family of languages, but belongs to an entirely different family, the Finno-Ugrian, and Hausa and Fulani belong to different language families. However, Hungarian is still part of the same cultural setting as English, and Hausa and Fulani belong to the same basic cultural setting. Hence, the shifts are not so extreme.

If, however, one has to translate from English into Hindi, the formal changes are greater than from English to Hungarian, for even though English and Hindi belong to the same Indo-European family of languages, the cultural contexts, including many differences of world view, are so diverse that the formal structure patterns, both grammatical and lexical, must be altered more extensively in order to preserve the content. Finally,

in translating from a language such as English into Zulu, which belongs to the so-called Bantu family of languages and represents quite a different culture, the formal modifications must be still more extreme.

New Attitudes Concerning Source Language

[...]

The writers of the Biblical books expected to be understood.

Writing to be understood might seem to be a truism, but for some persons it is a startling revelation, for many individuals have assumed that the Bible is not a book to be understood. One person, for example, who began to read Today's English Version remarked, "This must not be the Bible; I can understand it."

The Bible is not a collection of cabalistic writings or of Delphic oracles. The writers of the Bible were addressing themselves to concrete historical situations and were speaking to living people confronted with pressing issues. It is not always possible for us to understand precisely what the writers meant, but we do injustice to them to assume that they were intentionally trying to be obscure.

If we assume that the writers of the Bible expected to be understood, we should also assume that they intended one meaning and not several, unless an intentional ambiguity is linguistically "marked." Of course, there are a number of such purposefully ambiguous expressions (which are clearly indicated by context), and it is important that the translator either reproduce the ambiguity in the same evident way or explain it in a marginal note. But one does not do justice to the intention of the writer if he tries to "ride the fence" in the case of those expressions which can have two or more meanings among which he cannot easily decide simply because he cannot reconstruct the cultural setting in which the writing first took place. In these instances it is better for the translator to select the meaning which seems best supported by all the evidence and to put this in the text, while placing the other in a marginal note. Otherwise he will give the impression to the reader that the original writer was constantly dodging the issue and was unwilling to make sense. [...]

Practical Implications of a New Concept of Translating

The practical implications of a new concept of translating may be readily seen in the comparison of Romans 1:5 in the Revised Standard Version, the New English Bible, and Today's English Version:

RSV: “through whom we have received grace and apostleship to bring about the obedience of faith for the sake of his name among all the nations.”

NEB: “Through him I received the privilege of a commission in his name to lead to faith and obedience men in all nations;”

TEV: “Through him God gave me the privilege of being an apostle, for the sake of Christ, in order to lead people of all nations to believe and obey.”

The RSV represents a close formal correspondence to the original Greek text, reflecting as it does the order of the Greek words and phrases and also the corresponding word classes; that is to say, nouns are translated as nouns and verbs as verbs. For the average reader there are, however, some problems in understanding the RSV text:

1. “We” is quite ambiguous: Is Paul actually speaking about himself, in which case “I” would be clearer, or does he imply that other apostles are included?
2. Though “we” is the grammatical subject of “received grace,” it is nevertheless the semantic “goal” of the process, and accordingly it is clearer in many languages to make it also the grammatical goal, as in the TEV.
3. In the RSV, “grace and apostleship” would seem to be two coordinate activities, while in reality the semantic goal of “grace” is the ministry of being an apostle, but the English coordinate phrase obscures this fact.
4. “The obedience of faith” is quite misleading in English, for we do not have in English this type of construction involving two nouns of action (we will be calling them by the more general term “event nouns”), in which the one which is chronologically second precedes the first (compare “baptism of repentance,” a transform of “repent and be baptized”).
5. The attachment of “among all the nations” to the phrase “obedience of faith” is unclear, for “all the nations” (or better, “all nations”) is actually the semantic subject of both the obedience and the faith.
6. The position of the phrase “for the sake of his name” is misleading. Semantically it is related to the activity of being an apostle and therefore should be placed closer to the words with which it is meaningfully connected, if the reader is to understand fully what is intended.

Both the NEB and the TEV attempt to restructure this passage in order to preserve the meaning of the original. Both translations, for example, change “we” to “I” or “me.” Both have related “grace” to “apostleship.” Similarly, “for his name’s sake” is shifted in position, and “obedience of faith” is correctly restructured in the right order, either as a noun expression, “faith and obedience” (NEB), or as a verb expression, “believe and obey” (TEV).

The TEV has gone somewhat further than the NEB in certain respects:

1. God is introduced as the subject of “grace,” for this makes clear the fact that “through him” identifies the secondary agent.
2. “Me” is made the grammatical as well as the semantic goal.
3. The rather high-level word “apostleship” is restructured into the phrase “being an apostle.” (One of the difficulties with “commission,” as in NEB, is that it can be misleading, for to many people it seems to suggest a military commission.)
4. “For the sake of Christ” is employed instead of “for his name’s sake,” since modern English does not use “name” in the Semitic way as a symbolic substitute for the personality. In order to avoid confusion as to whether this was for “God’s sake” or for “Christ’s sake,” the TEV has used the noun rather than the pronominal substitute. This is, of course, made obligatory because “God” is introduced as the subject of the clause.
5. The relationship between the status of “being an apostle” and “the obedience of faith” on the part of all nations is made explicit by introducing the phrase “in order to lead.”
6. The verb phrase “believe and obey” is chosen in place of the corresponding noun phrase, since it is more normal in straightforward language to employ verbs, rather than derivative nouns, for events.
7. Since “people among all nations” is the grammatical and semantic subject of the events of believing and obeying, this is made explicit in the TEV by the word order and by the subject-predicate structure, a relationship not so fully evident in the NEB.

Both the NEB and the TEV radically restructure the formal elements of this Greek clause, but it must be noted that they do not introduce any features not clearly implicit in the Greek. They also succeed in reproducing the message of the Greek in a form far more comprehensible than the more literal translation of the RSV. This is the type of faithfulness to the text of the source language which results in alterations of form in order to preserve the content. [...]

The Nature of Translating

(published in part)

Eugene A. Nida

*From "The Theory and Practice of Translation"
(Helps for Translators prepared under the auspices of the
United Bible Societies, vol. VIII), 1982, Chapter Two.*

Translating 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. But this relatively simple statement requires careful evaluation of several seemingly contradictory elements.

Reproducing the Message

Translating must aim primarily at "reproducing the message." To do anything else is essentially false to one's task as a translator. But to reproduce the message one must make a good many grammatical and lexical adjustments. For example, the Hebrew idiom "bowels of mercies" (Col. 3:12) cannot be literally rendered into English if one really wants to communicate the message of the source language, for though we have the words "bowels" and "mercy" in English, we simply do not employ this combination. A meaningful equivalent is "tender compassion," and it is precisely in this manner that many translations attempt to reproduce the significance of this source-language expression.

Equivalence Rather Than Identity

The translator must strive for equivalence rather than identity. In a sense this is just another way of emphasizing the reproduction of the message rather than the conservation of the form of the utterance, but it reinforces the need for radical alteration of a phrase such as "it came to pass," which may be quite meaningless. In fact, it is often misunderstood. Since in Greek *egeneto*, "it happened," is often only a "transitional word" to mark the beginning of a new episode, it is sometimes best not reproduced. In other instances, one may use some more natural transitions, e.g., "and then," "now," "later."

In Mark 2:1 the Greek has *en oikō*, literally, “in house,” but the real meaning of this phrase is “at home,” and it is so rendered in many translations. This means a lack of verbal consistency, in not translating *oikos* as “house” always in the same manner, but one simply cannot translate in a completely concordant manner and at the same time accurately represent the meaning of the source-language text. In French, however, the Greek phrase *en oikō*, consisting of a preposition and a noun, is most idiomatically rendered as *chez lui*, a preposition and a pronoun, in which case *chez* carries the semantic components of both location and personal dwelling. Such a restructuring is fully justified, for it is the closest natural equivalent of the source-language text.

A Natural Equivalent

The best translation does not sound like a translation. Quite naturally one cannot and should not make the Bible sound as if it happened in the next town ten years ago, for the historical context of the Scriptures is important, and one cannot remake the Pharisees and Sadducees into present-day religious parties, nor does one want to, for one respects too much the historical setting of the incarnation. In other words, a good translation of the Bible must not be a “cultural translation.” Rather, it is a “linguistic translation.” Nevertheless, this does not mean that it should exhibit in its grammatical and stylistic forms any trace of awkwardness or strangeness. That is to say, it should studiously avoid “translationese”—formal fidelity, with resulting unfaithfulness to the content and the impact of the message.

The Closest Equivalent

A conscientious translator will want the closest natural equivalent. It has been argued, for example, that in present-day English a natural equivalent of “demon-possessed” would be “mentally distressed.” This might be regarded by some as a natural equivalent, but it is certainly not the “closest equivalent.” Moreover, “mentally distressed” is a cultural reinterpretation which does not take seriously the cultural outlook of the people of Biblical times. (More will be said later about the differences between a linguistic and a cultural translation.)

The Priority of Meaning

As has already been indicated in the definition of translating, meaning must be given priority, for it is the content of the message which is of prime importance for Bible translating. This means that certain rather radi-

cal departures from the formal structure are not only legitimate but may even be highly desirable. For example, the NEB has rendered John 1:1b as “what God was, the Word was.” This seems very different from the traditional “the Word was God,” but it is an entirely legitimate translation, since it specifies unambiguously the predicate function of the term “God.” To make this attributive function of the predicate noun quite clear, and thus to avoid the prevalent error of reversing the order, i.e., “God was the Word” (an interpretation which has been followed by some of the heretical sects in the history of Christendom), the NEB committee has departed from the form in order to make the content unambiguously clear.

The Significance of Style

Though style is secondary to content, it is nevertheless important. One should not translate poetry as though it were prose, nor expository material as though it were straight narrative. For example, the fast-moving, brisk style of Mark is quite different from the much more polished and structured style of Luke. Similarly, the First Epistle of Peter has some of the most elaborately organized sentence structure of the New Testament, while the Second Epistle of Peter is almost the exact opposite.

It is usually quite impossible to represent some of the stylistic subtleties of the original, e.g., plays on words (such as the meanings of certain Old Testament names: Isaac, Abraham, Sarah, Cain, and Abel), acrostic poems (i.e., poems in which successive lines or groups of lines begin with successive letters of the alphabet), rhythmic units (e.g., phrases and lines of poetry). In many instances, one can indicate something about these stylistic peculiarities of the original by means of marginal notes, which will assist the reader to understand why the text reads as it does. This is particularly essential in the case of plays on words, where the meaning of a passage so often depends upon knowing the double meaning or the allusion.

In trying to reproduce the style of the original one must beware, however, of producing something which is not functionally equivalent. For example, Mark employs typical Semitic Greek in the use of the conjunction *kai*, “and,” to begin many sentences. This is perfectly appropriate Semitized Koine Greek, in that it accurately reflects the corresponding use of the Hebrew conjunction *waw*. In the RSV, however, most of these conjunctions are reproduced literally, with the result that 26 sentences in Mark 1 begin with “And,” producing a kind of style completely contrary to good English usage. In fact, it gives the impression of being “childish.” This is, of course, not the case with the original Greek text of Mark. This means that reproducing style, even on a formal level, may not result in an equivalence, and

it is functional equivalence which is required, whether on the level of content or on the level of style.

As may be clearly noted from the discussion of the definition of translating, one is constantly faced by a series of polar distinctions which force him to choose content as opposed to form, meaning as opposed to style, equivalence as opposed to identity, the closest equivalence as opposed to any equivalence, and naturalness as opposed to formal correspondence. In order to choose meaningfully between these opposing sets of defining features, it is necessary to set up certain fundamental criteria for guidance in the process. That is to say, one must establish a set of priorities, which can define translating from different perspectives: the perspectives of form and of comprehensibility.

A System of Priorities

As a basis for judging what should be done in specific instances of translating, it is essential to establish certain fundamental sets of priorities: (1) contextual consistency has priority over verbal consistency (or word-for-word concordance), (2) dynamic equivalence has priority over formal correspondence, (3) the oral (heard) form of language has priority over the written form, (4) forms that are used by and acceptable to the audience for which a translation is intended have priority over forms that may be traditionally more prestigious. These four priorities reflect four different perspectives. The first views the translation in terms of its linguistic forms. The second is based upon the reactions of the receptors. The third deals with the typical circumstances of communication and is especially applicable to Bible translation, since the Bible is generally heard far more (as the result of its being read in worship services) than it is read personally. The fourth priority, which consists of a complex set of factors, e.g., age, sex, education, and background experience, analyzes the problems of translation from the standpoint of the types of audience.

The Priority of Contextual Consistency over Verbal Consistency

Since words cover areas of meaning and are not mere points of meaning, and since in different languages the semantic areas of corresponding words are not identical, it is inevitable that the choice of the right word in the receptor language to translate a word in the source-language text depends more on the context than upon a fixed system of verbal consistency, i.e., always translating one word in the source language by a corresponding word in the receptor language. This can be conveniently illustrated by the

translations of the Greek term *soma* (often spoken of as meaning “body”) in several passages in the RSV, the NEB, and the TEV:

1. Matt. 6:25
 RSV: about your body
 NEB: clothes to cover your body
 TEV: clothes for your body
2. Mark 5:29
 RSV: she felt in her body
 NEB: she knew in herself
 TEV: she had the feeling inside herself
3. Luke 17:37
 RSV: where the body is
 NEB: where the corpse is
 TEV: where there is a dead body
4. Rom. 12:1
 RSV: present your bodies
 NEB: offer your very selves
 TEV: offer yourselves
5. Col. 2:11
 RSV: putting off the body of flesh
 NEB: divested of the lower nature
 TEV: freed from the power of this sinful body

The contrastive usages become all the more evident if we arrange these key terms in parallel columns:

	RSV	NEB	TEV
1. Matt. 6:25	body	body	body
2. Mark 5:29	body	herself	herself
3. Luke 17:37	body	corpse	dead body
4. Rom. 12:1	body	your very selves	yourselves
5. Col. 2:11	body (of flesh)	lower nature	(sinful) body

Can we justify different renderings, i.e., departures from verbal consistency, such as are found in NEB and TEV? To answer this question, we must ask a further question: Is the literal rendering (the verbally consistent one) fully adequate, or is it possibly unnatural or misleading (in some cases both unnatural and misleading)?

In Matthew 6:25, the rendering of “body” is quite adequate, for there is no other equivalent term in English. In Mark 5:29, however, the use of

“body” seems rather unnatural, for one does not “feel in the body” but “feel in oneself.” In Luke 17:37, the rendering of “body” can be misleading, and in the RSV it is all the more so when the second clause has “eagles” instead of “vultures” (though the latter is in the margin). In Romans 12:1 the use of “body” is quite misleading and often results in wrong exegesis, for it is the total personality and not merely the physical part of man which is to be offered to God. In Colossians 2:11 the phrase “body of flesh” is unnatural and in the context also misleading. However, it is possible to interpret the Greek phrase in two different ways, either (1) as an identification of human nature, which is prone to sin, or (2) as the “lower nature,” in contrast with man’s higher nature. This latter view is defended by many scholars, but it is regarded by others as reflecting a Greek view of human personality (i.e., into lower and higher elements) more than a strictly Biblical one. But regardless of the interpretation one prefers, the fact is that a literal rendering is both unnatural and misleading. [...]

The Reasons for the Priority of Contextual Consistency over Verbal Consistency

It is one thing to demonstrate in a practical way that strict verbal consistency may result in serious distortion of the meaning, but quite another thing to understand precisely why this is true. Basically, the priority of contextual consistency rests upon two important linguistic facts: (1) each language covers all of experience with a set of verbal symbols, i.e., words to designate various features of experience, and (2) each language is different from all other languages in the ways in which the sets of verbal symbols classify the various elements of experience.

Each language covers the totality of experience with symbols.

One may liken the totality of experience to a large circle segmented completely into various parts, each corresponding to a particular word, which serves as a symbol of that area of experience, as in Figure 1:

Figure 1

This means that people can always speak about anything that is in their experience, for their set of symbols covers their total world. But language is much more complex than a single “map” of experience, for this segmenting of experience is several layers deep. For example, one may use the term “terrier” in speaking of a particular house pet, but it is also possible to speak of the same object as a “dog.” The word “dog,” however, covers far more territory than “terrier,” for it includes terriers, poodles, boxers,

hounds, shepherds, etc. But a dog may also be referred to as a “mammal,” a term which includes hundreds of different species but is distinct from amphibians. Finally, one may also speak of a terrier as an “animal,” a word which has a very wide range of meaning. Accordingly, if we were to diagram the way in which language segments the total experience of a people, we would need to describe numerous levels, each carefully segmented into larger and larger sections, with intricate patterns of inclusion and exclusion, as in Figure 2.

Figure 2

A useful analogy is that of the map of the political divisions of a country. Each higher-order division includes a number of lower-order divisions; that is, a state includes a certain number of counties, each of which may in turn consist of a certain number of towns, cities, townships, etc. This means that a given locality may be referred to as being in Chicago, or Cook County, or Illinois, or even in the United States of America, depending upon the perspective.

Each language has its own system of symbolizing meaning.

As long as one is dealing with merely one language, the problems of semantic areas are not so acute. What makes the problems infinitely more difficult is that each language has a distinctive way of segmenting its experience by means of words. Moreover, the ways in which these words are related to each other are also very different. For one thing, there is often a one-for-many relationship between languages. The English word *corner* is translated into Spanish as *esquina* (an outside corner) and *rincón* (an inside corner), while the Spanish word *radio* corresponds in part to English *radio*, *radium*, and *radius*. Actually, however, these terms represent not merely a system of one-to-many meanings, for though *corner* in English corresponds to two different Spanish words, *corner* also has meanings in English which could not possibly be translated by either *esquina* or *rincón*. If languages were related merely by one-to-many relationships, that would not be too difficult, but in reality one usually encounters many-to-many relationships, in almost endless chains of related meanings, as in the following set:

English:	faucet	key	key (solution)	code (Morse)	code (legal)
Spanish:	llave	llave	clave	clave	codigo

In addition to these chains of many-to-many meanings, one must also reckon with differences of classification. For example, in some languages one can speak of bamboo as a tree, as we do in English, but in many lan-

guages bamboo is only grass. In some of the languages of New Guinea a cassowary is not considered a bird, for though it does have feathers and lays eggs, it does not fly. On the other hand, bats, which do fly, are classed with birds, not with mammals. In the Hebrew classification of plants in Genesis 1:11, there is a general designation of "plants," but then a subdivision of "trees bearing fruit" and "grasses bearing seed." In Chibemba, a language of Zambia, the classification is somewhat parallel, but it is based on the veins of the leaves. If the veins branch, the plant is in one class, but if they are parallel along the entire length of the leaf, the plant belongs to another class, regardless of size or shape.

All this means that not only do languages have a distinct way of segmenting their most concrete, specific layer of existence, but they also have very different ways of distinguishing the classes in the upper layers. In fact, languages tend to be more alike on the specific concrete level and increasingly different on the higher levels. This is true because the distinctions made on the lower levels depend primarily on "perception" (the shape and size of things), while the upper layers of classification depend essentially upon "conception" (the way people think about objects, events, and qualities). In other words, each language classifies things, that is, groups them as similar in some way, on the basis of certain qualities which they share, while features in which they differ are ignored as incidental. But which features are crucial and which are incidental is basically a matter of arbitrary choice within each language and culture.

When we speak of verbal consistency in translating, we focus primary attention upon the way in which specific words are translated, but words are not the only formal features involved in formal consistency. One may, for example, have formal consistency of word, phrase, and clause order (word order is, however, more difficult to retain than phrase or clause order), length of sentences, and classes of words, e.g., translating nouns by nouns and verbs by verbs. All of these formal features combine to produce what is called "formal correspondence," of which verbal consistency is merely one element. [...]

The Priority of Dynamic Equivalence over Formal Correspondence

If we look at translations in terms of the receptors, rather than in terms of their respective forms, then we introduce another point of view; the intelligibility of the translation. Such intelligibility is not, however, to be measured merely in terms of whether the words are understandable and the sentences grammatically constructed, but in terms of the total impact the message has on the one who receives it.

Traditionally the way in which translations were judged may be diagrammatically represented by Figure 3.

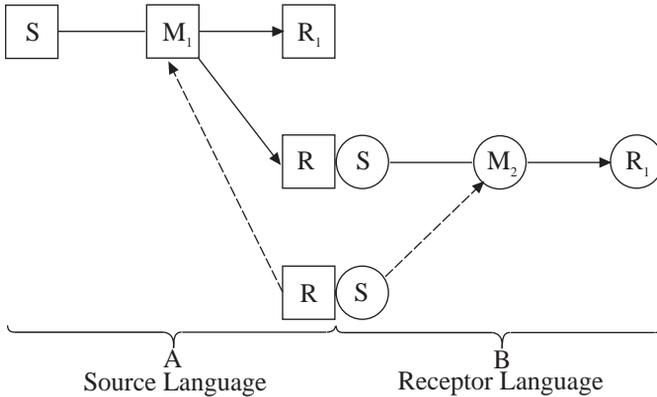


Figure 3

The first box represents the source (S), who communicates the message (M₁), which is received by an original receptor (R₁). The translator, who is both receptor and source, first receives M₁ as if he were an R₁, and then produces in a totally different historical-cultural context a new message M₂, which he hopes will be understood by the final receptor, R₂. The differences between the two languages and the two cultural settings are represented by the different shapes. The squares represent the source-language factors and the circles represent the receptor-language factors. Both the translator and the scholarly judge of translation combine both types of factors. In the past critical examination of a translation was usually carried out by someone who simply examined the two messages (M₁ and M₂) and compared their formal and meaningful structures, and on the basis of this decided whether the translation was “faithful.”

This is, of course, one way to judge translations, but it does involve a built-in problem, for the scholarly person is often too familiar with the source (M₁), and he almost instinctively judges the forms of M₂ in terms of what he already knows about M₁. If, however, we focus attention, not upon the formal correspondence as judged by the scholar but upon the manner in which the two receptors (R₁ and R₂) understand the corresponding messages, we oblige the critic to inquire from R₂ just how he understands M₂, and on this basis he is in a much better position to evaluate the dynamic equivalence. The critic must compare the real or presumed comprehension

of M1 by R1 with the comprehension of M2 by the average receptor R2 as diagrammatically represented in Figure 4:

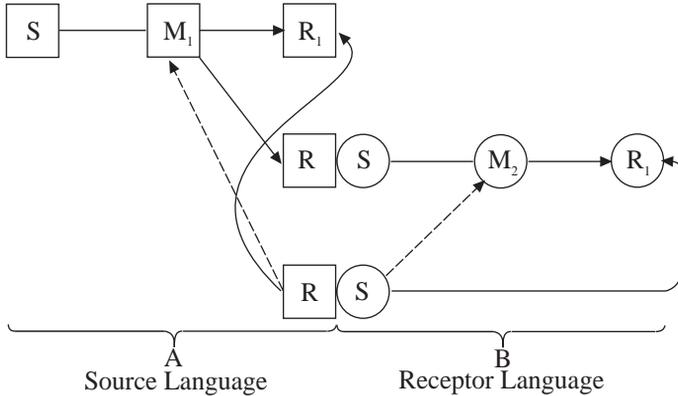


Figure 4

The first message (M1) was designed not for the bilingual person (the translator-critic), but for the monolingual R1, and it is his comprehension which is to be compared with that of R2. Moreover, it is the comprehension of M2 by R2 which must ultimately serve as the criterion of correctness and adequacy of M2.¹

Dynamic equivalence is therefore to be defined in terms of the degree to which the receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language. This response can never be identical, for the cultural and historical settings are

¹ We must assume that there is at least some basic relationship between the intention of the source and the response of the first receptors. Otherwise, of course, the communication has utterly failed. But in general we can assume that the source had in mind the backgrounds of his receptors and prepared his message in such a form as to obtain the highest degree of comprehension. To measure dynamic equivalence we can only rightly compare the equivalence of response, rather than the degree of agreement between the original source and the later receptors, for we cannot presume that the source was writing for this "unknown audience" or that the monolingual receptors in the second language have enough background to understand the setting of the original communication. Of course, we could study the extent to which the translator and his source exhibit similarities of purpose, intent, and techniques, but ultimately the adequacy of the translation must be judged in terms of the way people respond to it. Or, to put the same idea in a different perspective, if Paul had been writing directly for us *rather than* for his original audience, he would no doubt have said the same things differently, and the differences would not have been only linguistic.

too different, but there should be a high degree of equivalence of response, or the translation will have failed to accomplish its purpose.

It would be wrong to think, however, that the response of the receptors in the second language is merely in terms of comprehension of the information, for communication is not merely informative. It must also be expressive and imperative if it is to serve the principal purposes of communications such as those found in the Bible. That is to say, a translation of the Bible must not only provide information which people can understand but must present the message in such a way that people can feel its relevance (the expressive element in communication) and can then respond to it in action (the imperative function).

The Informative Function

The informative function in language can only be served by a translation which is thoroughly understandable. This means that a phrase such as “the God of peace” (Heb. 13:20) must be rendered so that people will realize that this is a reference not to “a peaceful God,” but to “God who makes peace” or “causes peace.” Similarly, “he opened his mouth and taught the multitude” (Matthew 5:2), must not be interpreted as some strange way of speaking with the mouth open. If people do tend to misunderstand, one must change the expression, e.g., “he began to teach.” In Matthew 5:17, one must make certain that “fulfill the law” really makes the proper sense. If “fulfill the law” means only to do precisely what the law demanded, then it is neither true of Jesus’ ministry nor meaningful in this context, for Jesus consistently violated many of the ritual interpretations of the law. A more contextually justifiable rendering is “to give the Law real meaning” (TEV). [...]

The Expressive Function

Dynamic equivalence in translation is far more than mere correct communication of information. In fact, one of the most essential, and yet often neglected, elements is the expressive factor, for people must also feel as well as understand what is said. The poetry of the Bible should read like poetry, not like a dull prose account. Similarly, the letters of Paul should reflect something of the freshness of a general letter, and not sound like a theological dissertation. [...]

The Imperative Function

Language is not restricted to mere informative and expressive functions; it must also be clearly imperative, especially in the sort of document the

Bible is, which claims not only to describe the acts of God, but to announce guiding principles for proper human conduct, i.e., a “way of life.” To do this, however, the renderings must be sufficiently clear that one can understand not merely what they must have meant to people in ancient times but also how they can be applied in the present-day context. In line with this type of principle for a “dynamic equivalent translation,” the TEV has rendered “do not let your left hand know what your right hand is doing” (Matt. 6:3, RSV) as “do it in such a way that even your closest friend will not know about it.” Not only do some persons misinterpret the idiom about not letting one’s left hand know what the right hand is doing (in fact, they often use it in speaking of covering up illicit deals), but for many individuals this is an obscure statement which does not seem to make any tangible reference to present-day circumstances or life.

An even more evident illustration of the need for an imperative element in language is found in Matthew 7:1, which contains in the Greek one of the so-called “passive avoidances of God.” “Judge not that ye be not judged” does not mean that one is not to criticize others in order not to be criticized. Rather, one should not judge others in order not to be judged by God, or as in the TEV, “Do not judge others, so that God will not judge you.” Any failure to understand precisely what is meant in this passage means that the imperative function of such a communication has been seriously impaired. [...]

A Comparison of Formal Correspondence and Dynamic Equivalence

Philippians 2:1-2 in the RSV and the TEV illustrate quite well some of the essential differences between a formal-correspondence translation (F-C) and a dynamic-equivalent translation (D-E):

(1) So if there is any encouragement in Christ, any incentive of love, any participation in the Spirit, any affection and sympathy,
 (2) complete my joy by being of the same mind, having the same love, being in full accord and of one mind.

(1) Does your life in Christ make you strong? Does his love comfort you? Do you have fellowship with the Spirit? Do you feel kindness and compassion for one another?
 (2) I urge you, then, make me completely happy by having the same thoughts, sharing the same love, and being one in soul and mind. [...]

The purpose of comparing this passage in the RSV and the TEV is not to defend or to criticize, but merely to illustrate some of the differences

between a formal correspondence translation and a dynamic equivalent translation. Of course, persons may insist that by its very nature a dynamic equivalent translation is a less “accurate” translation, for it departs further from the forms of the original. To argue in this manner, however, is to use “accurate” in a strictly formal sense, whereas accuracy can only be rightly determined by judging the extent to which the response of the receptor is substantially equivalent to the response of the original receptors. In other words, does the dynamic equivalent translation succeed more completely in evoking in the receptors responses which are substantially equivalent to those experienced by the original receptors? If “accuracy” is to be judged in this light, then certainly the dynamic equivalent translation is not only more meaningful to the receptors but also more accurate. This assumes, of course, that both the formal correspondence translation and the dynamic equivalent translation do not contain any overt errors of exegesis.

The Priority of Heard Language over the Written Language

The priority of the heard form of language over the purely written forms is particularly important for translations of the Bible. In the first place, the Holy Scriptures are often used liturgically, and this means that many more people will hear the Scriptures read than will read them for themselves. Second, the Scriptures are often read aloud to groups as means of group instruction. Third, in some areas of the world people employ a kind of “oral” reading. That is to say, the people tend to read everything aloud, and “listen to what they have said.” In such situations, it is particularly important that people understand the Bible correctly from the oral form. Last, the Scriptures are employed increasingly in such media as radio and television, which means that the oral form must be fully intelligible if the audience is to comprehend.

Some persons assume that a translation which is well done in the aspect of its printed form will be quite easily read aloud, but this is by no means always true. In fact, if one is to anticipate the problems of the hearer, it is necessary to bear in mind a number of very essential matters:

Capitalization is not sufficient to correct the meaning of otherwise ambiguous or misleading translations.

For example, in Mark 1:12 the use of “Spirit,” with capitalization, will still be misleading in the oral form of languages in which the term is likely to imply an evil as well as a good spirit, for the action of “driving out into the wilderness” suggests much more the deed of an evil spirit or demon

then the action of the Holy Spirit. In such instances, it is not only legitimate but even obligatory to employ “Holy” as a qualifier of “Spirit,” so that the hearer will understand. Similarly, one cannot expect the capitalization of pronouns to correct otherwise ambiguous or misleading references to God. People simply do not signal in their speech the existence of caps in the printed text.

One must not depend upon the spelling to correct otherwise misleading pronunciations.

For example, in 1 Chronicles 25:1, the RSV reads, “prophesy with lyres,” but people will almost inevitably think of *liars* and not *lyres*, since the latter is such an uncommon term. The problem of the written form of language is very acute in the case of Chinese, in which a written text may be quite clear, but a spoken text of the same passage can be very ambiguous.

Terms which are vulgar in pronunciation should not be used in the text, even when the written form does not seem vulgar.

For example, in American English the word *ass* does not seem so vulgar in a printed text, but in pronunciation the term carries strongly unfavorable connotations.

The punctuation should not be employed in an arbitrary manner to correct otherwise misleading grammatical arrangements.

The connections of words should be clear from their arrangements and order, and one should not have to employ marks of punctuation in an arbitrary way to clear up an otherwise misleading combination of words. In other words, punctuation marks should be employed to “reinforce” the proper interpretation rather than to restructure it. People actually pay very little attention to punctuation unless it supports what is already the evident grammatical structure. They certainly do not look to the punctuation to correct what is otherwise misleading. [...]

Unintentional oral puns should be carefully avoided.

In some languages, e.g., Portuguese, it is quite common for people to listen for combinations of sounds (usually the endings of words combined with the initial portions of following words) which have vulgar or obscene meanings. This means that one must carefully read all translations of the Bible so as to avoid any combination of sounds which can be reinterpreted as a different and unacceptable word. [...]

Meaninglessness should be avoided in a text.

For example, in the RSV, 1 Chronicles 26:18 reads: “and for the parbar on the west there were four at the road and two at the parbar.” There is a footnote indicating that the meaning of *parbar* is uncertain. But to retain complete meaninglessness in the text is not satisfactory. It would be much better to attempt at least some of the plausible conjectures as to the meaning of *parbar* and to make sense of the passage. One could always caution the reader that the meaning of the verse is uncertain. But as a principle it is best at least to make sense in the text and put the scholarly caution in the margin, rather than to make nonsense in the text and offer the excuse in the margin.

Overloading of the translation should be carefully avoided.

If a translation is relatively literal (i.e., a formal correspondence translation), it is likely to be overloaded to the point that the listener cannot understand as rapidly as the reader speaks. This is particularly true in the case of expository materials. For this reason it is not only legitimate, but also necessary, to see that the rate at which new information is communicated in the translation will not be too fast for the average listener.

One of the decided advantages in giving priority to the heard form of language is that one can always be certain that if it can be understood by the average hearer it is more likely to be fully intelligible when it is read silently.

The Priority of the Needs of the Audience over the Forms of Language

The priority of the audience over the forms of the language means essentially that one must attach greater importance to the forms understood and accepted by the audience for which a translation is designed than to the forms which may possess a longer linguistic tradition or have greater literary prestige.

In applying this principle of priority it is necessary to distinguish between two different sets of situations: (1) those in which the language in question has a long literary tradition and in which the Scriptures have existed for some time and (2) those in which the language has no such literary tradition and in which the Scriptures have either not been translated or are not so set in their form as to pose serious problems for revisers.

As will be seen in Chapter 7 [“Restructuring,” p. 99 in this book], in which the basic problems of style are considered for languages with a long literary tradition and a well-established traditional text of the Bible, it is

usually necessary to have three types of Scriptures: (1) a translation which will reflect the traditional usage and be used in the churches, largely for liturgical purposes (this may be called an “ecclesiastical translation”), (2) a translation in the present-day literary language, so as to communicate to the well-educated constituency, and (3) a translation in the “common” or “popular” language, which is known to and used by the common people, and which is at the same time acceptable as a standard for published materials.

In languages which have no literary tradition and no Biblical text which is so rooted in the life of the church as to be “untouchable,” one must usually accept as the norm the oral form of speech used in formal discourse, e.g., the speech of a chief explaining some important matter or the discussions of the elders about some significant event. Even then, there will be certain differences between oral and written language, as is indicated in Chapter 7 [“Restructuring,” p. 99 in this book]. But apart from the level of speech, i.e., formal rather than technical, informal, casual, or intimate, one must also consider the type of audience to which a translation is directed. In setting up these priorities the following are usually of primary consideration:

Non-Christians have priority over Christians.

That is to say, the Scriptures must be intelligible to non-Christians, and if they are, they will also be intelligible to Christians. Not only is this principle important in making the translation of the Bible effective as an instrument of evangelism, but it is also necessary if the language of the church is to be kept from becoming an esoteric dialect—a symbol of belonging and identification or a semimagical means of imploring God.

The use of language by persons twenty-five to thirty years of age has priority over the language of the older people or of children.

Because of the rapid changes affecting so many languages in the world, the forms used by the older people are becoming obsolescent. If in translating, one insists on using primarily the speech of the elders, many of the words and expressions are likely to be unknown or to appear odd within a few years. Moreover, putting them in the Scriptures is likely neither to preserve such forms nor to resurrect them. One cannot so easily reverse linguistic history. At the same time, one should not accept the language of children or teenagers as a norm, for this does not have sufficient status to be fully acceptable. Such forms often including slang and fad words, are generally rejected by the young people themselves, who may be offended by being addressed in a style which seems substandard or paternalistic. [...]

This new concept of the nature of translating, especially as it is related to Bible translating, suggests an approach to the problems of translation quite different from what has been traditionally employed. This approach naturally calls for certain new techniques, especially in the stages of analysis, and fortunately developments in linguistic science, in the areas both of grammar and of semantics, provide us with some very important tools.

Grammatical Analysis

(published in part)

Eugene A. Nida

*From “The Theory and Practice of Translation”
(Helps for Translators prepared under the auspices of the
United Bible Societies, vol. VIII), 1982, Chapter Three.*

Basically there are two different systems for translating. The first consists in setting up a series of rules which are intended to be applied strictly in order and are designed to specify exactly what should be done with each item or combination of items in the source language so as to select the appropriate corresponding form in the receptor language. Some theoreticians have contended that this automatic selection process is best accomplished by working through an intermediate, neutral, universal linguistic structure. This go-between language into which the source is translated and from which the finished translation is derived may be either another natural language or a completely artificial language. But whether or not such an intermediate stage is used, this approach is based on the application of rules to what linguists call the “surface structure” of language, that is, the level of structure which is overtly spoken and heard, or written and read. This approach may be diagrammed as in Figure 5.

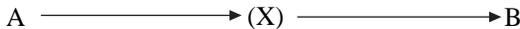


Figure 5

In Figure 5, A represents the source language and B represents the receptor, or target, language. The letter X in parentheses stands for any intermediate structure which may have been set up as a kind of universal structure to which any and all languages might be related for more economic transfer.

The second system of translation consists of a more elaborate procedure

comprising three stages: (1) analysis, in which the surface structure (i.e., the message as given in language A is analyzed in terms of (a) the grammatical relationships and (b) the meanings of the words and combinations of words, (2) transfer, in which the analyzed material is transferred in the mind of the translator from language A to language B, and (3) restructuring, in which the transferred material is restructured in order to make the final message fully acceptable in the receptor language. This approach may be diagrammed as in Figure 6.



Figure 6

At first glance, this system seems much more complicated and cumbersome than the other. But the more linguists learn of the structure of languages and of messages expressed in linguistic forms, the more they realize that a single-stage procedure is inadequate. The seemingly roundabout route actually reflects much better the real nature of linguistic structures, and therefore reflects much more accurately what happens in good translation and represents a much more efficient method for the mastery of translation technique than the first system. In effect, the remainder of this book is an exposition of Figure 6, of the justification for it, and of the methods and procedures by which it may be implemented. A useful analogy is that of crossing a broad, deep, swift river. If one does not know how to swim, and does not have a boat, it is necessary to go up or down the bank of the river until a place is found which is shallow enough to serve as a ford. The time and effort spent walking along one side of the river is not only not wasted; it is absolutely essential to the crossing.

As indicated above, there are three major steps in analysis: (1) determining the meaningful relationships between the words and combinations of words, (2) the referential meaning of the words and special combinations of words (the idioms), and (3) the connotative meaning, i.e., how the users of the language react, whether positively or negatively, to the words and combinations of them. In this chapter we shall be dealing only with the analysis of the meaningful relationship between words on a grammatical level.

Grammar Has Meaning

When one thinks of meaning, it is almost inevitably in terms of words or idioms, for we generally take grammar for granted, since it seems to be merely a set of arbitrary rules about arrangements—rules that must be followed if one wants to be understood, but not rules that in themselves seem to have any meaning. A close look at the poem “Jabberwocky” in *Through the Looking Glass* will soon convince us that grammar does carry some meaning.

’Twas brillig, and the slithy toves,
 Did gyre and gimble in the wabe;
 All mimsy were the borogoves,
 And the mome raths outgrabe.

Almost immediately we can decide what the grammatical classes of the meaningless words probably are: e.g., *brillig*, *slithy* (adjectives), *toves* (noun), *gyre*, *outgrabe*, and *gimble* (verbs). Moreover, we can readily make up some further sentences, such as (1) *the toves were slithy*; (2) *the toves were in the wabe*; (3) *Toves can gyre and gimble*; (4) *Gyring and gimbaling take place in the wabe*; (5) *The wabe is a place*; (6) *The borogoves are mimsy*; and (7) *The raths are mome*.

Even from the grammar itself we can make some highly probable guesses about the referential meaning of some of these terms: (1) *brillig* either characterizes a general quality of the circumstances in which the *toves gyre and gimble*, or it expresses the general time of the action, (2) *toves* are objects (perhaps animate) which can engage in some type of action, (3) *wabe* is a place in which actions can take place, (4) *mimsy* is a quality with various degrees, (5) the *borogoves* are objects which can possess certain qualities, (6) the *raths* are objects which can participate in an event such as *outgribing*, and (7) the *raths* are objects which may have a quality such as *mome*. Of course, it would be possible to assign to these nonsense terms in the Jabberwocky poem such meanings as would make such deductions untenable, but if we accept the “meaning” of the various forms used in this poem in terms of their highest probabilities of usage, then the deductions which we have made are not unfounded, for the grammatical markers, such as *’twas*, *and*, *the*, *did*, *in*, *all*, *were*, *-s*, all provide the necessary clues.¹

¹ The syntactical meanings here indicated are subsequently confirmed in *Through the Looking Glass* by Humpty Dumpty, who, in answer to Alice’s enquiry, also assigns a lexical meaning to each of the items concerned.

Even a comparison of *John hit Bill* and *Bill hit John* should convince us that grammar has some meaning, for it is the first word which performs the action of the second word, and the third word identifies the goal of the action specified by the second word. This meaningfulness of grammar can also be illustrated by such a contrasting pair as *Naturally he did it* and *He did it naturally*, in which *naturally* has two quite different meanings because it is used in two quite different grammatical constructions. Even the combinations *Did you go* and *You did go* can be uttered with the same intonational pattern, but the grammatical differences of order provide quite different meanings.

The Same Grammatical Construction May Have Many Different Meanings

The fact that what is generally regarded as the same grammatical construction may represent a number of different relationships, and thus be said to have many different meanings, is no better illustrated than by the grammatical construction consisting of two nouns or pronouns connected by *of*. The following phrases (from KJV) are typical of some of the different relationships expressed by the structure “A of B”:

1. the will of God (Eph. 1:1)
2. the foundation of the world (Eph. 1:4)
3. the God of peace (Rom. 15:33)
4. that holy Spirit of promise (Eph. 1:13)
5. the word of truth (Eph. 1:13)
6. the riches of his grace (Eph. 1:7)
7. Jesus of Nazareth (Matt. 26:71)
8. the lake of Gennesaret (Luke 5:1)
9. the land of Judaea (John 3:22)
10. the Lord... of the sabbath (Mark 2:28)
11. the day of the preparation (Matt. 27:62)
12. servant of all (Mark 9:35)
13. the book of Moses (Mark 12:26)
14. baptism of repentance (Mark 1:4)
15. the remission of sins (Mark 1:4)

In order to determine precisely the relationship of the components A and B in these phrases, we ask ourselves: Just what is the relationship, for example, between *God* and *will* in the phrase *the will of God*? Obviously, it is God, the second element, which “wills,” the first element. Or we may say

it is B which does A, i.e., “God wills.” In the case of *the foundation of the world* (2) there is an immediate confusion, for *foundation* normally identifies an object, e.g., the foundation of the house, but we know that this is not what is meant in Ephesians 1:4. *Foundation* can also, in modern usage, mean an organization or institution, especially one which gives away money (e.g., the Rockefeller Foundation), but in view of the time when Ephesians was written and the cultural patterns that prevailed then, we can, of course, discount this meaning. We conclude, therefore, that *foundation* must in this instance not be an object, but an event, and that it should actually be translated as “creation.” This interpretation is further strongly supported by the presence of the preposition *before*, which expresses time relations between events. We can then readily understand the relationship between the parts as “creating the world”; that is to say, the second element B is the goal of the first. But the first element also implies a subject, namely, God, so that the entire expression is really equivalent to “(God) creates the world.” And an appropriate formula could be “X does A to B,” or “B is the goal of A.”

In the phrase *the God of peace* (3) we are not speaking of a peaceful God, but God who causes or produces peace. Thus the relationship between A and B in this instance is almost completely the reverse of what is in *the will of God*, for in *the God of peace* A causes B. In *the Holy Spirit of promise* (4) the Holy Spirit is the object which is promised, and in this instance God must be understood as the implicit subject. But again the order is entirely the reverse of what exists in *the foundation of the world* (2), for the Holy Spirit (A) is the goal of the promise (B).

We are forced to the conclusion that the construction *Noun + of + Noun* can “mean” many different things, depending on what nouns are involved and what meanings we assign to them. In other words, this *construction* means not one relation, but many: it is ambiguous. Our efforts must therefore be aimed at discovering and then stating unambiguously exactly what the relation is in each case.

If we proceed to analyze all of these phrases in terms of their simplest and most unambiguous relationships, we come out with the following series:

<i>Biblical Phrase</i>	<i>Unambiguously Marked Relationships</i>
1. the will of God	God wills
2. the foundation/creation of the world	(God) creates the world
3. the God of peace	God causes/produces peace
4. the Holy Spirit of promise	God promised the Holy Spirit
5. the word of truth	the word is true

6. the riches of his grace	he shows grace richly/abundantly ²
7. Jesus of Nazareth	Jesus came from Nazareth
8. the lake of Gennesaret	the lake is in Gennesaret
9. the land of Judea	the land is Judea
10. the Lord of the sabbath	one who commands the Sabbath ³
11. the day of the preparation	the day when (people) prepare (for the Sabbath) ⁴
12. servant of all	he serves all (people) ⁵
13. the book of Moses	Moses wrote the book ⁶
14. baptism of repentance	(people) repent and are baptized ⁷
15. remission of sins	(God) forgives (the people's) sin ⁸

We have, at one time or another, already made use of the terms *object*, *event*, *abstract*, and *relation*. It becomes crucial at this point to explain just what we mean by these terms. In the first place, they refer to basic semantic categories, in contrast with the more familiar terms *noun*, *verb*, *adjective*, *preposition*, etc., which refer to grammatical classes. Second, these

² If we examine closely the meaning of *grace*, we will realize that God's grace is neither a thing (substance) nor a quality of God, but that it expresses a kind of action or behaviour on the part of God: God does something, and it is this action (event) that we call grace. Because English lacks a verb to express this semantically simple notion, we use the expression *show grace*. Similarly, *riches* does not here designate an accumulation of material things but an abstraction, basically an expression of quantity or degree, which describes the way in which God shows grace. For this reason we use an adverb in the unambiguous expression.

³ The term *Lord* is structurally complex in that it combines two types of elements: (1) an object, i.e., a person, and (2) an event, the act of lording, commanding, or controlling. *The Lord of the Sabbath* may be interpreted to mean "the one who determines what should be done on the Sabbath."

⁴ *Preparation* designates an event, but there are participants implied, namely, the people.

⁵ *Servant*, like *Lord*, is structurally complex, for it implies both a person (an object), and an event, the act of serving. *All* is therefore the goal of the event of serving, but it also functions as substitute for, or modifier of, an implied substantive, such as *people*.

⁶ If one employs the normal possessive construction, *Moses' book*, then it is the book that Moses had in his possession, rather than the one he was regarded as having written.

⁷ It is also possible to state this relationship as *people repent and John baptizes them*, but in this context the phrase is a transform of the imperative phrase, "Repent and be baptized."

⁸ When there are two events, such as *forgiveness* and *sins*, there may be two different implied subjects, and one event (the sinning) may be the goal of the other (the forgiving).

four categories include exhaustively all the semantic subcategories of all languages, even though various languages have quite different sets of grammatical classes; in other words, they are universal. This means that the entire universe of experience is divided among these four categories: (1) *Object* refers to those semantic classes which designate things or entities which normally participate in events, e.g., *house, dog, man, sun, stick, water, spirit*, etc. (2) *Event* is the semantic class which designates actions, processes, happenings, e.g., *run, jump, kill, speak, shine, appear, grow, die*. (3) *Abstract* refers to the semantic class of expressions which have as their only referents the qualities, quantities, and degrees of objects, events, and other abstracts. For example, *red* is nothing in and of itself; it is only a quality inherent in certain objects, e.g., *red hat, red binding, red face*. From these objects, the quality *red* is abstracted and named as if it had separate existence. Similarly, *quickly* is a quality of certain events, such as *run quickly*, but it can be conceptually abstracted and named. Abstracts of quantity include *two* and *twice, many, often, several*, etc. The abstracts which serve to mark the degree of other abstracts, e.g., *too* and *very*, belong in this general subclass. (4) *Relations* are the expressions of the meaningful connections between the other kinds of terms. Often they are expressed by particles (in English many are prepositions and conjunctions); some languages make extensive use of affixes, such as case endings, for similar purposes; and many languages, including English, use the order of parts extensively to signify meaningful relations, e.g., the subject and the predicate in *John ate the peanut*. Finally, some languages use special verbs such as *be* and *have* (in some of their uses only) to express relations, e.g., *John is in the house, John is a boy, John has a brother* (but not in “He that cometh to God must believe that he is,” where *be* is a verb of existence).

How a word is to be understood, that is, what category it will be assigned to, depends entirely upon each particular context. For example, in the sentence *he picked up a stone*, *stone* represents an object; in *they will stone him*, it functions as an event; and in *he was stone deaf*, it serves as an abstract.

It is important to realize that there is a kind of “fit” between these semantic categories and certain grammatical classes. For instance, objects are most typically expressed by nouns or pronouns, events by verbs, and abstracts by adjectives and adverbs. It is this intuitively felt “fit” that gave rise to the traditional semantic definitions of the grammatical parts of speech. But the fact that most languages also provide ways of shifting the class membership of terms (e.g., by expressing events by nouns) causes the downfall of these traditional definitions and makes it impossible for us simply to place an = sign between the two sets of terms. [...]

Kernel Sentences

Now if we examine carefully what we have done in order to state the relationships between words in ways that are the clearest and least ambiguous, we soon discover that we have simply recast the expressions so that events are expressed as verbs, objects as nouns, abstracts (quantities and qualities) as adjectives or adverbs. The only other terms are relationals, i.e., the prepositions and conjunctions.

These restructured expressions are basically what many linguists call “kernels”; that is to say, they are the basic structural elements out of which the language builds its elaborate surface structures. In fact, one of the most important insights coming from “transformational grammar” is the fact that in all languages there are half a dozen to a dozen basic structures out of which all the more elaborate formations are constructed by means of so-called “transformations.” In contrast, back-transformation, then, is the analytic process of reducing the surface structure to its underlying kernels. From the standpoint of the translator, however, what is even more important than the existence of kernels in all languages is the fact that languages agree far more on the level of the kernels than on the level of the more elaborate structures. This means that if one can reduce grammatical structures to the kernel level, they can be transferred more readily and with a minimum of distortion.⁹ This is one justification for the claim that the three-stage process of translation is preferable, and the basis for the river-ford analogy (see Figure 6). The actual kernel expressions in English from which the more elaborate grammatical structures can be constructed consist of the following illustrative types:

1. John ran quickly.
2. John hit Bill.
3. John gave Bill a ball.
4. John is in the house.
5. John is sick.
6. John is a boy.
7. John is my father.

⁹ For this book on the theory and practice of translation we are not advocating that the translator go below the level of the kernels to the underlying bases, the “deep structure.” There are certain theoretical interests in such an approach, but practically, the bases are neither useful nor advisable, since these bases cannot be readily manipulated. When the message is transferred, it is not, however, on precisely the kernel level, for if this were the case, the connections between the kernel elements would be lost or obscured. Therefore, the transfer is made at a near-kernel level, in which the relevant connections between the kernels are explicitly marked.

Certain features of these kernel expressions should be noted:

1. The subject *John* stands for any object word which can serve as a subject of a subject-predicate expression.
2. The adverbial attributive, such as *quickly*, can of course be attributive to any kernel expression, e.g., *John hit Bill quickly*.
3. The phrase *in the house* is representative of any type of prepositional phrase expression involving an object, e.g., *with a stick, through the fence, and over the mountain*.
4. In kernel 5, *sick* is grammatically a predicate adjective and semantically a qualitative abstract characteristic of the subject, and *is* merely permits the attribution of this quality to be made the grammatical predicate of the sentence, in contrast with *sick John*.
5. Kernels 6 and 7, which appear very similar, are in reality profoundly different. This fact can perhaps best be highlighted by contrasting *John is a father* and *John is my father*. In the first case, the predicate noun, with *indefinite* determiner, designates a class of which the subject is a member among others, and it is impossible to reverse the sentence: one cannot very well say, *A father is John*, which would reverse the roles of the definite and indefinite references. In the type-7 kernel, on the other hand, both subject and predicate noun are definite, and the *is* serves as an identity sign between them: *John = my father*, which by the rules of mathematics can be inverted to *My father = John*, with no change of meaning.
6. Though grammatically *is* is a verb, which permits it to serve its predicate role, in these contexts it is semantically a relation (or, rather, a distinct relation in each kernel).
7. Included in our scheme in kernel 6, though possibly distinct, is the part-whole predication, such as *this liquid is water*. The difference is in the nature of the nouns involved: *John* is a proper name designating an isolatable and countable object, and *boy* designates an entire class of such countable objects; in contrast, *liquid* and *water* designate masses of which one can have more or less with indefinite gradation. Closely related to this is the fact that one says *one of the boys* but *some of the water* (note that *some of the boys* is quite distinct, since it is the indefinite plural of one). [...]

The Relationship of Surface Structure to Kernels

As has been indicated above, one of the most effective ways to determine the underlying relationships between elements in a phrase is to go beneath the surface structure, by the process of back-transformation, and to deter-

mine what is the kernel from which the surface structure is derived. This provides the clearest and most unambiguous expression of the relationship. But to do this successfully, it is important to bear in mind constantly the types of kernels to which such structures may be related. Compare, for example, (1) some of the phrases with “of” analyzed in a previous section with (2) the list of basic kernels:

Phrases with <i>of</i>	Kernels in English
1. “the will of God” God wills (K.1)	1. John ran (quickly)
2. “the foundation of the world” (God) creates the world (K.2)	2. John hit Bill
3. “the Holy Spirit of promise” (God) promised the Holy Spirit (K.2) or (God) promised (the people) the Holy Spirit (K.3)	3. John gave Bill a ball
4. “the word of truth” the word is true (K.5)	4. John is in the house
5. “the riches of his grace” he shows grace richly (K.1)	5. John is sick
6. “Jesus of Nazareth” Jesus comes from Nazareth (K.4) ¹⁴	6. John is a boy
7. “the lake of Galilee” the lake is in Galilee (K.4)	7. John is my father
8. “the land of Judea” the land is Judea (K.7)	
9. “One of the soldiers” ¹⁵ he was/is a soldier (K. 6)	
[...]	

Determining the Structural Role of Elements by Means of the Context

Determining the function of the elements in a phrase, and hence their relationship to the other elements, can only be done by a careful examination of the context. This involves not merely the immediate context but also

¹⁴ “Comes from” is the idiomatic equivalent of “is from” rather than designating a directional movement such as is usually expressed by *come*.

¹⁵ It is an interesting fact that almost the only “of” expressions based on kernel 6 are those beginning in either *one of* or *some of*, which underlines the member-of-a-class and the part-of-the-whole nature of this type of kernel.

the wider context of the entire communication. In the case of *dominion of darkness* (Col. 1:13), we might think of this phrase as consisting of an object followed by an abstract, but in parallelism with *kingdom of his beloved Son*, it is evident that *dominion* is also an event (the rule), and *darkness* is a title for Satan, i.e., the one who is dark.

A phrase such as *weapons of righteousness* (2 Cor. 6:7) may be particularly difficult, unless one carefully examines the context and the parallels which occur in Ephesians 6. It is then quite clear that *righteousness* is the weapon the Christian possesses. In Ephesians 2:20 *the foundation of the apostles and the prophets* can be interpreted as the foundation which is the apostles and the prophets, or better, the foundation which is laid by the apostles and the prophets.

The phrases *the gospel of God* (Rom. 1:1) and *the gospel of Christ* (2 Cor. 10:14) are also subject to easy misinterpretation, and only by a comparison of the total contexts in which the *gospel* and the *proclamation* are discussed can one fully understand the ways in which the two phrases are to be understood. *The gospel of God* should undoubtedly be interpreted as “the good news which comes from God,” but *the gospel of Christ* is “the good news about Christ.” God is the source of the gospel, but Jesus Christ is the substance or the message of the Good News.

Back-Transformation As a Type of Paraphrase

Back-transformation of a surface structure to the underlying kernels may be regarded as a form of paraphrase, and it is pertinent to ask in what respects this kind of paraphrase differs from certain other kinds. The word “paraphrase” has sometimes been used to mean a quite loose and inaccurate translation, in which the translator has injected uncontrolled subjective judgments and thus biased the result. “Paraphrase,” as we are using it at this point in referring to back-transformation, is a technical term from linguistics and related disciplines, and is characterized by three specific features: (1) it is intralingual rather than interlingual, i.e., it is “another way of saying the same thing” in the *same language*; (2) it is rigorous, in that there are no changes in the semantic components: no additions, no deletions, no skewing of relationships, only a different marking of the same relations between the same elements; (3) specifically as it relates to back-transformation, it is aimed at restatement at a particular level, that of the kernels.

Of course, one may paraphrase without regard to the underlying kernels. For example, J. B. Phillips’ translation of the New Testament admits a great deal of paraphrase, but it is on a very “high level” of surface structure

and is interlingual. Mr. Kenneth Taylor, who has translated *Living Letters*, published by Tyndale House, has used extensive paraphrase, but without significant shifts in the direction of the kernel structures. What makes *Today's English Version*, published by the American Bible Society, so popular and so helpful to translators is that it is frequently restructured in the direction of kernel expressions, and is thus more readily understandable and provides a useful basis for transfer to other languages.

It must be emphasized, however, in anticipation of a fuller discussion in Chapter 6, that the kernel expressions themselves are not to be translated literally. Such back-transformations are not to be used as a model for translation, nor are they to be carried over wholesale into any translation into a receptor language. They are only the basis for transfer into the receptor language, since they provide not only the clearest and least ambiguous statements of the relationships but also constitute forms which correspond most closely with those expressions likely to occur in receptor languages.

In this process of back-transformation it would be very easy for the translator to lose sight of the subtle stylistic features of the source-language text were it not that in the analysis of the connotative meanings of words and combinations of words, he returns to study those formal features of the source-language text which are so essential to the communication of its message. It is at this point that one picks up any important elements in the style which may have been overlooked in the processes of back-transformation.

Different Constructions May Express the Same Meaningful Relationship Between the Parts

Whereas in the previous sections we have dealt with the fact that the same constructions, when viewed as surface structure, have involved quite different relationships between the constituent parts, in this section it is necessary to recognize the converse of this situation and to deal with different surface structures which go back to essentially the same kernels. We are, in other words, developing the notion of back-transformation, and hence of transformation (since these are simply the same mechanism applied in opposite directions), as a kind of paraphrase. This is the formal and rigorous way of explaining what is meant when we say that "every language has different ways of saying the same thing."

In the following series of expressions the relationship between the parts is the same:

1. She sings beautifully.

2. the beauty of her singing
3. Her singing is beautiful.
4. her beautiful singing

In each instance the object element is expressed by *she* or *her*. The event element is *sings* or *singing*, and the abstract element is *beautifully*, *beauty*, or *beautiful*. Both *of* and *is* serve as relationals.¹⁷

The basic kernel of this series is *She sings beautifully*, and the other three expressions are simply transforms. But if, as is true, the relationship between the constituent parts is basically the same in each of these four expressions, the essential question is then: What are the reasons for the obvious differences of meaning? In the first place, expressions 1 and 3 differ from 2 and 4 in that the former are complete utterances and the latter are merely topics (subjects), to which must be added something to make them complete. But there is another equally significant aspect, namely, the differences in the focus of attention. In the expression *She sings beautifully*, the focus is upon the object (*she*), while in *Her singing is beautiful*, the focus shifts to the singing. On the other hand, in phrase 2, the focus is upon the *beauty*, even though the construction is still only a topic, and thus incomplete, but in phrase 4 the focus has shifted to the singing.

This recognition of the fact that in English as well as in all languages the same kernel can give rise to a number of different surface structure expressions with different features of focus is essential if we are to handle source materials properly in a receptor language. For example, the phrases *the glory of God* and *the God of glory* express essentially the same relationships between the constituent parts, but there are obvious differences in meaning. This is because of the focus. In *the glory of God* the focus is on *glory*, but in *the God of glory* the focus is upon *God*. The same relationships exist in the phrases *the God of peace* and *the peace of God*.

The variety of transforms from a single kernel may be rather numerous, as in the following series, all derived from *Jesus rebuked Peter* (the basic kernel):

1. Jesus rebuked Peter.
2. Peter was rebuked by Jesus.
3. Jesus' rebuking of Peter
4. Peter's being rebuked by Jesus

¹⁷ The definite article *the* may be considered as a type of abstract, but it is often simpler and more relevant to regard it as a kind of "grammatical word," in the same way that auxiliaries are regarded as a part of the following verb with which they are related.

5. the rebuke of Peter by Jesus
6. Peter's rebuke by Jesus
7. the rebuking of Peter by Jesus
8. It was Jesus who rebuked Peter.
9. It was Peter who was rebuked by Jesus.

Such a series of transforms, all of which go back to the same kernel, only illustrate what has already been said, that one can say the same thing in many ways. The fact that this is possible provides the structural basis for diversities in style, and it is the sensitivity with which one deals with such issues that determines in large measure the effectiveness with which one is able, in the last step of translation, to restructure materials in a receptor language in such a way as to provide the closest natural equivalent in style. [...]

Transfer

(published in part)

Eugene A. Nida

*From "The Theory and Practice of Translation"
(Helps for Translators prepared under the auspices of the
United Bible Societies, vol. VIII), 1982, Chapter Six.*

After having completed the processes of analysis, which involve both grammatical and semantic aspects of the text, it is then essential that the results of the analysis be transferred from language A to language B, that is, from the source language to the receptor language. But this must take place in someone's brain, and the translator is the person in whose brain the actual transfer takes place. A number of persons may assist by way of analysis and restructuring, but the transfer itself is the crucial and focal point of the translation process.

Personal Problems in Transfer

Since the transfer must take place in someone's brain (machines are a long way from effecting adequate transfers), it is inevitable that certain personal problems are likely to distort the process. Unless one is completely objective in his handling of the message, it is easy for misconceptions about the nature of language, the task of the translator, and the ultimate purpose of the translation to skew the results.

The personal problems which confront the average translator are not, of course, the result of any conscious bias against his task or the content of the message. Rather, they are largely unconscious predispositions about translation procedures which tend to color his work and ultimately impair the effectiveness of much that he may honestly be attempting to do. Perhaps some of the more important problems may be stated in terms of the relationships of the translator to the subject matter, the receptor language, the nature of communication, and the procedures which he should use. It

should be pointed out that these various personal problems may in some cases be more prevalent among national than among foreign translators, or vice versa.

Too much knowledge of the subject matter

When it is emphasized repeatedly in books and articles on translation that the translator must be complete master of the subject matter, it may seem inconceivable that too much knowledge of the subject matter can be a deterrent to effective translation. In fact, it is actually not the excess of knowledge but the incapacity for imagination which hampers translators at this point. They know so much about the subject that they unconsciously assume the readers will also know what they do, with the result that they frequently translate over the heads of their audience.

Unfortunately most highly trained persons in any field of study tend to discuss the technical phases of their discipline only with their peers. They find it difficult, therefore, to put themselves in the position of people who simply have no knowledge of the technical phases. Since the theologian knows precisely what a verse means, even when it is translated awkwardly, it is no problem to him. If the study of theology tended to stimulate a person's imagination, perhaps he would be more capable of dealing with new and creative situations, but for the most part theological studies concentrate on proving the given truth, rather than on dealing with multiple hypotheses. Accordingly, neither in the area of communication to the uninitiated nor in the handling of the subject matter is there much emphasis upon the creative and imaginative aspects of communicating Christian truth. It is perhaps for these reasons that theologically trained persons have special problems in learning how to translate for a level other than the one on which they habitually operate. In other words, this problem relates more to the amount of specialized training the translator has had than to whether he is a national or a foreigner.

Taking translationese for granted

Under the impact of the wholesale translation of textbooks and other semilitrary materials, a kind of translationese has arisen in many parts of the world. This form of language is often accepted, especially by educated nationals, as the only possible medium for communicating materials which have first been expressed in a foreign language. Since scholars have often had to read a good deal of such material, they come to accept it more and more as a kind of literary standard, not realizing that this banal and artifi-

cial form of language fails utterly to do justice to the rich resources of the receptor language.

For the theologically trained national the influence of translationese is likely to be especially strong, for he has probably done most of his advanced study in a foreign language and has read a majority of texts in translation. Being a Christian, he has often felt obliged to repudiate at least in practice if not in theory, some of the literary developments in his own language. Hence, not being familiar with or expert in the literary use of his own tongue, he falls a ready victim to translationese.

All this is quite understandable, for in some situations the Christian church itself has often taken a hard line against indigenous literature. Moreover, there have been relatively few instances in which Christian colleges and training schools have emphasized the development of creative writing for a general audience. Since most of the encouragement for written communication has been either to a relatively “ingrown” community or has been primarily “propagandistic” or “evangelistic” (depending upon one’s viewpoint), little strenuous effort has been put forth to develop outstanding writers and stylists within the Christian community.

Insecurity about one’s own language

Without realizing it, some persons have a deep sense of insecurity about their own language. This may express itself in two, almost opposite, tendencies. In the first place, some national writers feel obliged to imitate the forms of other languages which they regard as having more prestige. Hence they borrow wholesale, not only words, idioms, and stylistic devices, but even grammatical forms, for they conclude that these prestigious languages must be right.

In the second place, insecurity in a national about his own language can express itself in an exaggerated confidence, which says: But if English can say it that way, so can we, for our language is not inferior to any. Basically, this is only a superiority reaction to basic insecurity, and the results are as disastrous as those which arise from an inferiority attitude.

A desire to preserve the mystery of language

Some persons, both national and foreign, genuinely fear that if the Scriptures are made fully clear, something of the mystery of religion will be lost. In a sense this is true, if one conceives of “mystery” in a strictly non-Biblical sense, but in the Bible “mystery” identifies something which was not formerly known but which has now been revealed to the initiated.

There is a vast difference between (1) the mystery of the Christian faith e.g., the incarnation, the presence of the Holy Spirit in the world, and the will of God in history, and (2) the confusion which results from people not understanding what is perfectly clear in the Scriptures themselves, i.e., in the original writings. To substitute a sort of false mystery (based on unintelligibility of translation) for the true mystery of Christian faith is a total debasing of religion, and may be merely an excuse for ignorance.

At the same time one reason for not wanting to remove something of the “mystery of words” is derived from the fact that in some instances Christian scholars have a certain professionalism about their task and feel that to make the Bible too clear would be to eliminate their distinctive function as chief expositors and explainers of the message. In fact, when one committee was asked to adopt some translations which were in perfectly clear, understandable language, the reactions of its members were, “But if all the laymen can understand the Bible, what will the preachers have to do?” [...]

Ignorance of the nature of translation

Another personal problem is simple ignorance of what translation is all about. Because the average person naively thinks that language is words, the common tacit assumption results that translation involves replacing a word in language A with a word in language B. And the more “conscientious” this sort of translator is, the more acute the problem. In other words, the traditional focus of attention in translation was on the word. It was later recognized that this was not a sufficiently large unit, and therefore the focus shifted to the sentence. But again, expert translators and linguists have been able to demonstrate that the individual sentence in turn is not enough. The focus should be on the paragraph, and to some extent on the total discourse. Otherwise, one tends to overlook the transitional phenomena, the connections between sentences, and the ways in which languages structure the discourse in distinctive ways. One of the particularly unfortunate ways of translating the Bible is to proceed verse by verse, for the verse divisions are often quite arbitrary units. Of course, one cannot at one and the same time bear in mind all the components of a paragraph, but every part of the paragraph should be translated with the structure of the whole being carefully considered, since all must fit together to form a unit.

Personnel Involved in Transfer

Transfer must be done by people, and very often by a group of people, usually organized as some kind of committee. Of course, there are some

situations in which one individual, unusually gifted in a knowledge of the original languages and skilled in the style of the receptor language, can undertake the task of Bible translating alone. But such one-man translations are increasingly less possible. This means that the actual transfer must take place in a cooperative undertaking, involving primarily two types of situations: (1) cooperation between an expatriate foreigner (the missionary) and the national translator, and (2) cooperation between national translators.

Cooperation between expatriate and national translators

In most instances in which expatriates and national translators collaborate to undertake translation work, it is the expatriate who is the specialist in the source language (Greek, Hebrew, English, French, Spanish, etc.) and the national who is the expert in the receptor language. If these men are to function effectively, however, they must both have a knowledge of both source and receptor languages. If the national translator does not have a knowledge of the source language, he is essentially not a translator, but an informant, or translation helper. The techniques for dealing with this type of situation are not considered in this book, for there are a number of very special problems and difficulties which require highly specialized methods and techniques.

When expatriate and national translators collaborate as a team, it is most important that the problems of translation be discussed not in the source language but in the receptor language. That is to say, the basic difficulties must be raised at the post-transfer point, before the restructuring has been undertaken. If, on the contrary, people attempt to discuss the problems in the source language, there are too many possibilities of slips and distortions taking place when the material has to be transferred into the receptor language.

Cooperation between national translators

The basic structure of committees to undertake the work of translation is discussed in the appendix, but at this point it is important to note the distinctive roles of the "scholar" and the "stylist," for they represent two basic functions which cannot always be easily differentiated. In the past, the tendency has been to have a scholar do the translating and then to ask a stylist, very late in the proceedings, to fix up whatever seemed unduly rough and awkward. But it is very difficult to achieve a good style by reworking a draft which is all but completed. It is preferable to have the stylist involved

as early as possible in the enterprise. How early he can be of help depends upon whether or not he has any command of the source language.

Ideally, the stylist has some grasp of the source language but is not a scholar in it. If he does have such an understanding, he can be the primary translator, working from the source text and producing a first draft which is aimed at an appropriate style. In such a situation, the scholar can contribute in a vital way at two points: (1) He can provide the stylist-translator with an analysis of the source text into the quasi-kernel structure *in the source language* at all points where the surface structure is difficult, ambiguous, or otherwise problematic. This gives the stylist crucial guidance in understanding the message, preparatory to transferring it into the receptor language, which he can then do either instinctively on the basis of his native ability, or as the result of training. (2) When the stylist has completed a draft translation, the scholar can then go over it with great care, making sure that it is accurate and bringing to the attention of the stylist errors of various kinds. Experience has shown that it is much easier to achieve the proper combination of accuracy and adequate style in this manner than in the more traditional approach in which the scholar translated and the stylist corrected.

If, on the other hand, the stylist has no knowledge of the source language, the scholar must perform the transfer from the quasi-kernel level achieved by his analysis (point X in the diagram, Figure 6) [p. 68 in this book] to an analogous level in the receptor language (point Y in the diagram), in which all statements are as simple as possible and everything as explicit and as unambiguous as possible. The stylist picks up the job at this point and restructures it into a draft of the finished translation, calling the scholar's attention to residual problems of meaning or of awkwardness. In this approach, it is vital that the scholar *not* produce a draft that appears to be finished, for this psychologically inhibits the freedom of the stylist to restructure the text into a really acceptable style.

In either case, it is usually essential that at various points in the collaborative effort of scholars and stylists, someone act as a kind of "go-between" to help each understand the distinctive contributions of the other. This is one of the vital functions of Bible Society Translation Consultants.

It is also important, whichever approach is used, to submit the final draft to a stylist who is not a Christian, or at least who is not familiar with the Bible. This may or may not be the same as the one who does the restructuring. But if the stylist is already too familiar with the Bible, he may too easily accept certain terms or expressions merely because they are traditional, without realizing that they may be rare or awkward. [...]

Semantic Adjustments Made in Transfer

Before discussing the various technical procedures for making semantic adjustments in transfer, it is necessary to mention the theoretical basis for such adjustments in general. This lies in the essential distinction which must be made throughout between the form of a message and its content. If we assume that language is a device for communicating messages, then it follows that language and linguistic forms are means to an end rather than an end in themselves. The content is the conceptual intent of the message, together with the connotative values the source wishes to communicate; it is what the message is about. The form, on the other hand, is the external shape the message takes to effect its passage from the source's mind to the receptor's mind. And it is almost invariably true that for any given content, a language makes available numerous forms which could equally well convey the message.

In transferring the message from one language to another, it is the content which must be preserved at any cost; the form, except in special cases, such as poetry, is largely secondary, since within each language the rules for relating content to form are highly complex, arbitrary, and variable. It is a bit like packing clothing into two different pieces of luggage: the clothes remain the same, but the shape of the suitcases may vary greatly, and hence the way in which the clothes are packed must be different. Of course, if by coincidence it is possible to convey the same content in the receptor language in a form which closely resembles that of the source, so much the better; we preserve the form when we can, but more often the form has to be transformed precisely in order to preserve the content. An excessive effort to preserve the form inevitably results in a serious loss or distortion of the message.

Obviously in any translation there will be a type of "loss" of semantic content, but the process should be so designed as to keep this to a minimum. The commonest problems of content transfer arise in the following areas: (1) idioms, (2) figurative meanings, (3) shifts in central components of meaning, (4) generic and specific meanings, (5) pleonastic expressions, (6) special formulas, (7) redistribution of semantic components, (8) provision for contextual conditioning. These will be discussed in the following sections.

Idioms

Idioms are some of the most obvious candidates for semantic adjustment, for the very fact that they are idioms means it is unlikely that the same

type of distinctive form will have the same meaning in another language. The adjustments are quite understandably of three types: (a) from idioms to nonidioms, (b) from idioms to idioms, and (c) from nonidioms to idioms.

Frequently idioms are shifted to nonidioms in the process of transfer. For example, “to gird up the loins of the mind” (1 Peter 1:13) may be transferred as “to get ready in one’s thinking.” And an idiom such as “heap coals of fire on his head” (Rom. 12:20) becomes “make him ashamed.”

In certain instances it is possible to match one idiom by another. For example, in Shipibo, “to have a hard heart” (a phrase which if translated literally would mean “to be brave”), is transferred into an idiomatic equivalent, “his ears have no holes.” In one African language, the epitome of human wisdom is not “flesh and blood,” (in the phrase “flesh and blood have not revealed it unto you”), but “an old man with a single hair.” In certain cases some translators have felt that it is essential to indicate in the margin the exact form of the Biblical idiom. This is entirely all right, but in most instances it is really not necessary.

Whereas one inevitably loses many idioms in the process of translation, one also stands to gain a number of idioms. For instance, “faith” may be rendered—as in Tzeltal—as “to hang on to God with the heart,” and “peace,” as in a number of African languages, is “to sit down in the heart.” Such idiomatic renderings do much to make the translation come alive, for it is by means of such distinctive expressions that the message can speak meaningfully to people in terms of their own lives and behavior.¹

Figurative meanings of individual words

As in the case of idioms, there are three situations in which figurative expressions are involved in the transfer process: (a) shifts from figurative to nonfigurative usage, e.g., “possess the gate” is changed to “possess the city”; “my flesh” is changed to “my race”; “taste death” becomes “die”; (b) shifts from one type of figurative expression to another figurative expression, e.g., “heart” changed to “liver” (as in a number of African languages); “praise the Lord with the tongue” changed to “praise the Lord

¹ It is not without interest to note that many persons who readily agree to the addition of idioms, i.e., changes from nonidioms, are nevertheless reluctant to permit any changes from idioms to nonidioms. But one cannot have his cake and eat it too. What one must give up in order to communicate effectively can, however, be compensated for, at least in part, by the introduction of fitting idioms. One of the difficulties is that too often translators are not sufficiently sensitive to the possibilities of idiomatic expressions, and hence the end result is a weakening of the figurative force of the translation, since they do not compensate for loss of certain idioms by the introduction of others. [...]

with the lips”); (c) nonfigurative expressions changed to figurative ones, e.g., “to trust” rendered as “to lean on.” [...]

Shifts in central components of meaning

Undoubtedly it is in the shifts of central components of meaning that one becomes involved in some of the most dangerous types of modifications. Nevertheless, in many instances such changes are obligatory. For example, the Biblical term “holy,” as used in speaking of God, has as a very central element in many contexts the moral quality of God, not merely his inviolate unapproachableness. But in some languages, it is necessary to shift to a term which means primarily “taboo.” Nevertheless, by means of careful contextual conditioning, the translator can gradually build into this indigenous term something of the values which became associated with the corresponding Hebrew term.

Of course, in many instances shifts of components involve only a shift from a literal or etymological meaning to one which is functionally more relevant. For example, the Greek word “devil” etymologically means “slanderer,” but this literal translation may mean nothing in another language. Rather, an expression such as “chief of the demons” will be much more meaningful and accurate. In such a situation, there is actually no shift from central meanings, but only a shift from “etymological” meanings.

Some translators, however, have unwittingly made shifts which have thoroughly distorted the original concept. In some languages, “Holy Spirit” means little more than a “white ghost,” for “holy” has been equated with cleanness or whiteness, and *Spirit* is more readily understood in such a context as “ghost” rather than as the “Spirit of God.” An even worse situation was encountered in a language in which “holy” was rendered as “that which makes taboo” and “spirit” meant primarily an evil or malicious spirit. It was quite understandable that the people in this area were very reluctant to receive “a tabooing demon,” especially when the possession of such a demon ruled out any sexual relations with one’s spouse. [...]

Generic and specific meanings

Some of the most common shifts in meaning found in the transfer process are modifications which involve specific and generic meanings. Such shifts may, of course, go in either direction, from generic to specific, or from specific to generic. In some languages, for example, there may be no general term for demons, so one has to choose the name for that particular class of demonic spirits which most closely approximate the Biblical counterparts. In the process, however, there is a shift from a more generic term in

the Greek to a more specific term in the receptor language. Similarly, one may not have a general word for brother, and hence may have to use more specific words designating either “younger brother” or “older brother.”

On the other hand, one often goes from specific to generic. For instance, some languages cannot speak of “the brethren,” a generic use of “brothers,” but must use a word meaning “relative.” Terms such as *denarii* may be translated as “pieces of money” in some contexts (in which the actual value is not important), and the more technical term “parable” may have to be translated as “story” in some languages.

Pleonastic expressions

There are a number of phrases which seem quite awkward and unnecessarily repetitious when transferred into a receptor language. For example, in Job 33:2, “the tongue in my mouth speaks” is rather ludicrous in some languages, for where else can one have a tongue than in one’s mouth? A phrase such as “spoke by the mouth of the prophets” (Luke 1:70) may also seem pleonastic, for in some languages one does not speak “by another’s mouth” but only “causes someone else to speak.” “For his name’s sake” (3 John 7) may in some contexts be better rendered as “for his sake”; and “answering, said” may be more appropriately translated as “answered.” A phrase such as “fruit trees bearing fruit in which is their seed after its kind” can be rendered literally, even though, of course, it means only “all kinds of fruit trees,” but such a literal rendering may sound more like some technical botanical distinction whereby peaches and pomegranates are to be included but cashews and bananas are to be ruled out. In the original there was no such intention to classifying fruit trees into various groups, but only the contrast of grain-bearing plants (in which the seeds have no fleshy covering) to fruit-bearing plants. If one insists upon the full, literal form, the original contrast is likely to be lost and another substituted in its place.

Formulas

The epistolary formulas, e.g., Romans 1:1-7, 1 Corinthians 1:1-3, and Ephesians 1:1-2, are troublesome elements for the translator, for they inevitably require some sort of modification in the process of transfer. Otherwise, there is very little meaning, especially if people do not understand the use of the third person for the first person. But certain other formulaic expressions may also need to be altered, e.g., “blessing I will bless thee” (Heb. 6:14), must become in some languages, “I will surely bless you.” A phrase such as “an eye for an eye and a tooth for a tooth” (Matt. 5:38) may need

to be expanded or modified in some languages. Otherwise, the emphasis is on revenge rather than on justice or retribution.

Redistribution of semantic components

The redistribution of semantic components is of two principal types (a) analytical, i.e., “expansion” or distribution of the components over a number of different words, and (b) synthetic, grouping of several semantic components into a single term. The analytic process is well illustrated by such expansions as “one who will receive” for *heir*, “to put into a right relationship” for *justify*, “God’s people” for *saints*, and “caught having sexual relations with a man not her husband” for *taken in adultery*. So-called “descriptives” are also examples of the analytic tendency, e.g., “charms with holy words in them” for *phylacteries*, “not eating in order to worship” for *fast*.

In contrast with the analytical process, one also encounters instances of the very opposite tendency, i.e., combining into single words what may have been a phrase in the source language. For example, “brothers and sisters” may be reduced to a single term meaning “siblings.” Or as in Moré (a language of the Upper Volta), “got up early before daybreak and went out to an uninhabited place” (Mark 1:35) is appropriately translated by a single word.

Provision of contextual conditioning

When there are distinct differences between the cultural forms or functions of Biblical referents and the corresponding receptor-language parallels, it may be necessary to provide a certain amount of contextual conditioning. In many instances such conditioning can be provided in the text itself. For example, when certain completely unknown terms are borrowed, one may find it very useful to add so-called “classifiers,” e.g., “animals called camels,” “precious stone ruby,” “city Jerusalem,” and “rite of baptism.” In other instances one may find it important to employ a descriptive phrase so as to provide some basis for comprehending the significance of the original. In translating “firmament,” for example, one may wish to use “dome of the sky,” or “vault in the sky,” rather than merely “vault,” for otherwise one will not understand that this is a description of a celestial phenomenon.

In some cases the text of Scriptures does not adequately identify the object involved, especially if the sets of semantic components are not mutually reinforcing. For example, in Mark 1:12, it is possible that people will understand “the Spirit drove him into the wilderness” as being the activity

of a demon rather than of the Holy Spirit. In the Greek New Testament the term *pneuma*, “spirit,” without qualifier usually designates the Holy Spirit. In many languages, however, the general term for “spirit” by itself may designate evil spirits. In such languages, it is best in all passages in which the Greek uses simple *pneuma* for the Holy Spirit to use whatever specific expression has been adopted to refer to the Holy Spirit. In most cases this involves the use of some qualifier, which provides the required contextual conditioning.

The provision of cultural conditioning always implies the entire problem of the extent to which certain adjustments can and should be made in the transfer. Basically, alterations are not employed unless (1) the text is likely to be misunderstood by the receptors, (2) the text is likely to have no meaning to the receptors, or (3) the resulting translation is so “overloaded” that it will constitute too much of a problem for the average reader to figure it out. But even within the range of these three types of expressions, there are certain specific problems relating to the historical significance of the event and the importance of the religious symbolism involved. For example, in translating John 15 it is not necessary that the people know about grapevines or that they understand the precise methods of cultivating and pruning such plants. One can often use a generic term which will designate almost any kind of plant having similar types of growth and requiring pruning in order to produce better. In this context the grapevine as such does not seem to have any special symbolic value. On the other hand, in the cursing of the fig tree (Mark 11:12-14) and the fertilizing of the fig tree (Luke 13:6-9), some scholars believe that specific reference must be made to the fig tree, since this has the symbolic value of identifying the fruitfulness of the Jewish national life. However, in the passage concerning gathering “grapes from thorns” or “figs from thistles” (Matt. 7:16), it is not necessary to identify these specific Biblical plants, for there are almost always close functional, if not formal, parallels in other lands. Moreover, the use of these plants in this saying is merely for the sake of analogy, and there seems to be no important symbolism attached to them. At the same time, of course, a translator can, if he so wishes, attempt to identify the specific plants by means of some marginal notation, but this may seem more pedantic than useful.

There are situations, however, in which culturally strange objects must be retained because of their symbolic values. For example, one cannot dispense with a term for sheep or lambs, for these animals figure so largely in the entire sacrificial system. Moreover, there are important analogies employed in the New Testament, e.g., Jesus Christ as the Lamb of God.

Similarly, though crucifixion may not be known in the local culture, the use of some expression for “cross” and “crucifixion” is essential, though it may be necessary to provide some fuller explanation in a glossary or marginal note.

In certain cases there is no way to provide such conditioning within the context, for a completely different cultural function may be involved. For example, in West Africa “casting branches in front of one” is a way of insulting an approaching chief or ruler. But one cannot change the account in Matthew 21:8 to accommodate an entirely different local West African practice, namely, the sweeping of the path before an approaching dignitary. At the same time, if the Biblical account is not to be misunderstood, one must add some sort of explanatory note.

Explanatory notes are largely of two types: (1) those which are related to specific historical situations, in which the explanation normally needs to appear on the same page as the episode described, and (2) those which are more general in character and can thus often be placed in a glossary (e.g., explanations of Pharisees, Sadducees, Herodians, Levites, etc.) or treated in some type of Table of Weights and Measures (e.g., denarii, shekel, talent, etc.).

It must be further emphasized that one is not free to make in the text any and all kinds of explanatory additions and/or expansions. There is a very definite limit as to what is proper translation in this difficult area: one may make explicit in the text only what is *linguistically* implicit in the immediate context of the problematic passage. This imposes a dual constraint: one may not simply add interesting cultural information which is not actually present in the meanings of the terms used in the passage, and one may not add information derived from other parts of the Bible, much less from extra-Biblical sources, such as tradition. When one attempts to make too much explicit, one falls into eisegesis rather than exegesis. For example, some have wanted to put into the first person references in John’s Gospel to “the disciple whom Jesus loved” (13:23, 21:20, etc.) as well as specific references to John the son of Zebedee. But these identifications are extra-Biblical, and should not be read back into the text. Again, some have wanted to translate the notion of *redemption* in its Christian, New Testament sense in such a way as to make explicit in every instance the paying of a price by the death of Jesus Christ. But most scholars are agreed that the primary allusion in this use of the term is not to the redemption of a slave by the payment of a price but to the rescue of Israel by a mighty act of God. Finally, some have insisted on using for *inheritance* an expression which made explicit the notion of someone’s dying and leaving property to

another by a will. But this is a serious misreading of the Greek term, which denotes a possession promised or due to someone. Death is only one of the ways by which people could come into such a possession. [...]

Structural Adjustments

As with the transfer of semantic content, one endeavors to keep the structural form if it is possible, but in most cases it is not. The attempt to preserve structural form usually results in either complete unintelligibility, or in awkwardness. There is nothing sacrosanct about such features of structure as sentence length and phrase structure patterns, and too often the effort to reflect the source in these formal aspects results in badly overloading the communication and thus making it very hard for the reader to understand.

The structural adjustments affect the entire range of linguistic structure, from the discourse to the sounds, and they may most conveniently be classified in terms of various levels: (1) discourse, (2) sentence, (3) word, and (4) sounds. The adjustments being discussed in this outline of factors in the procedure of transfer are all “obligatory.” This does not mean that such changes are obligatory in all languages, but when they are necessary to guarantee intelligibility or to avoid awkwardness, they need to be regarded as minimal adjustments, which constitute the basis for still further adjustments that are required or expedient in the process of restructuring.

Discourse structure ²

The problems of the discourse are very extensive, and only a few can be noted here, but these should be sufficient to indicate something of the range of difficulties which must be taken into consideration. Further aspects of this very complex issue will be discussed in Chapter 7. [“Restructuring,” p. 99 in this book.]

One of the most common problems of adjustment in discourse is the handling of direct and indirect discourse. Some languages show decided preference for one or another form, and accordingly, one must make the necessary changes, many of which involve not one sentence but a whole series of sentences. In some cases, the pressures for direct discourse are

² The types of changes discussed here under “discourse structure” can, of course, also be treated as a part of the sentence structure, since all the changes are actually parts of sentences. However, the factors which lead to such changes are those which concern primarily the suprasentence level, from the paragraph to the total discourse.

so great that almost any verb of speaking has to be turned into direct discourse. For example, instead of saying, "They glorified God," one must translate, "They said, 'God is wonderful.'"

The problems of discourse structure frequently involve distinctive uses of pronominal forms. This is especially true of the use of the third person pronouns when referring to the first person. Hence, "Paul.. to the church" becomes "I, Paul, write to the church." Also the phrase "Son of man" in discourses by Jesus must be modified to read "I who am the Son of man," since in some languages such a third person reference could not be to Jesus.³

An even more important problem of the discourse structure is the way in which the receptor language handles the identification of participants, whether by nouns, pronouns, and/or substitute reference. Once a person has been introduced into a discourse, languages differ considerably in the ways in which they may continue to refer to him. In some languages there is actually a fourth person, i.e., the next third person introduced into an account.

Sequence of tenses may also pose certain problems. For example, in some languages only the initial verb of a paragraph indicates the temporal setting, and all the dependent verbs use a "neutral tense." In other languages, one can begin with a historical tense, but then in narration one regularly shifts to the present in order to present the story in a more lively manner. Whatever the pattern of the receptor language may be, it is essential that the proper adjustments be made, or the discourse will sound badly organized and even contradictory.

Sentence structure

There are numerous features of the sentence structure which must be adjusted in the process of transfer from one language to another. Some of the most important of these are the following: (a) word and phrase order, (b) double negatives, (c) singular and plural agreement, (d) active and passive structures, (e) coordination and subordination, (f) apposition, (g) ellipsis, and (h) specification of relationship.

Word and phrase order: While English and Greek permit attributives

³ Some persons have argued that Jesus did not actually speak of himself as "the Son of man," but that this is a wrong attribution made to him by his disciples. Regardless of what position one might take with respect to such a reinterpretation of the data, it is evident that the Gospel writers themselves made this identification, and it is their text which we are translating rather than any presumed underlying original.

both before and after a head word (the word which is modified), some languages have a “decided preference for,” or may require that most attributives precede the word they modify. In other languages, most attributives must follow. Moreover, the basic order of Subject-Verb-Object may be altered in a number of ways, e.g., Subject-Object-Verb, Verb-Object-Subject, or Verb-Subject-Object. Whatever the basic patterns of word order are in the receptor language, one should adjust to these in the transfer process. Whenever a language has an obligatory order, the situation is somewhat easier than when there are a number of optional patterns, for though the different choices may appear to be substantially identical, there are usually certain subtle distinctions which are only mastered by long association with and close study of a language.

Double negatives: These are especially confusing, for in some languages they add up to a positive, while in other languages they constitute an emphatic negative expression. In some cases one form of double negative is actually negative, while another form is positive. All of these subtle differences must be carefully noted by the translator.

Gender, class, and number concord: While some languages, e.g., the Indo-European ones and the typical Bantu class-prefix languages, adhere to strict rules of gender, class, and number concord, some languages pay very little attention to such distinctions, e.g., Chinese. In Quechua, a term may occur in the plural form at the beginning of a paragraph but any later references to the same term normally do not have the plural suffix. To keep attaching plural suffixes regularly to every occurrence of a plural word seems awkward and childish in Quechua.

In some languages the problems of plural and singular become especially acute in a phrase such as “the two shall be one,” for if the language requires plural concord on predicate attributives, such as “one,” a literal rendering of this Biblical phrase may be meaningless, even as it is in so many Bantu languages, for “one” cannot occur with a plural prefix. Accordingly, one must often transform this expression into “the two shall be just like one.”

Active and passive constructions: The problems of active and passive constructions also figure largely in the problems of transfer. This is especially true in languages which may have no passive at all, or which may have a decided preference for the active. In such cases passives must be changed into actives or pseudo-actives, e.g., They received punishment. But some languages, e.g., Nilotic languages, have almost an opposite tendency, namely, employing a high percentage of expressions in the passive. There is no difficulty in transferring a passive with agent—e.g., “Jesus was baptized by John” becomes “John baptized Jesus,”—but where the agent is not mentioned one must supply such an agent from the context. In most cases this is

quite easy, but there are some passages in which some persons understand a general agent, when actually a specific agent is implied. This is particularly true in the so-called “passives of divine avoidance,” a Semitic type of avoidance of the divine name. This means, for example, that in a sentence such as, “Judge not that you be not judged,” the real agent of the second event is God, i.e., “Judge not so that God will not judge you.” Similarly, in the Beatitudes the agent of the passive expressions, e.g., “be comforted,” “be called the sons of God,” and “be filled,” is in all instances God.

Coordination and subordination: Transfer normally involves a number of shifts in coordinate and subordinate patterns. For example, the phrase “grace and apostleship” (Rom. 1:5) is better rendered as a subordinate construction in many languages, e.g., “the privilege of being an apostle.” On the other hand, “baptism of repentance” is a subordinate type of construction, but it is semantically equivalent to a coordinate construction, “repent and be baptized.” Similarly, in the translation of clause structures, what may be coordinate in one language, e.g., “He went and found it,” may correspond to a subordinate construction in another language, “Having gone, he found it.” And conversely, what in Greek is expressed as subordinate, i.e., hypotactic, turns out to be paratactic, or coordinate, in many other languages, e.g., “John’s disciples and the Pharisees were keeping a fast; then some people came to him and said.”

Apposition: An apposition such as “Paul, a servant of Jesus Christ” can always be readily changed into a dependent expression, e.g., “Paul, who is a servant of Jesus Christ.” What is more difficult is to spot those subtle forms of apposition which are formally disguised, e.g., “God and Father of our Lord Jesus Christ.” To translate “God and Father” literally in some languages is to imply that these are two different persons. Therefore, one must render this phrase as “God, the Father...,” or “God, who is the Father...” Similarly, “the land of Judea” is a form of apposition, and in some languages one must translate “the land called Judea.”

Ellipsis: All languages employ ellipsis, but the patterns of ellipsis are usually quite diverse in different languages. “He is greater than I” must be rendered in some languages as “He is greater than I am great,” while in other languages the equivalent is “He is great, I am not.” Such ellipses as these pose few problems, but there are some which may escape one’s notice. For example, “The sabbath was made for man, not man for the sabbath” (Mark 2:27) must in many languages be translated as two paratactically combined positive-negative sentences: “The sabbath was made for the sake of helping people; people were not made for the sake of honoring the sabbath.” Here, the ellipsis is of two types: (1) the absence of the verb in the second clause of the English model, and (2) an ellipsis in the phrases

“for the sake of the man” and “for the sake of the sabbath,” for in these two instances the events which may contribute to the benefit of man and the sabbath are quite different. It is for this reason that the implied terms, “helping” and “honoring,” must be added.

Specification of relationship: There is much in any communication which is taken for granted, for the original participants in the communication are aware of a good deal of information which does not require explicit statement in the particular form of a message. For example, “lord of the sabbath” (Mark 2:28) involves a very complex relationship, since “lord” implies not only an individual but one who controls or commands (see Chapter 3). In the NEB this relationship is made more explicit by the phrase, “sovereign even over the sabbath,” but in some languages one must make the relationship even more specific, e.g., “commands what men should do on the sabbath.” In Mark 6:16 Herod is quoted as saying, “John, whom I beheaded.” This seems to be a perfectly clear relationship among the subject, the verb, and the goal of the action; but in reality, as shown by verse 27, Herod did not himself behead John but ordered a soldier to do it. In many languages it is obligatory to make clear this causative relationship, and therefore the relationship between the participants and the action must be made more specific, e.g., “John, whom I ordered a soldier to behead.” [...]

Restructuring

(published in part)

Eugene A. Nida

*From "The Theory and Practice of Translation"
(Helps for Translators prepared under the auspices of the
United Bible Societies, vol. VIII), 1982, Chapter Seven.*

In restructuring the message after having transferred it from the source language to the receptor language, it is essential that one consider the problems from three perspectives: (1) the varieties of language or of styles which may be desirable, (2) the essential components and characteristics of these various styles, and (3) the techniques which may be employed in producing the type of style desired.

Varieties of Language

Though we have emphasized the enormous variability between different languages, it must not be thought that each particular language is perfectly homogenous. Rather, within any given language there are a greater or lesser number of varieties of language. In an overview of the problem, one ought to mention that a language varies in terms of time (older vs. newer forms, archaisms, neologisms, etc.), geography (dialects), socioeconomic classes or castes, circumstances of use, oral or written usage, types of discourse, and literary genres. Various ones of these dimensions of variation will be discussed in this chapter, insofar as they are relevant to restructuring in translation. [...]

Sociological Levels of Language

We have already seen that we tend to evaluate various forms of language in terms of our evaluation of the kinds of people who use them, and that linguistic usage reflects certain sociological facts. Among the factors that affect linguistic variation are: (1) age, (2) sex, (3) educational level, (4) occupation, (5) social class or caste, and (6) religious affiliation.

Young people in almost all societies tend to speak differently from their elders, and this difference contributes greatly to the “generation gap” about which so much is said these days. Young people tend readily to adopt new forms of speech, including slang, which is almost a badge of belonging in their age group; they tend to reject anything which sounds linguistically “old-fashioned.”

It is also an observable fact that women and men differ in their speech, and not only in terms of the traditional interests of each sex. In some languages, these differences are highly formalized, while in others they are informally applied; but they are present in all societies.

The other dimensions, even religion, are not really independent of one another in their workings; they tend to go together. Two major factors can be assigned in explanation of this fact that people who are alike in one or more of these dimensions speak alike. The first factor is the simple matter of density of communication: people who are alike are for this very reason brought together more than people who are different, and for purposes of effective communication there is an unconscious process of homogenization to make their speech more and more alike. The second conscious factor is that recognized differences in speech can easily become badges of belonging, a mark of pride in one’s group. Working against this, especially among members of the more ambitious and socially insecure groups, is the opposite tendency to imitate the speech of the more secure and privileged class to which the speaker aspires. In any case, the levels of language represented in the diagrams, at least in their vertical dimension, largely reflect these sociological factors, as well as the situational ones to be discussed next.

Situational Levels of Language

The situational factors which help to define levels of language relate to the occasion and circumstances of the speech event and to the relationships between speakers. They are thus in a way an individualized reflection of the more general sociological factors just discussed. But the terms we will use to identify these levels themselves are largely situational: technical, formal, informal, casual, and intimate. Technical language is that which is used in professional discourse between specialists. It is characterized by its complicated vocabulary and heavy grammatical constructions, and is intended for a very restricted audience and for certain special situations. Formal language, on the other hand, may deal with equally complex subjects, but the audience is generally a wider one, and hence one cannot afford to use terminology known only to the specialist. Moreover, the grammatical structures

need to be more readily comprehensible. In general, formal language is used in speaking on an important subject and to an audience that one does not know. When, however, one is well acquainted with his audience and is under no constraint to appear profound, he will usually employ a more informal style—more fitting to serious discussions between friends. On the other hand, he may come down a notch lower in the scale of formality and employ casual speech, the language of close friends and associates, who need not be addressed in complete sentences or with completely standard grammatical forms. The same person may also employ intimate speech in the home with members of his family. “The language of lovers,” in which only a word may speak volumes, is one example of intimate speech.

These levels of speech are in a sense analogous to clothes, for one and the same person may wear quite different sets of clothes, depending upon his roles and circumstances. For example, the medical doctor wears his typical white uniform in his technical capacity, white tie and tails for formal occasions, a business suit for informal contacts, sport shirt and slacks for casual wear, a dressing gown for the least formal situation. Similarly, the same message may be dressed up in a variety of words and phrases, representing quite distinct levels of language.

In translating the Bible one must recognize certain quite different styles and attempt to produce something which will be a satisfactory dynamic equivalent. Lyric poetry should sound like poetry and not like an essay; letters should read like letters and not like some technical treatise on theology. Some of the most conspicuous differences in style of translating can be found in a comparison of the New English Bible and Phillips’ translations. For example, in Acts 8:20 the NEB reads, in typical “university English,” “you and your money... may you come to a bad end,” whereas Phillips translates, “To hell with you and your money,” which is really an excellent equivalent of the Greek term *apollumi*. In Bible translating perhaps the greatest distortion in style comes in the rendering of the Epistles, for so often instead of producing letters the translator becomes so hopelessly entangled in technical theological language that the results sound more like a legal document than a letter. The first part of Romans appears in some languages to sound something like the following: “I, Paul, a slave of said master Jesus Christ, have been specifically called and summoned by God to be sent for a particular purpose and have been commissioned to that end, appointed to serve as a preacher of what is commonly known as the Good News, a message disclosed and published prior to final pronouncement in the Scriptures, widely known as the Old Testament.” Of course, no one translates quite so badly as this, but the heavy, involved, and ponderous style

of some translations is equally out of place and poorly designed to represent something of the “spontaneous fullness” with which Paul speaks. [...]

The Components of Style

Before discussing in more detail the components of style, it may be useful to specify that it is style we are concerned with, not exegesis. The two questions are quite independent. Exegesis is wrong, entirely apart from any stylistic considerations, if it (1) misinterprets the point of the original, or (2) adds information from some nontextual source, and especially from some other cultural milieu. Compare, for instance, the following passages from the TEV and from Phillips:

	TEV	Phillips
Matt. 7:12	“this is the meaning of the Law of Moses and the teaching of the prophets”	“this is the essence of all true religion”
Luke 13:11	“a woman... who had an evil spirit in her that had kept her sick for eighteen years”	“a woman who for eighteen years had been ill from some psychological cause”
Luke 22:3	“then Satan went into Judas”	“then a diabolical plan came into the mind of Judas”

There is nothing wrong with the style of these passages in Phillips, but they show the introduction of cultural ideas which are at least absent, if not foreign, to the culture of the text.

We may then contrast a linguistic translation, which is legitimate, and a cultural translation or adaptation, which is not. This is because we believe in the significance of the historical events and situations just as they occurred. It is the job of the pastor and teacher, not of the translator, to make the cultural adaptation. This is also one of the major differences between an exegetical commentary and a homiletical or devotional commentary.

Every feature of language, from the total structure of the discourse to the sounds of the individual words, is included in the components of style. However, merely to list the features of style is not so important as trying to determine how they function, in terms of efficiency of communication and impact. But before classifying stylistic components, it is important to determine just how one can recognize such stylistic features. To do this most effectively one can compare the way in which different translations have rendered certain specific passages.

Comparison of Luke 15:11-24 in the Revised Standard Version and the New English Bible:

The Revised Standard Version

¹¹And he said, "There was a man who had two sons; ¹²and the younger of them said to his father, 'Father, give me the share of property that falls to me.' And he divided his living between them. ¹³Not many days later, the younger son gathered all he had and took his journey into a far country, and there he squandered his property in loose living. ¹⁴And when he had spent everything, a great famine arose in that country, and he began to be in want. ¹⁵So he went and joined himself to one of the citizens of that country, who sent him into his fields to feed swine. ¹⁶And he would gladly have fed on the pods that the swine ate; and no one gave him anything. ¹⁷But when he came to himself he said, 'How many of my father's hired servants have bread enough and to spare, but I perish here with hunger! ¹⁸I will arise and go to my father, and I will say to him, "Father, I have sinned against heaven and before you; ¹⁹I am no longer worthy to be called your son; treat me as one of your hired servants.'" ²⁰And he arose and came to his father. But while he was yet at a distance, his father saw him and had compassion, and ran and embraced him and kissed him. ²¹And the son said to him, 'Father, I have sinned against heaven and before you; I am no longer worthy to be called your son.' ²²But the father said to his servants, 'Bring quickly the best robe, and put it on him; and put a ring on his hand, and shoes on his feet; ²³and bring the fatted calf and kill it, and let us eat and make merry; ²⁴for this my son was dead, and is alive again; he was lost, and is found.' And they began to make merry...."

The New English Bible

¹¹Again he said: 'There was once a man who had two sons; ¹²and the younger said to his father, "Father, give me my share of the property." So he divided his estate between them. ¹³A few days later the younger son turned the whole of his share into cash and left home for a distant country, where he squandered it in reckless living. ¹⁴He had spend it all, when a severe famine fell upon that country and he began to feel the pinch. ¹⁵So he went and attached himself to one of the local landowners, who sent him on to his farm to mind the pigs. ¹⁶He would have been glad to fill his belly with the pods that the pigs were eating; and no one gave him anything. ¹⁷Then he came to his senses and said, "How many of my father's paid servants have more food than they can eat, and here am I, starving to death! ¹⁸I will set

off and go to my father, and say to him, 'Father, I have sinned, against God and against you; ¹⁹I am no longer fit to be called your son; treat me as one of your paid servants.'" ²⁰So he set out for his father's house. But while he was still a long way off his father saw him, and his heart went out to him. He ran to meet him, flung his arms round him, and kissed him. ²¹The son said, "Father, I have sinned, against God and against you; I am no longer fit to be called your son." ²²But the father said to his servants, "Quick! fetch a robe, my best one, and put it on him; put a ring on his finger and shoes on his feet. ²³Bring the fatted calf and kill it, and let us have a feast to celebrate the day. ²⁴For this son of mine was dead and has come back to life; he was lost and is found." And the festivities began...."

In order to highlight the differences between the forms of these two translations, it is useful to list the more important contrasts in parallel columns (repeated items are listed only once):

	RSV	NEB
Luke 15:11	1. And he said	1. Again he said
	2. There was a man	2. There was once a man
15:12	3. younger of them	3. the younger
	4. the share of property that falls to me	4. my share of the property
	5. And he divided	5. So he divided
	6. his living	6. his estate
15:13	7. Not many days later	7. A few days later
	8. gathered all he had	8. turned the whole of his share into cash
	9. took his journey	9. left home
	10. far country	10. distant country
	11. there	11. where
	12. his property	12. it
	13. loose living	13. reckless living
15:14	14. when he... spent..., a great famine	14. He... spent..., when a severe famine
	15. spent everything	15. spent it all
	16. great famine	16. severe famine
	17. a great famine arose	17. a severe famine fell upon
	18. to be in want	18. to feel the pinch
15:15	19. joined himself to	19. attached himself to
	20. one of the citizens of that country	20. one of the local landowners

	21. into his fields	21. on to his farm
	22. to feed swine	22. to mind the pigs
15:16	23. have fed on the pods	23. to fill his belly with the pods
	24. that the swine ate	24. that the pigs were eating
15:17	25. came to himself	25. came to his senses
	26. hired servants	26. paid servants
	27. have bread enough and to spare	27. have more food than they can eat
	28. I perish here with hunger!	28. here am I, starving to death!
15:18	29. I will arise and go	29. I will set off and go
	30. sinned against heaven and before you	30. sinned, against God and against you
15:19	31. I am no longer worthy	31. I am no longer fit
15:20	32. And he arose	32. So he set out
	33. came to his father	33. for his father's house
	34. yet at a distance	34. still a long way off
	35. had compassion	35. his heart went out to him
	36. embraced him	36. flung his arms round him
15:21	37. And the son said	37. The son said
15:22	38. Bring quickly the best robe	38. Quick! fetch a robe, my best one
	39. put a ring on his hand	39. put a ring on his finger
15:23	40. let us eat and make merry	40. let us have a feast to celebrate the day
15:24	41. this my son	41. this son of mine
	42. is alive again	42. has come back to life
	43. they began to make merry	43. the festivities began

Several features of the above sets of contrasts require some comment and explanation, and in each instance it is important to indicate the type of stylistic (or interpretive) problem which is involved:

1. The Greek text reads literally "and he said," but this expression is used frequently by Luke as a marker of discourse transition, that is, to signal the shifts from one story or account to another. Accordingly, the NEB is thoroughly justified in introducing an equivalent marker in English. Stylistic feature: Discourse-transition marker.
2. The use of "once" in the NEB suggests the discourse type, i.e., the fact that this is a parable, rather than the account of a particular

- person and his two sons. In Greek this is clearly marked by the indefinite pronoun *tis*, “some,” “any,” “a.” Stylistic feature: Discourse-type marker.
3. Though the phrase “younger of them” is a literal rendering of the Greek text, the closer natural equivalent is “younger,” since with comparatives, “of them” is pleonastic in English. Stylistic feature: Elimination of pleonasm.
 4. Though the phrase “that falls to me” is a literal rendering of the original, the NEB has avoided a phrase which is semotactically unnatural. Stylistic feature: Semotactic appropriateness.
 5. The use of “so” in place of the literal translation “and” is used to mark the intradiscourse transition. This is a perfectly legitimate translation of the Greek conjunction *kai*. Stylistic feature: Intradiscourse transition.
 6. Though “living” is a literal rendering of Greek *bios*, it is misleading in present-day English, for “living” would refer to “income” and not to one’s entire estate. The NEB rendering is basically not a matter of style but of correctness in rendering, based on the principle of dynamic equivalence and not on the principle of formal correspondence.
 7. The phrase “not many” is semantically more complex than the positive expression “few.” Stylistic feature: Semantic simplicity (and therefore easier decodability).
 8. The NEB is a more idiomatic rendering and is fully justified by Koine usage. Moreover, it results in a much more understandable account. This is not so much a matter of style as of interpretation.
 9. The phrase “took his journey” is semotactically obsolescent. One may “take a trip” or “go on a journey” or even “take a journey,” but not “take his journey.” Stylistic feature: Semotactic appropriateness.
 10. The collocation “distant country” seems semotactically more natural than “far country.” Stylistic feature: Semotactic appropriateness.
 11. The NEB “where” results in subordination, and thus greater linkage of clauses. Stylistic feature: Subordination of clauses.
 12. The NEB “it” is a necessary reference to “cash” in the earlier part of the verse. Stylistic feature: Pronominal reference.
 13. The phrase “loose living” implies immorality, but this element in the story does not come out until one hears the accusation of the elder brother. The NEB “reckless” seems a much better rendering of the Greek *asōtōs*. This is essentially a matter of interpretation.
 14. The RSV construction, “when he... spent..., a great famine arose...,” suggests that the first action took place with anticipation of what

- was to follow. The NEB, however, makes the second clause the dependent clause to emphasize the unexpectedness of the famine. The Greek sentence would normally be translated as in the RSV, since the “spending” is a dependent participle. However, it is by no means necessary to treat all Greek participles in this rather mechanical fashion. Therefore, the NEB rendering can be justified as a much more effective and semantically appropriate means of showing relationships between clauses. Stylistic feature: Interclause markers.
15. The phrase “spent it all” seems to suggest something more final and conclusive than “spent everything.” Stylistic feature: Connotative effectiveness.
 16. The adjective “great” normally suggests something valuable or important, and is not so semotactically appropriate with “famine.” Stylistic feature: Semotactic appropriateness.
 17. Normally so-called natural calamities are said to “fall”; they do not “arise.” Stylistic feature: Semotactic appropriateness.
 18. The phrase “to be in want” is obsolescent, but “to feel the pinch” is rather weak. This suggests to many Britishers rising income taxes rather than being completely out of money. Stylistic feature: Contemporary usage (but misleading).
 19. The expression “joined to” suggests a meeting of equals or an association, while “attached to” shows dependency relationship. Perhaps a better rendering would be “went to work for.” Stylistic feature: Semotactic appropriateness.
 20. The phrase “citizen of that country” seems to place the expression in a political, rather than a commercial, context. Therefore, the NEB has attempted a semotactically more appropriate equivalent. Stylistic feature: Semotactic appropriateness.
 21. The phrase “into his fields” suggests a more temporary arrangement. Thus “on to his farm” seems semotactically more applicable. Stylistic feature: Semotactic appropriateness.
 22. The phrase “to feed swine” is relatively obsolescent, while “to mind pigs,” though perhaps appropriate in England, is not used in all other places in the English-speaking world. Stylistic feature: Contemporary usage.
 23. The verb “fed” suggests primarily the action of animals, not of a person, but “to fill his belly” is for many people connotatively inappropriate. It is a literal translation of the Greek, but in Greek the term *koilia*, “belly,” does not have the same connotative significance that its literal equivalent has in English. Stylistic feature: Connotative equivalent (in this instance, a lack of).

24. The verb phrase “were eating” provides a livelier narrative equivalence in tense. Stylistic feature: Tense equivalence.
25. The phrase “to come to oneself” is less well known than “to come to his senses.” For some persons “to come to himself” may be interpreted as “he came to,” i.e., recovered from a fainting spell. Stylistic feature: Equivalence of idiom.
26. The word “hired” is somewhat more obsolescent than “paid,” in this type of context. Stylistic feature: Contemporary usage.
27. The phrase “bread enough and to spare” is obsolescent. Stylistic feature: Contemporary style.
28. The expression “perish... with hunger” is a case of translationese. On the other hand, the order “here am I” is quite unnatural, at least for many English speakers, even for this type of exclamatory context. Stylistic features: Unusual word order (for an unusual effect) and contemporary usage.
29. The phrase “I will arise and go” is strictly “Biblical.” The NEB equivalent is more contemporary. Stylistic feature: Contemporary usage.
30. The phrase “sinned against heaven” is very likely not to be understood as it was actually meant by Luke. Therefore, the NEB translates this Greek expression in terms of dynamic equivalence, rather than formal correspondence. This is not a matter of style but of appropriate referent.
31. The adjective “worthy” sounds somewhat out of keeping with the context; for though it is denotatively equivalent to “fit,” it carries a somewhat more elegant connotative significance. Stylistic feature: Connotative equivalence.
32. The verb “arose” is semotactically obsolescent. Stylistic feature: Semotactic appropriateness.
33. The RSV rendering suggests that he had arrived where his father was, but the next phrase shows that he was still “far off.” The NEB avoids this pitfall by translating “set out for his father’s house,” and in this way renders the Greek preposition *pros* quite effectively while avoiding the awkwardness which the RSV introduces. Stylistic feature: Narrative progression.
34. The rendering “yet at a distance” is obsolescent. Stylistic feature: Contemporary usage.
35. The phrase “had compassion” is rather stilted for this type of event. “His heart went out to him” is a much better present-day equivalent of the Greek term *splanchnizō* and carries much more connotative significance. Stylistic feature: Idiomatic equivalence.

36. The verb “embraced” seems not only somewhat stilted, but to many people it carries a rather heavy sexual connotation. Stylistic feature: Connotative appropriateness in word choice.
37. The conjunction “and” in the RSV is a case of translationese. The narrative structure suggests in English an abrupt transition. Stylistic feature: Intradiscourse transition.
38. The NEB rendering “Quick! fetch a robe, my best one” is an attempt to provide something which is connotatively more appropriate. Stylistic feature: Connotative appropriateness in syntactic structure.
39. The rendering “ring on his hand” is simply a case of translationese, a literal rendering of the Greek. The NEB corrects this obvious error. Stylistic feature: Semotactic appropriateness.
40. The rendering “eat and make merry” is obsolescent. Stylistic feature: Contemporary usage.
41. The unnatural word order of “this my son” is shifted to natural word order. Stylistic feature: Natural word order.
42. The phrase “is alive again” seems rather strange, in contrast with “has come back to life.” Stylistic feature: Contemporary usage.
43. “To make merry” is quite obsolescent. Stylistic feature: Contemporary usage.

In contrast with this passage from Luke 15, one finds that the differences between the RSV, NEB, and TEV in Hebrews 1:1-4 provide quite a number of other stylistic features:

The Revised Standard Version

¹In many and various ways God spoke of old to our fathers by the prophets; ²but in these last days he has spoken to us by a Son, whom he appointed the heir of all things, through whom also he created the world. ³He reflects the glory of God and bears the very stamp of his nature, upholding the universe by his word of power. When he had made purification for sins, he sat down at the right hand of the Majesty on high, ⁴having become as much superior to angels as the name he has obtained is more excellent than theirs.

The New English Bible

¹When in former times God spoke to our forefathers, he spoke in fragmentary and varied fashion through the prophets. ²But in this the final age he has spoken to us in the Son whom he has made heir to the whole universe, and through whom he created all orders of existence: ³the Son who is the

effulgence of God's splendour and the stamp of God's very being, and sustains the universe by his word of power. When he had brought about the purgation of sins, he took his seat at the right hand of Majesty on high, ⁴raised as far above the angels, as the title he has inherited is superior to theirs.

Today's English Version

¹In the past God spoke to our ancestors many times and in many ways through the prophets, ²but in these last days he has spoken to us through his Son. He is the one through whom God created the universe, the one whom God has chosen to possess all things at the end. ³He shines with the brightness of God's glory; he is the exact likeness of God's own being, and sustains the universe with his powerful word. After he had made men clean from their sins, he sat down in heaven at the right side of God, the Supreme Power.

⁴The Son was made greater than the angels, just as the name that God gave him is greater than theirs.

The following sets of contrast in these three translations should be noted:

1. RSV: in many and various ways
NEB: in fragmentary and varied fashion
TEV: many times and in many ways
2. RSV: of old
NEB: in former times
TEV: in the past
3. RSV: to our fathers
NEB: to our forefathers
TEV: to our ancestors
4. RSV: by the prophets
NEB: through the prophets
TEV: through the prophets
6. RSV: by a Son
NEB: in the Son
TEV: through his Son
7. RSV: whom he appointed the heir of all things
NEB: whom he has made heir to the whole universe
TEV: He is the one whom God has chosen to possess all things at the end

8. RSV: through whom also he created the world
NEB: through whom he created all orders of existence
TEV: through whom God created the universe
9. RSV: he reflects the glory of God
NEB: the Son who is the effulgence of God's splendour
TEV: he shines with the brightness of God's own glory
10. RSV: bears the very stamp of his nature
NEB: the stamp of God's very being
TEV: he is the exact likeness of God's own being
11. RSV: upholding the universe by his word of power
NEB: sustains the universe by his word of power
TEV: sustains the universe by his powerful word
12. RSV: when he made purification for sins
NEB: when he brought about purgation of sins
TEV: after he had made men clean from their sins
13. RSV: he sat down at the right hand of the Majesty on high
NEB: he took his seat at the right hand of Majesty on high
TEV: he sat down in heaven at the right side of God, the Supreme Power
14. RSV: having become as much superior to angels
NEB: raised as far above angels
TEV: the Son was made greater than the angels
15. RSV: as the name he has obtained is more excellent than theirs
NEB: as the title he has inherited is superior to theirs
TEV: just as the name that God gave him is greater than theirs

These detailed contrasts in phraseology by no means cover the entire range of contrasts in these translations. It will also be necessary to discuss some of the more extensive formal contrasts of paragraph, sentence, and clause structures, but these differences, noted in the parallel listings, do provide some rather effective illustrations of significant stylistic contrasts.

1. Quite apart from some differences of interpretation which lie behind the diversities in these renderings, it is still quite evident that basic differences in the principles governing the choice of vocabulary levels account for such usages as "fragmentary," "varied," and "fashion," in contrast with "many," "various," and "ways." Stylistic feature: Vocabulary level (common or uncommon).
2. The phrase "of old" is decidedly obsolescent, while "in former times" is rather "academic." The rendering "in the past" is quite

- ordinary and natural. Stylistic features: Contemporary usage and level of language (formal vs. informal).
3. The usage of “fathers” is obsolescent (and translationese), while “forefathers” is rather technical. “Ancestors” is more normal (at least for American English). Stylistic features: Contemporary usage and level of language.
 4. The preposition “through” is much more normal for expressing secondary agency. Stylistic feature: Semotactic appropriateness.
 5. The NEB rendering is primarily dictated by exegetical concerns, for though the RSV and the TEV can have this meaning, the phrase “these last days” is not so explicit. However, the rendering “this is the final age” is on the level of technical language. Stylistic feature: Level of language.
 6. The rendering “by a Son” is merely translationese, a more or less literal rendering. If the word “Son” is to be capitalized, it can refer only to Jesus Christ, and therefore it should be “the,” not “a.” The NEB employs “the,” but renders the Greek preposition literally, evidently for certain exegetical reasons. The TEV has justifiably employed “through,” since this is the normal way of indicating agency (and in this passage agency is certainly the principal meaning of the relationship). Stylistic feature: Semotactic appropriateness.
 7. The TEV makes for easier understanding by introducing a new sentence at this point. In addition it has not used the word “heir,” not only because it is less widely known, but also because it can be misleading, by implying, as it does, that the original owner must die before the heir can come into possession of the property. Stylistic features: Syntactic simplification, language level, and avoidance of connotative inappropriateness.
 8. Though the principal lexical differences in this series are due primarily to differences of interpretation, there is nevertheless a resulting difference in level of style, for “all orders of existence” is a much more difficult lexical unit than “world” or “universe.” Stylistic feature: Level of lexical usage.
 9. The use of a term such as “effulgence” is likewise typical of the lexical high level of academic or technical style. The other differences are largely due to differences of interpretation. Stylistic feature: Level of lexical usage.
 10. The term “stamp” is very little used in the meaning which it is supposed to have in this context. Accordingly, the TEV has made a substitute. The use of “very” with a noun is likewise a relatively rare

combination. Stylistic features: Use of central vs. peripheral meanings and semotactic frequency.

11. The structure “his word of power” is typical of so-called Semitic Greek (the construct case in Hebrew). The more natural expression in English is to take a term such as “power” and put it into a corresponding adjectival construction. Stylistic feature: Natural grammatical construction.
12. The term “purification” is very seldom used with “sins,” except in certain traditional religious contexts. The word “purgation” is even less used in such a context and is understood, if it is known at all, by most persons as applying to “purgation of gastrointestinal wastes.” Stylistic feature: Semotactic appropriateness.
13. The phrases “the Majesty on high” or “Majesty on high” are primarily translationese, and are little understood. The TEV has accordingly attempted to make sense out of this title. Stylistic feature: Meaningfulness.
14. The principal differences in this series results from the diverse syntactic treatments, including of course the fact that in the TEV this clause occurs in a different paragraph. Stylistic feature: Intradiscourse transition.
15. The three levels of vocabulary in these three translations are clearly illustrated by the key words in these three renderings:

RSV	name	obtained	excellent
NEB	title	inherited	superior
TEV	name	gave	greater

The term “inherited” is avoided in the TEV because of the awkward associations of this term, for it seems to imply that an original owner must die before another person can possess the inheritance. Stylistic features: Lexical level and semotactic appropriateness.

In addition, however, to these essentially lexical contrasts there are certain very important differences in overall syntactic structure. In the RSV and the NEB these four verses are three sentences, while in the TEV they are five. (Stylistic feature: Sentence length.) In the RSV the shift from God to the Son, as the subject of the discourse, is not marked (the use of “He” is stylistically quite misleading). In the NEB this shift is marked by a relatively rare device of apposition (following a colon), while in the

TEV the shift is much more clearly indicated by beginning a new sentence and introducing it with “the Son of God,” thus linking the previous subject of the action with the subject which is to follow. This transition between participants is much more in keeping with normal English discourse usage. (Stylistic feature: Designation of participants.) Since the subject matter of verse 4 is more closely related to the contents of what follows than to what precedes, the TEV has combined this with the following verses and made a paragraph break between verses 3 and 4. (Stylistic feature: Intradiscourse break.)

As can be readily seen in a number of contexts, one of the very significant differences between the RSV, the NEB, and the TEV is the level of vocabulary. This may be more fully illustrated by the following selected series of terms used in various contexts in Hebrews:

<i>Hebrews</i>	RSV	NEB	TEV
1:1	ways	fashion	ways
1:3	reflects	effulgence	shines with the brightness
1:3	purification	purgation	make clean
1:6	worship	homage	worship
1:14	ministering	ministrant	who serve
2:4	various	manifold	many kinds of
3:3	counted worthy	deemed worthy	is worthy
3:13	deceitfulness	wiles	deceived
5:4	take	arrogate	choose
6:18	unchangeable	irrevocable	cannot change
7:18	weakness	impotent	weak
7:28	weakness	frailty	imperfect
7:28	came later	supersede	came later
9:5	mercy seat	place of expiation	place where sins are forgiven
9:16	one who has made (a will)	testator	man who made (the will)
10:29	outraged	affront	treats as a cheap thing
11:4	receive approval	attest	won approval
11:26	abuse	stigma	scorn
11:33	mouths of lions	ravening lions	mouths of lions
11:35	refusing to accept	disdain	refusing to accept
12:15	bitterness	noxious	bitter

12:19	voice	oracular voice	voice
12:22	innumerable	myriads	thousands
12:22	festal gathering	concourse	joyful gathering
13:17	submit	defer	follow...orders

Classification of Features of Style

In the above passages selected from Luke and Hebrews a number of different features of style have been noted; discourse-transition marker, discourse-type marker, elimination of pleonasm, semotactic appropriateness, intradiscourse transition, semantic simplicity, pronominal reference, subordination of clauses, connotative equivalence, length of sentences, etc. These are, of course, only a few of the formal and lexical features of language which combine to produce certain styles.

The analyst of style must, however, do more than list stylistic features. He must also endeavor to describe the significance of such features. In a sense, this is somewhat easier when one can compare different translations of the same text. However, in doing this one finds that often more than one perspective is valid for judging stylistic features. For example, "elimination of pleonasm" describes a particular process, while "semotactic appropriateness" describes a resulting situation. Furthermore, any expression which is more natural may be said to illustrate greater semotactic appropriateness. In the preceding description of the features of style we have endeavored, however, to name the feature primarily in terms of its function, rather than merely to identify some stylistic device or form.

This functional approach to style is dictated by our concern to understand something of the purposes of style. Primarily, these purposes (or functions) can be divided into two categories: (1) those which serve to increase efficiency and (2) those which are designed for special effects, that is to say, those which enhance interest, increase impact, or embellish the form of the message. Of course, there are a number of grades between what might be considered these two principal functions, but for the most part the role of stylistic features can be best understood in terms of these two principal purposes. The features themselves are most readily divided between (1) formal and (2) lexical. The formal features are the arrangements of the words, while the lexical features are the words or lexical units (the idioms).

This combination of factors, i.e., roles and features, produces a two-way split, with four resulting types, as in Figure 15.

	Formal	Lexical
Efficiency	A	C
Special Effects	B	D

Figure 15

Figure 15 provides us with four basic feature-function classes: (A) those formal features designed primarily for the sake of efficiency, that is, those arrangements of words which provide the greatest ease of decoding for the least amount of energy expended, (B) the formal features effective for enhancing interest, creating impact, and embellishing the message, (C) the lexical features (the choices of words) most effective in facilitating comprehension, and (D) those lexical features which provide the special effects, similar to what can be done by means of the corresponding formal features. It is on this basis that we classify the various stylistic features (including those noted in the inductive approach to the passages in Luke 15 and Hebrews 1), in order to see such features in terms of their principal functions.

Formal features designed for efficiency

It is impossible to deal with all the formal features which are designed primarily for the sake of efficiency (i.e., for the greatest ease of decoding for the least amount of effort), but the following list is illustrative of some of the major types:

1. *Simple discourse structure.* The discourse that is easiest to comprehend is one in which there is only one series of events and only one participant (or set of participants).
2. *Discourse-type markers.* It is most important that in any discourse the reader know what type of account to expect, e.g., parable, proverb, poem, description, or conversation.
3. *Discourse-transition markers.* When the account shifts from one episode or section to another, it is most helpful to have such transitions clearly marked. (Section headings are one means of helping in this respect).

4. *Intersentence markers.* If the connections between sentences can be marked, by such terms as “moreover,” “therefore,” “according,” “in this way,” etc., the reader can comprehend the relationships more easily.
5. *Marking of relationship between clauses.* The marking of the meaningful connection between clauses, by such conjunctions as “or,” “but,” “when,” “because,” “for,” “while,” etc., is important in increasing the efficiency of understanding.
6. *Parallel subject-predicate constructions.* When juxtaposed clauses have completely parallel subject-predicate constructions, the efficiency of comprehension is increased.
7. *Short sentences.* In general, shorter sentences are easier to understand than longer ones, especially if the structures are essentially simple and parallel with preceding and following sentences.
8. *Overt marking of participants.* Each language has its own system of identifying participants in a discourse and of referring to such participants in subsequent clauses. In many contexts, however, it is possible to leave some participants unmarked, i.e., not specifically indicated in each clause. Nevertheless, the more clearly one marks such participants, the easier it is for the reader to understand.
9. *Sentences with simple structures.* The difficulty of a sentence is not merely a matter of length, but of structural complexity and so-called “depth,” i.e., the number of dependent relationships. For example, the sentence, “John made him appoint Bill leader of the troop,” has only nine words, but three kernel utterances, while the sentence, “Jane and Bill have always gotten along so well,” also has nine words, but is basically much simpler.
10. *Potential terminals in a sentence.* A sentence containing a number of potential stopping places is much easier to comprehend than one in which the temporary memory has to retain a good deal of information before some final expression completes the utterance. Compare, for example, the following sentences: (1) “He paid the man who came yesterday to fix the furnace which had broken down at least two weeks before our guests came from California,” and (2) “The man who came yesterday to fix our furnace which had broken down at least two weeks before our guests came from California was paid.”
11. *Clauses in sequence.* Basically the contrast between inclusion and sequence is a matter of depth of structure, but it is one of the very common elements in stylistic structure. For example, compare the

included clause structure: “The fellow, whom I dislike so intensely, is nevertheless always coming to see us,” with the sequential clause structure: “I dislike this fellow so intensely. Nevertheless, he is always coming to see us.”

12. *Fit between semantic categories and grammatical classes.* Though other classes are also involved, it would seem that both statistically and stylistically the most important pairing here is that between events and verbs: the text in which events are expressed by verbs rather than nouns is usually both more efficient and more vivid than the one which has many events expressed by nouns.

Though all of the above features are very important for the sake of efficiency, any attempt to employ them exclusively would result in a text which would be very insipid and dull. It is for that reason that good style must also have certain features for special effects.

Formal features designed for special effects

Though it is impossible to treat anything like all of the principal formal features designed for special effects, some of the more common of these features include the following:

1. *Complex discourse structures.* In order to treat highly complex actions with several layers of events and participants, the style may reflect the circumstances by being complexly structured in a parallel manner.
2. *Lack of discourse-type markers.* When he does not have discourse-type markers, the reader is left to discover for himself, often after some time and perhaps with considerable surprise, just what kind of account he is reading, e.g., history, legend, or fantasy.
3. *Lack of transition markers.* Abrupt shifts from one episode to another provide a sense of rapid movement and intense activity, and as such may be useful in creating impact.
4. *Paratactic constructions.* The meaningful relationship between clauses and sentences can often be effectively left to the reader to surmise (note, for example, Hemingway’s frequent use of parataxis).
5. *Nonparallel constructions.* Nonparallel constructions, e.g., chiasmus, may provide relief from stylistic monotony and help to “modulate” the account.
6. *Long and structurally complex sentences.* Well-constructed long sentences may be effectively used to describe highly complex events or

- relationships. (But they are perhaps more often employed to gain a reputation for being clever in so-called scholarly writing).
7. *Failure to mark participants.* The purposeful failure to mark participants may result in making the reader “guess” and in this way becoming involved in a pleasant linguistic detective game.
 8. *Discrepancy between semantic and grammatical classes.* Some languages, such as Greek and English, make frequent use of a shift of class, as when events are expressed by nouns. The effect, at least in English, is to achieve a rather cold, impersonal style, which is much used in certain kinds of scientific or scholarly writing.
 9. *Nonparallel semantic structures.* The use of antithesis in meaning may be an interesting and effective device for producing special effects.
 10. *Formal confusion.* Some modern writers have introduced calculated formal confusion in order to suggest by the style something of the confusion and “absurdity” of the action or the responses of the participants.
 11. *Sound effects.* The use of assonance, alliteration, rhyme, and onomatopoeic effects may all be useful in creating special effects.
 12. *Rhythm.* Any elaborate or rigid systems of rhythm are likely to require certain uncommon combinations or orders of words, and thus to decrease efficiency of understanding. However, rhythmic features of poetry are highly valued for their special effects, and the avoidance of jerkiness is essential to good, readable prose.

Lexical features designed for efficiency

1. *Well-known words.* Familiar words are obviously easier to comprehend than those which are not well known.
2. *High-frequency words.* One might assume that well-known words would automatically all be high-frequency words. That is not, however, always the case. For example, *headache* and *knee* are not high-frequency words, but they are quite well known by any user of English. On the other hand, words such as *matter* and *object* are relatively frequent, but they are not always easy to comprehend.
3. *Familiar combinations of words.* The problems of comprehension are not merely ones of word familiarity or word frequency, but of combinations. That is to say, well-known combinations are more readily understood than rare and unusual ones.
4. *Combinations of words which have “semantically agreeable” parts.* In order to produce a new message one inevitably uses some new combinations of words. However, if such combinations are to be

readily understood, the componential structures of the respective words need to “agree.” For example, words such as *strange*, *good*, *fine*, *valuable*, and *swell* go frequently with *idea*, and as such are readily understood. Words such as *disconcerting*, *baffling*, *philosophical*, *metaphysical*, or *intriguing* are much less frequent with *idea*, but they seem to fit. On the other hand, words such as *purple*, *cast-iron*, *horizontal*, and *fat* do not seem to “agree” with *idea*, for the components of these words have few links with the components of *idea*. Nevertheless, just such attributives as these are used in figurative language for the sake of special effects.

5. *Present-day rather than obsolescent or archaic words.* Many words have a historical connotative dimension, i.e., they become associated with certain historical periods. For special effects obsolescent or archaic words may be useful, but present-day words are best for easy comprehension.
6. *Specific vs. generic terms.* As long as they are within a domain of general cultural interest, very specific terms are easier to understand than more generic ones. But if one is dealing with a highly specialized domain, such as a rather abstruse scientific discipline, generic terms are easier than specific terms.
7. *Central meaning of words.* The problems of word frequency have often been treated naively by persons who have assumed that in every occurrence of a word one is dealing with essentially the same significance. This is by no means the case. Therefore, the use of a familiar word, but in an unfamiliar meaning, produces no gain in ease of comprehension. In fact, this is likely to produce misunderstanding, or to increase considerably the burden of figuring out just what is meant.
8. *Words appropriate to the constituency.* In all the considerations noted above—e.g., familiarity, frequency, and present-day usage—one can only evaluate word usage in terms of the particular constituency to which a translation is directed. This is supplementary to all the preceding considerations, but it has seemed necessary to list separately this factor of appropriateness for the constituency in order to emphasize the importance of such a consideration.

Lexical features designed for special effects

As in the case of formal features designed for special effects, these lexical features for special effects are almost the converse of those which are so important for the sake of efficiency.

1. *Little-known words.* Unfamiliar words carry special impact and may help to create “atmosphere.”
2. *Infrequent words.* Infrequent words, especially of a technical nature, may suggest the importance or the academic “dignity” of a theme.
3. *Specific vs. generic terms.* Here terms at both ends of the scale can be used to special effect. Highly specific terms, which are very low in the taxonomic hierarchy, can give a very vivid effect when the terms are in the more general cultural domain, or a very technical effect when they are in more specialized domains. Generic terms, on the other hand, can give a diffuse or a pompous effect, because they are more abstract and harder to define than specific terms.
4. *Unusual combinations of words.* New and striking combinations of words make a writing fresh and give the impression that the ideas are also new and important.
5. *Contrasting words.* Words which seemingly clash, but which on closer examination are found to suggest unrecognized relationships (so characteristic of the figurative language of good poetry), may be much appreciated.
6. *Dated words.* The use of obsolescent or archaic words may add “color” and “setting” to an account.
7. *Peripheral and figurative meanings.* The use of familiar terms in rare meanings adds a dimension of novelty and curiosity to the style.
8. *Puns.* Plays on words can be especially intriguing, particularly if they are both subtle and symbolic.
9. *Calculated avoidance.* Euphemistic expressions may suggest a number of subtle psychological moods.

As has been suggested, good style consists primarily in a proper combination of factors designed for efficiency and for special effects. However, in preparing something for certain special groups or levels, it is obvious that one may wish to have more of one type than of another. For example, in preparing materials for new literates, one should concentrate on A and C (see Figure 16), with primary consideration being given to A. Moreover, in preparing materials for children or for those who have acquired only a limited use of the language, one must make even greater restrictions in C than in the case of materials being prepared for newly literate adults. In producing a common-language translation one must also sacrifice many features of B and D in order to concentrate on A and C. On the other hand, in a translation for the more educated constituencies and especially in the more rhetorically elaborate portions of the Bible, one must inevi-

tably do everything possible to employ in the receptor languages features from B and D which will be functionally equivalent to what occurs in the Biblical text. [...]

Discourse Structure

Though the fact of discourse structure has been mentioned several times, we have not actually discussed the components and characteristics of such structures, since in this treatment of the theory and practice of translating it is not possible to deal satisfactorily with this very extensive and increasingly more important phase of language structure, and accordingly, of translation.

In the past linguists have tended to regard the sentence as the upper limit of what is formally structured in language. But increasingly it has become evident that speakers of a language do not put their sentences together in a purely haphazard or random fashion. In fact, the relationships between sentences are quite elaborately structured, and the features of such structures are important, not merely for understanding the message but also for comprehending the nature of such structuring.

It must be recognized, of course, that in the same way that sentences may be well or awkwardly formed (while all being grammatically correct), so paragraphs and larger units may also be well or awkwardly formed, while also conforming to some of the larger units of structure. It may be that not all persons always employ all the elements of discourse structure which are available to them. Moreover, they are not under the same kind of compulsion to do so, as they are in the case of the sentence structure. Nevertheless, all languages do have certain important features which can be used, and which in "effective" communications are used, to mark the units larger than sentences.

We have already seen that the universals of discourse are:

1. the marking of the beginning and end of the discourse
2. the marking of major internal transitions
3. the marking of temporal relations between events
4. the marking of spatial relations between events and objects
5. the marking of logical relations between events
6. the identification of participants
7. highlighting, focus, emphasis, etc.
8. author involvement

We will now discuss these in more detail.

1. *Markers for the beginning and the end of discourse.* Introductory expressions such as "once upon a time" or "there was once a man" show clearly

that one is beginning a story. The end may be indicated by some such trite expression as “they lived happily ever after” or “and that’s how the chipmunk got his stripes.” The end of a discourse may, however, be more subtly suggested by such phrases as:

How else could one account for such behavior that night?

Now we know, and now we can all wait.

And a kiss wiped away her tears.

But, as I have said, it all happened so very long ago that hardly anyone remembers about it anymore.

2. *Markers for internal transitions.* There are many common, traditional means of introducing new paragraphs in English, such as:

On the other hand, however...

Then all of a sudden...

In contrast with all this...

But one also finds many standard devices which are more subtly designed:

When finally all the people had left...

When he woke up the next morning...

Now everything was changed...

3. *Markers of temporal relationships.* Temporal relationships are marked in a number of ways: (1) by temporal conjunctions, e.g., “when,” “after,” “while”; (2) temporal phrases, e.g., “the next morning,” “all that day,” “sometime next year”; (3) relative tenses, e.g., future perfect and past perfect; (4) sequence of tenses, e.g., “He said he came,” vs. “He said he was coming”; (5) order of events, with the assumption that unless otherwise marked the linguistic order is also the historical order.

4. *Markers of spatial relationships.* The principal markers of spatial relationships are (1) special particles, e.g., prepositions such as “in, on, at, by, around, through, with, over, under”; (2) expressions of distance: “long way off,” “ten miles long,” “a day’s trip”; (3) event words of motion, e.g., “went,” “came,” “left,” “removed,” “shoved,” “cut down,” which imply a direction of motion.

5. *Markers of logical relationships.* Logical relationships may be marked in a number of ways: (1) by so-called sentence adverbs as conjunctions, e.g., “moreover,” “therefore,” “nevertheless,” “accordingly”; (2) by conjunctions introducing dependent clauses, e.g., “if,” “although,” “because”; (3) by forms of the verbs, e.g., participles indicating dependency on other event words; (4) by lexical units which state logical relationships, e.g., “these were

his reasons,” “he concluded,” “he argued that,” “he discovered the cause of his trouble.”

6. *Markers of successive references to the same subjects.* All languages have techniques for referring to the same subject, whether participant, event, or abstract, at different points in an account and without necessarily repeating the same name or formal designation. The principal means for doing this consist of (1) pronominal references, e.g., “he,” “she,” “they,” “who”; (2) deictic (pointing) references, e.g., “this,” “that”; and (3) synonyms, e.g., “dog ... animal ... pet ... puppy” (as successive references to the same object). Events may also be referred to by successive references, e.g., “He drove furiously ... his speed ... the way he handled the car ... he went faster and faster.”

7. *The foregrounding and backgrounding of successive series of participants and events.* In any complex account not all the sets of participants and events are of equal importance. Therefore, some of these are set in the foreground (the center of the linguistic stage), while others are put into the background. One may find several different layers of such participants and events, with intricate signals by which the receiver of the message is clued in on what is to be understood as primary, secondary, tertiary, etc. For narrative, it is possible to distinguish at least three distinct degrees or levels of complexity of structure:

- a. one or more participants, linked to a single chain of events
- b. more than one participant, linked to two or more chains of events which may be going on simultaneously, with one in focus or front-stage, and the other(s) back-stage
- c. use of flash back and/or anticipation which substantially changes the surface structure order from the chronological order

8. *Author involvement.* The involvement of the author is of two principal types: (1) autobiographical (either real or fictional) by the use of first person pronominal forms or (2) judgemental, through the use of value terms for or against persons or events, e.g., *he had an attractive manner; His action was fully justified; Her behavior was inexcusable; and This was an ugly scene.* [...]

Producing an Appropriate Style

It is one thing to analyze the components of style and often quite a different thing to work out the means by which a satisfactory style can be produced. In the case of languages with long literary traditions, one can usually obtain the help of a professional stylist, either to translate the first

draft, on which theologically trained persons can then proceed to make the necessary corrections, or to try to “fix up” translations which theologically trained persons have produced.

If a stylist is to be employed either for the initial work or for later revision of the manuscript, it is important that he have certain very essential qualifications: (1) he must be a good writer, (2) he should not have too much acquaintance with the traditional forms of the Scriptures, (3) he should be sympathetic with the message of the Scriptures (though not necessarily a “believer”), and (4) in general he should work as a special consultant or assessor, and not as a member of a committee.

Being a good writer must mean much more than his having turned in a couple of publishable articles for a church paper. If at all possible a stylist should be a professional writer. It is not even enough that he be an editor or a corrector of other people’s writing. He should have creative writing abilities himself, for in the process of providing stylistic help for a translation he must do more than spot awkward sentences; he must be able to provide the creative assistance which is so essential.

If the stylist knows the Bible too well, he is likely to be deceived by his very familiarity with the text and thus let many things slip past which really do not make sense. At the same time, of course, he must be essentially sympathetic with the Christian message, or he will not have sufficient empathy to be creative toward the form.

Though committees are sometimes organized to include a “stylist,” such a person is usually not a top-flight specialist in style but only someone who seems to be much more competent than perhaps the rest of the committee. The really first-rate stylist usually does not survive as a member of a committee, for his job is an aesthetic type of contribution, and aesthetics is something many theologically trained persons simply do not understand. Since the stylist reacts primarily to aesthetic and artistic standards (many of which cannot be easily defined or explained), rather than to theological arguments based on original texts, he is usually ill equipped to defend his suggestions against the onslaught of those who claim to know just what the original means. The fact that what the committee is rendering may not make sense to the common man or that, if it is intelligible, it is painfully awkward, seems not to be too important to many theologically trained people translating the Bible. Accordingly, it is probably better for the stylist to do his work alone, in circumstances in which he can be far more creative.

If the stylist is really good (and if he is not good, he is not needed), it is usually found that about 50 percent of his suggestions can be accepted without modification, another 30 percent of his recommendations will lead to still further changes, and 20 percent will need to be rejected,

since they may reflect an inadequate understanding of the meaning of the original message. In considering a competent stylist's suggestions the Editorial Committee should be prepared to accept all stylistic recommendations unless there are strong exegetical reasons for rejecting them. This means that an Editorial Committee must learn to respect the stylist's contribution, for a committee is usually very poorly prepared to produce anything with a really good style. Legal documents and treaties, which are famous for their lack of good style, can of course be written by committees, but good style does not result from group discussion. [...]

Testing the Translation

(published in part)

Eugene A. Nida

*From "The Theory and Practice of Translation"
(Helps for Translators prepared under the auspices of the
United Bible Societies, vol. VIII), 1982, Chapter Eight.*

Once the process of restructuring has been completed, the next essential step is the testing of the translation. This should cover the entire range of possible problems: accuracy of rendering, intelligibility, stylistic equivalence, etc. But to do this one must focus attention not upon the extent of verbal correspondence but upon the amount of dynamic equivalence. This means that testing the translation does not consist in merely comparing texts to see the extent of verbal consistency or conformity (translators can be consistently wrong as well as consistently right), but in determining how the potential receptors of a translation react to it. In a sense this is something like market research, in which the response of the public to the product is tested, for regardless of how theoretically good a product might be or how seemingly well it is displayed, if people do not respond favorably to it, then it is not going to be accepted. This does not mean, of course, that a translation is to be judged merely on the extent to which the people like the contents. Some people may object strongly to the themes and the concepts which are communicated, but there should not be anything in the translation itself which is stylistically awkward, structurally burdensome, linguistically unnatural, and semantically misleading or incomprehensible, unless, of course, the message in the source language has these characteristics (the task of the translator is to produce the closest natural equivalent, not to edit or to rewrite). But to judge these qualities one must look to the potential users.

The Problem of Overall Length

As has already been intimated at several points in the preceding chapters, there is a tendency for all good translations to be somewhat longer than the originals. This does not mean, of course, that all long translations are necessarily good. It only means that in the process of transfer from one linguistic and cultural structure to another, it is almost inevitable that the resulting translation will turn out to be longer.

This tendency to greater length is due essentially to the fact that one wishes to state everything that is in the original communication but is also obliged to make explicit in the receptor language what could very well remain implicit in the source-language text, since the original receivers of this communication presumably had all the necessary background to understand the contents of the message. Moreover, there seems to be a relatively fixed tendency for languages to be approximately 50 percent redundant, not only in the sounds which are used but also in the flow of lexical information. From all the evidence we have it is also assumed that most languages have approximately the same rate of flow of information for corresponding types of style and levels of usage. Hence, if one is obliged to be somewhat more explicit in the receptor language than in the source language, the translation will inevitably tend to be longer.

One can, however, describe much more precisely the basis for the fact that good translations tend to be somewhat longer than the original text. In the first place, it may be said that each message which is communicated has two basic dimensions, length (l) and difficulty (d). In the original communication which takes place within the source language, any well-constructed message is designed to fit the channel capacity of the receptors. This relationship may be indicated by Figure 16:

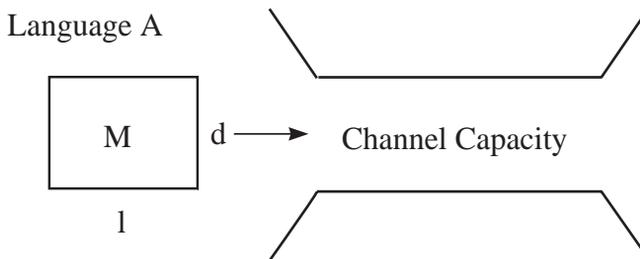


Figure 16

In Figure 16, the message (M), which has the two basic dimensions of length (l) and difficulty (d), is designed to pass through the channel capacity of the original receptors. Of course, a communicator may fail to estimate accurately the channel capacity of his audience, but this was not true of the Biblical writers, for they were not engaged in idle speculations nor were they trying to be obscure. Rather, they had urgent messages which they were intensely concerned to communicate, and hence they undoubtedly did structure their messages with the channel capacity of the receptors in mind. In the case of the Pauline Letters, one must remember that in so

many instances these communications were sent to groups of people who had heard Paul on many occasions. They were undoubtedly familiar with many of his ideas, and they understood many of the allusions which are difficult for us to grasp, for we just do not have the background to appreciate all that was involved.

If, however, one translates a message literally from the source to the receptor language, and in doing so employs a message with the same dimensions of length, almost inevitably the dimension of difficulty will be appreciably greater. But the problem becomes really acute because the average channel capacity of the receptors in the second language is much less than that of the original receptors. This is certainly true if the languages belong to quite different linguistic families and particularly true if the cultures are quite different. This type of situation may be diagrammed as in Figure 17.

Since in the case of a literal translation the dimension of difficulty is greater, while the channel capacity is less, the only possible solution is to “draw out” the message, that is, to build in redundancy, as suggested in Figure 18.

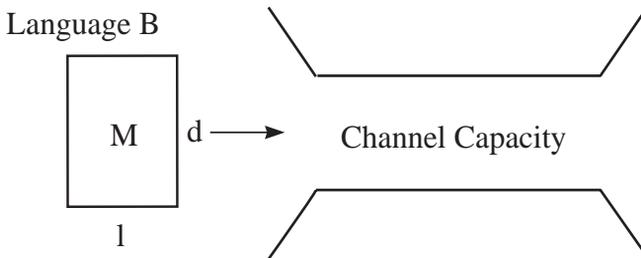


Figure 17

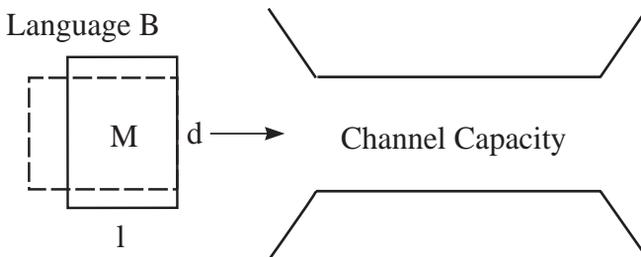


Figure 18

In the process of building in redundancy one does not add any information not implicit in the original message. One is only raising such information from an implicit to an explicit level. There are some so-called translations which do, however, introduce “new information.” The Amplified Translation and the Expanded Translation, for example, add information not implicit in the original, and as such cannot be said to come within the scope of this definition of legitimate redundancy, which may be required in order to make a translation dynamically equivalent in the sense that it fits the channel capacity of the present receptors to approximately the same extent as the original communication fit the channel capacity of the original receptors.

When this problem of calculated and justifiable redundancy in translation was being explained to a group of Africans in the Cameroun, one of the men insisted that he understood exactly what was meant, for as he said, “That is just what a python does when he kills an animal he cannot swallow. He coils his body around the animal, crushes it, and thus squeezes it out long and thin. Then he can swallow it. The meat and the bones are all there. They are just in a different form.” This is precisely what the translator does with an “unswallowable” linguistic portion of text. He analyzes its components, builds in proper redundancy by making explicit what is implicit in the original, and then produces something the readers in the receptor language will be able to understand.

Types of Expansions

Since expansions constitute the major elements in the testing of dynamic equivalence, it may be useful to point out those particular types of expansions which occur most commonly, for in this process not only will it be more evident what kinds of expansions are often obligatory but also which kinds of expansions are not necessary or legitimate.

The expansions may perhaps be most conveniently divided between syntactic (or formal) expansions and lexical (or semantic) ones.

Syntactic expansions

The most common expansions required by the syntactic structure of the receptor languages include: (a) identification of the participants in events, (b) identification of objects or events with abstracts, (c) more explicit indication of relationals, and (d) fillings out of ellipses, which may involve any type of syntactic structure.

It is obvious that in order to identify participants unambiguously one must often introduce nouns in place of pronouns, but this is regarded here

as a substitution rather than a syntactic expansion. What is involved at this point is something more complex. For example, in reading the clause, "I am the resurrection and the life" (John 11:25), a person may completely miss the point unless the subject of the "resurrection" is clearly identified, for "resurrection" is not a transform of an intransitive verb but of a causative one. That is to say, "I am the resurrection and the life" means "I am the one who causes people to rise again and to live." Unless the subject of these two events of "rising" and "living" is clearly identified, the reader may assume that this is only a reference to the fact that Jesus himself would rise from the dead and live. In fact, this is precisely the way in which most English-speaking people understand this passage.

There is, however, another type of participant which should be clearly marked in translation: the source of direct statements. For example, in many languages a more or less literal translation of Mark 1:2, "As it is written in Isaiah the prophet, Behold I send my messenger...", suggests that it is Isaiah who is sending his messenger. Of course, this misunderstanding can be corrected by explanation, but there is no need for this type of explanation when the relationship of the source to the direct quotation can and should be made perfectly clear in the translation itself, either by introducing a phrase such as, "Isaiah, speaking as a prophet on behalf of God," or, "as Isaiah the prophet wrote, 'God says, Listen, I am sending my messenger...'"

The identification of objects and events with abstracts may be a very simple matter, as in the case of "know the truth," which may be expanded to read, "know the true word" or "know the true message" (as in some languages). On the other hand, such expansions may also be relatively complex, as in Luke 1:17, where "turn... the disobedient to the wisdom of the just" may require considerable expansion, e.g., "to change the disobedient persons so that they will act wisely as the just people do."

Not infrequently, the relationals of one language require greater specification in another language. For example, "Be angry but do not sin" (Eph. 4:26) can be interpreted as two quite independent imperatives, both of which are valid and which may be only very remotely related to one another. To do justice to the rendering of this type of Semitic expression, one must make the relationships somewhat more explicit. For example, a possible translation of this sentence would be: "Even if you do get angry, you must not sin."

The fourth class of syntactic expansions consist in filling out ellipses. These problems, however, have been treated in considerable detail at the end of Chapter 6 ["Transfer," p. 81 in this book], and further examples need not be given at this point.

Lexical expansions

The most common lexical expansions consist of (a) classifiers, (b) descriptive substitutes, and (c) semantic restructuring. Classifiers are relatively common and can be used whenever a borrowed word needs some semantic redundancy attached to it, so that the reader will be able to understand at least something about its form and/or function, e.g., “city Jerusalem,” “cloth linen,” and “sect Pharisees.”

Descriptive substitutes are almost always longer than the corresponding originals, for they require several different lexical items to describe the form and/or function of the object or event in question. For example, a synagogue may be described as “the worship-house of the Jews.”

Some expressions, however, are so semantically condensed in the source-language text that they often require considerable expansion in the receptor language. For example, “I am a jealous God” (Exod. 20:5) can be badly misunderstood if translated literally, for it may only suggest that God acts like some jilted lover or that he has a mean, possessive disposition. More often than not, a literal rendering introduces quite unwarranted sexual connotations. Accordingly, in some languages this sentence must be semantically restructured by expansion to read, “I am a God who demands that my people love no one else other than me.”

Lexical Expansions in Marginal Helps

In making explicit what is fully implicit in the original translation, one can often insert material in the text itself without imposing undue strains upon the process of translation. On the other hand, information indispensable to the understanding of the message is often not specifically implicit in the passage itself. Such information may only be part of the general cultural background shared by the participants in the source language. This type of information cannot be legitimately introduced into the text of a translation, but should be placed in marginal helps, either in the form of glossaries, where information about recurring terms is gathered together in summary fashion, or in marginal notes on the page where the difficulty in understanding occurs. For example, among some of the tribes in South America gambling is not known nor are there any devices for “selecting by lot.” Accordingly, in order for readers to comprehend the significance of certain accounts in the Scriptures, some supplementary information must be given in marginal notes. Similarly, a custom such as levirate marriage may be not only unknown but even abhorrent, and under such circumstances one must make some explanation, or certain of the passages of Scripture will be severely distorted in meaning.

Types of Reductions

It would be quite wrong to suggest that in every instance, that is, in all types of contexts and in all types of style, one inevitably encounters the need for expansion. There are quite naturally some expressions which are reduced in the process of transfer from one language to another. Such reductions are primarily (1) simplification of doublets, e.g., “answering, he said,” becomes “he answered”; (2) reduction of repetitions, e.g., “verily, verily,” must in some languages be reduced to one “verily,” for repetition does not convey the same meaning that it does in Greek; (3) omission of specification of participants, e.g., the overabundant use of “God” as subject of so many sentences in the first chapter of Genesis (in some languages certain of these occurrences of “God” must be eliminated in order to avoid syntactic confusion); (4) loss of conjunctions, when hypotactic structures are reduced to paratactic ones; (5) reduction of formulas, e.g., “for his name’s sake” may be changed to “for his sake”; (6) more extensive ellipsis than may be typical of the Greek or Hebrew; that is to say, while some languages require expansion of possible ellipsis, some languages prefer more extensive ellipsis than occurs in the source-language texts; and (7) the simplification of highly repetitious style, often associated with stateliness of form and importance of the theme, e.g., the first chapter of Genesis. While in Hebrew such repetitions and pleonasm may have a valued liturgical significance, a close formal parallel in another language may seem awkwardly heavy.

These types of reductions are not so numerous as the expansions, nor are they so frequent. And as a result they are not so important structurally. However, it is just as important to employ the proper reductions as it is to introduce the proper expansions, for both expansions and reductions are based on the same fundamental principles of reproducing the closest natural equivalent.

Testing Procedures

It is impossible to set up a single series of tests for all translations, for the constituencies whose opinions are needed differ so greatly in cultural backgrounds, understanding of the scriptures, and levels of literary sophistication. When one is dealing with a translation in a major language with a long literary tradition and with many competent judges of stylistic adequacy and semantic correctness, there is no problem in getting a relatively broad and valid base of reactions. The major difficulty in such circumstances is that often only the “specialists” are consulted, and they tend to be so specialized in their views of communication that they are sometimes insensitive to what is really intelligible to the average reader.

When, however, one is dealing with a “new language” or one with only a relatively limited “literary history,” the problems are in a sense much more complicated, for the potential audience cannot react with the same degree of sophistication. In such circumstances one can usually not depend upon written replies to questions about the acceptability of a translation. Therefore, most of the testing of the text must be in an oral setting.

A number of tests have been devised as “rough calculations” of degree of intelligibility and ease of comprehension. Usually such systems for testing the adequacy of a communication depend upon such statistical features as the number of words per sentence, the number of syllables per word, the number of clauses per sentence, the length of paragraphs, and the proportion of so-called abstract nouns. Though some of these systems of testing may have some value for the languages for which they have been specifically developed, they are basically quite useless when automatically and arbitrarily imposed upon languages with different types of structure. Actually the only linguistically sound test of ease of comprehension is the Cloze Technique, which is based in the principle of transitional probabilities. That is to say, the easier it is for the reader to guess the next word, the easier it is to comprehend the word in such a context. This matter of “degree of predictability” (being able to guess the right word is only another way of talking about predictability) is essentially a concept derived from Information Theory.

In its written application the Cloze Technique provides the reader with a text in which every fifth word is deleted and a blank space is left in its place.¹ The reader is then asked to fill in those words which seem to fit the context best. Obviously, the greater the number of correct guesses, the easier the text is to comprehend, for the greater is its predictability. It is not always possible, however, to employ the written form of the Cloze Technique, and so one can use an oral parallel. In such instances one reads a text to a group of persons and simply says “Blank” for every tenth word. The group is then asked to guess until someone hits on the right word, and the fewer the number of total incorrect guesses, the easier the text is to read. In general, one only needs about fifty such blanks in any text, whether in written or oral form, to provide a very satisfactory guide as to the relative comprehensibility of the text.

There are, of course, certain very important precautions which must be

¹ It is possible to omit every fifth, sixth, seventh, eighth, ninth, or tenth word, but it seems not to make any appreciable difference in the results, provided one has approximately fifty blanks which have to be filled in.

followed in applying the Cloze Technique. One cannot, for example, compare people's reactions to a familiar translation with their reactions to a new one. They will quite naturally be able to fill in the words of the familiar translation, even though it may be basically more difficult to comprehend. If one is going to judge two different translations of the Bible, it is essential to use persons who are equally unfamiliar with both of the translations.

It is also important to recognize that there is no absolute standard in the Cloze Technique. This can only be a comparative judgement, and hence one should always test two different types of material on the same individuals.

Perhaps the greatest advantage of the Cloze Technique is that it tests so many features of the translation at the same time: (1) syntactic patterns, (2) semotactic appropriateness, (3) cultural backgrounds, and (4) thematic relevance. As a result, one may have a combined "judgement" of a translation which is exceptionally reliable. On the other hand, the analyst who wishes to use the Cloze Technique for improving a translation must be extremely careful to determine precisely why at certain points in the test the individuals had such difficulties in responding correctly.

It is also possible to set up some rough calculations of frequency of usage of certain grammatical and lexical features and to employ these to test a translation. For example, it might be found that in the receptor language, one normally employs the passive construction only 5 percent of the time and the active 95 percent. If, however, in any passage in a translation the passive is used as much as 20 percent of the time (one in five, rather than one in twenty), it is obvious that the translation is unnatural in this particular feature. One may also make statistical analyses of such features as average length of sentences, number of clauses in a sentence, hypotactic vs. paratactic arrangements, nouns to express events in contrast with verbs to express events, and average number of preposed or postposed attributives to nouns. In fact, any such feature which is amenable to statistical evaluation may be studied in receptor language texts and also in the translation, and the results can then be compared. If there is more than a 10 percent deviation, one should be alerted to the possibilities of unnaturalness.

In applying such mechanical statistic methods to the analysis of a translation, it is important, however, to recognize that these are only very rough calculations. That is to say, they are essentially quantitative, not qualitative, judgements, and in no way as valid as the results of using the Cloze Technique. Moreover, to make any really satisfactory statistical judgements it is important to have a considerable body of text material and of different discourse types, e.g., conversation, narration, argument, description, poetry, etc. One cannot lump together all the various styles of language. Moreover,

one must also apply such statistical counts to a sufficiently large sample of the translation so as to make comparison valid. Often such statistical methods are wrongly applied to too little data.

The advantage of the Cloze Technique is that the reactions of persons to the “blanks” actually represents an incredibly larger body of “stored data” (the total language experience of the individuals in question) than could ever be collected by statistical linguistic methods.

Practical Tests

As fine as the Cloze Technique may be, it is often difficult to administer and the results are sometimes cumbersome to analyze. It is, therefore, important that one also make use of other more practical tests to provide important clues as to the adequacy of the translation and also to help the translator make satisfactory corrections in what he has done. The following tests have proved to be very helpful, practical, and easy to apply:

Reaction to alternatives

It is obviously impossible to obtain satisfactory responses if one merely reads a translation to people and then asks such questions as: “Do you like it?” “Do you understand it?” and “Is there anything wrong with this translation?” Most people are simply too polite to find fault with a translation, since it generally comes with all the prestige of those who have been chosen to do the work and whose competence is not easily challenged by others. Moreover, a person does not usually like to imply, at least not in public, that he does not understand something, especially when other people assume that he does or should. Therefore, if a translator really wants to obtain satisfactory replies to direct questions of specific problems, the only way to do so is by supplying people with alternatives. This means that one must read a sentence in two or more ways, often repeating such alternatives slowly (and, of course, in context), and then ask such questions as: “Which way sounds the sweetest?” “Which is plainer?” “What words will be easiest for the people back in the villages to understand?,” etc.

One must often avoid any implications that the persons listening to such alternatives have any difficulty in understanding either expression. They will often insist that they can understand anything and that all alternatives are clear to them, but they will usually admit that some of the “ignorant people” deep in the jungle, out in the grasslands, or back in the villages would have more difficulty with one of the alternatives than with the other. In this way one can readily determine just which of the expressions is actually more comprehensible, even to the audience in question.

In obtaining reactions to such alternatives, it is important that the ma-

terials be read to people by someone who is not responsible for the draft of the particular book in question. In fact, the translator should probably not be present, for people are often quite quick to sense just which alternative he favors and will so often respond in terms of what they know he wants rather than on the basis of what they actually think. This must not be regarded as deception. It is only that for many peoples politeness in such matters has greater value than causing loss of face.

Explaining the contents

A second very important way of testing a translation is to have someone read a passage to someone else and then to get this individual to explain the contents to other persons, who did not hear the reading. It is most important that the person not be asked to explain the meaning back to the one who has done the reading, for almost inevitably the explanation comes back more or less in the same words as the translation, and there are few if any significant modifications. On the other hand, when a person is asked to explain such a translation to other people, and especially to persons who have had less educational background and are not acquainted with the contents of the scriptures, it is most helpful to note (1) the lexical modifications which take place, (2) the extent of built-in redundancy, (3) the distortions in meaning which may be introduced, and (4) the syntactic alterations which are automatically made.

The primary purpose of this type of test is to find out how well the meaning comes across, both in terms of the total content and in terms of the correctness of understanding. However, any lexical substitutions should also be carefully noted, and any important syntactic restructuring may be a clue as to how the translation itself may be made more readily comprehensible.

Reading the text aloud

One of the best tests of a translation is to get several different people to read a text aloud. Such reading should take place before other persons, so that the reader will presumably be trying to communicate the message of the text.

As the text is read, the translator should note carefully those places at which the reader stumbles, hesitates, makes some substitution of another grammatical form, puts in another word, or in any way has difficulty in reading the text fluently. Of course, some of the problems in reading may be due to inexperience in public reading, but if two or more persons have difficulty at the same point in the reading of a translation, this is a warning signal that something is likely to be wrong. Perhaps it is an awkward

grammatical form, perhaps a difficult semotactic arrangement, perhaps a problem of word order. But whatever the problem may be, it should be carefully analyzed.

Hesitations or stumbling in reading are not, however, the only signals of problems. The substitution of other grammatical or lexical forms provides important clues to the problems of transitional probabilities. If the reader has automatically put in another word or grammatical form, it is a sign that something is awkward about the text of the translation. Perhaps more built-in redundancy is required so as to build the context up to the point where the proper expression will appear more natural.

Publication of sample material

Despite all the tests that one might wish to make of a translation it seems that only the actual publication of sample materials can provide the kind of test necessary to judge the acceptability of a translation. But even the analysis of reactions to a published text is not a simple matter. The popularity may be for a number of different reasons: (1) reasonable price, (2) illustrations, (3) attractive format, (4) special distribution programs, and even (5) quality of paper. Of course, the extent of the demand for a translation is an important factor, but much more important than the number of copies distributed is the number of "reader hours" spent by its recipients. In fact, the ultimate judgement of a translation must be calculated in terms of reader hours per copy, not extent of distribution. This is especially true of the Bible, which is so often bought as a prestige symbol or as a kind of "fetish of the faith." The fact that a Bible with particularly small type sells well may not mean that it is greatly read (in fact, some small-type Bibles are practically illegible): it may mean only that people can more conveniently carry such Bibles to church.

Perhaps the best ways of judging the published sample material are (1) to determine the extent to which people buy copies of such translation in order to share with friends, (2) the amount of time people read such translations outside of church or regular times of worship, and (3) the degree of involvement the individual shows when he is reading such a translation: How long does he read it before putting it down? Does his face show real interest and understanding (or is he only going through a devotional practice)? To what extent does he talk to other people about the translation?

The Ultimate Basis for Judging a Translation

What is a good translation? Perhaps we can answer this question by contrasting a good translation with bad translations of two kinds:

<i>Bad</i>	<i>Good</i>	<i>Bad</i>
Formal correspondence: the form (syntax and classes of words) is preserved; the meaning is lost or distorted	Dynamic equivalence: the form is restructured (different syntax and lexicon) to preserve the same meaning	Paraphrase by addition, deletion, or skewing of the message

On the one hand, it is possible to make a bad translation, as in column 1, by preserving the form at the expense of the content. On the other hand, it is possible to make a bad translation, as in column 3, by paraphrasing loosely and distorting the message to conform to alien cultural patterns. This is the bad sense of the word “paraphrase.” But, as in column 2, a good translation focuses on the meaning or content as such and aims to preserve that intact; and in the process it may quite radically restructure the form: this is paraphrase in the proper sense.

The ultimate test of a translation must be based upon three major factors: (1) the correctness with which the receptors understand the message of the original (that is to say, its “faithfulness to the original” as determined by the extent to which people really comprehend the meaning), (2) the ease of comprehension, and (3) the involvement a person experiences as the result of the adequacy of the form of the translation. Perhaps no better compliment could come to a translator than to have someone say, “I never knew before that God spoke my language.”

Organization of Translation Projects

(published in part)

Eugene A. Nida

*From "The Theory and Practice of Translation"
(Helps for Translators prepared under the auspices of the
United Bible Societies, vol. VIII), 1982, Appendix.*

[...] One more thing should be said before we proceed to describe the plan of operations recommended by the United Bible Societies: the best plan must always be implemented intelligently and flexibly in the light of the facts of each situation. After all, it is people who are doing the job, people with varying gifts and personalities, people who are used to working at cooperative projects under all sorts of systems provided by their various cultures. No plan of operation, simply followed in a literal and mechanical manner, can lead to good results in all cases. What follows, therefore, represents a kind of pragmatic consensus based on the experience of Bible Societies in hundreds of projects around the world. It is intended to be adapted as required to the needs and possibilities of each specific case.

At various points in this outline, we refer to the United Bible Societies translations consultant. He is the technical specialist made available by the Bible Societies to the churches to assist them in following the steps which are suggested here for organizing a translation project. He normally continues to cooperate with the translators until their work is complete.

Determining the Need for a Translation

[...] Where the Scriptures already exist in a language but the translation is not fully satisfactory, it is important to study the situation carefully in order to determine just what may be needed. If thorough investigation by the translations consultant shows that the problem is merely one of unfortunate choices for one or two key lexical items, but that the general language and style of the translation are fully adequate, then a revision may be satisfactory. But in the majority of cases, where Scriptures are not used as they ought to be, the problem is more fundamental. In some cases, the orthography is so poor that people have great difficulty in reading. In other

cases, the translation is excessively literal, many of the phrases are unnatural and heavy, and the language is archaic, so that people give up trying to use the Scriptures. Such deficiencies can be discovered by a detailed examination of the existing texts, using proven linguistic techniques.

In such cases, it is preferable to make a new translation rather than a revision. In many constituencies the very word “revision” often troubles people, for revision of the Bible means changing it, and this seems to call into question its inspiration and authority. Furthermore, since revision means changing details, specific changes are easy to spot and can be readily attacked by the traditionalists who are found in all societies. A new translation is so different from the old that it more or less disarms the attacks of the traditionalists. If the new translation has been done well, other people will be so pleased with it that their approval will largely offset the disapproval of the traditionalists.

There are also technical problems involved in revising an existing translation. In the first place, because changes are made in terms of details, endless time is spent in debating the pros and cons of changing this or that detail, and the effort spent on each one will rarely be proportionate to its intrinsic importance. In the second place, many of the really significant problems with the existing translations have to do with their overall style and structure, rather than with the selection of specific vocabulary items. In other words, it is the coherence of the text as a whole and the flow of information which need to be corrected. This can never be done on a piecemeal or bit-by-bit basis. Revising an unsatisfactory translation has been compared to painting over the dirty spots on a wall. The spots of new paint do not harmonize with the rest of the wall and are no more satisfactory than the dirty spots they cover. It is much better to repaint the entire wall. [...]

Finding the Right Persons To Do the Work

As we have already stated, the plan of operation recommended by the Bible Societies involves a team approach rather than an individualistic approach to the translation of the Bible. Various members of the team play different roles in the total operation. [...]

1. The Translators

Experience has indicated that the ideal number of translators is between three and five. When the group is larger, its procedures become excessively cumbersome. These translators are selected primarily for competence, rather than on the basis of political representation of the total spectrum of the Christian constituency. The abilities involved are primarily of

two sorts. Some members of the team need to be especially capable in the Biblical languages and exegesis, though it is not necessary that all should be equally expert in this area. On the other hand, while all of the translators should be fully competent and at home in the receptor language, some may be selected especially for their excellence as creative writers and communicators to the general public. It is essential, however, that all the translators be of such outstanding ability that they are acceptable to the constituencies involved and that they have a mutual respect for one another. One markedly weak translator can easily ruin the work, because his very lack of capacity may make him tendentious, argumentative, and divisive in his approach.

If at all possible, the translators should be able to give all or a major part of their time to the translation. In case after case it has proved virtually impossible to make satisfactory progress when translators are working only part time. In view of the urgency of the task and the priorities involved, the most effective approach should surely be followed. If the churches really need or desire a translation, they must be prepared to release people to do the work.

[...] In reality the translators function as a committee for only a small part of the time. Most of their work is done individually, each working in his own manner. From time to time they meet together as a group to compare and evaluate their work and to decide the final form of the translation.

2. *The Reviewers*

The reviewers usually number eight to ten and are especially chosen either because of their competence in the original languages and in Biblical studies, or because of their ability as writers in the receptor language. They are often persons who have the technical capability to translate but who, because of other responsibilities or because they do not work well in a team, cannot serve effectively as translators.

In some projects, one individual in particular is designated as the stylist. It is his role to take the draft which is submitted to the reviewers and to make recommendations for stylistic improvements. [...] However, since all the reviewers in any case provide their judgements largely by correspondence, there seems to be no reason for considering the stylist to be anything other than one of the reviewers.

[...] From time to time the reviewers may be called together to discuss a specific agenda covering points on which the translators need guidance, but they should not meet as a committee to discuss in detail all that the translators have done. It should be emphasized that their function is supplementary and advisory. They do not constitute a committee of censors.

3. *The Consultative Group*

The consultative group normally consists of from 25 to 50 persons, depending upon the size and complexity of the Christian constituency. Its role is essentially in the area of public relations and it is constituted for the express purpose of representing the various parts of the Christian constituency. Its members are sharply distinguished from the translators and reviewers, who are selected primarily for their competence. Accordingly, one should include in the consultative group any persons who by virtue of their position or influence should be related to such a major undertaking, and whose good will is necessary to the public acceptance of the translation.

Though the consultative group should be kept informed of progress in the translation, they will receive drafts only at a fairly late stage of the proceedings, and they communicate their suggestions only in writing. It is not the collective decisions of such a group which are important, but rather their individual reactions.

4. *The Project Secretary or Coordinator*

In order for the project to proceed efficiently, it is necessary that one person be designated as secretary or coordinator of the project. This person may, if necessary, be one of the translators, but for major undertakings it is generally useful to have a secretary who can give considerable time to several different phases of the undertaking: (a) preparing the duplicated copies of the manuscript to be sent to the various participants; (b) receiving, analyzing, and classifying the suggestions which come from the reviewers and the consultative group so that the translators can deal with them quickly and effectively; (c) proofreading the manuscripts for content and orthographic accuracy and preparing final copy for the printers; (d) carrying out the routine correspondence for the work; (e) making arrangements for meetings, etc.

At the beginning of a translation program, the secretary usually serves only on a part time basis; but as the project progresses, he should be free to give an increasing amount of time to the work. Otherwise valuable time of the various other participants will be unnecessarily wasted. It is not necessary that the secretary produce all the copies of the manuscripts and do all the proofreading personally. Other persons may be engaged for typing and proofreading. But the secretary should oversee the work and be responsible for it.

Working Out Basic Principles and Procedures

Once the translators and reviewers have been selected, it is crucial that they set up effective principles and procedures to guide them in their work.

This needs to be done in sessions with a translations consultant in which they can explore the problems fully. These sessions, especially the early ones, are training sessions as well, in which the theory and practice of translation are discussed.

Through translation exercises based on various typical and difficult passages, the consultant and the participants in the project gradually develop principles that will guide them. It is not enough to adopt the Bible Societies' general rules, for these are stated in such broad terms that they cannot easily be applied to a particular problem. Rather, the principles must be worked out in sufficient detail and be sufficiently specific to the language in question to give guidance to the translators and reviewers in their work as they face concrete problems. However, the stated principles should not be so detailed and voluminous as to be unwieldy and cumbersome. They must be a help in making decisions rather than a straightjacket to inhibit creativity. The principles are of course subject to change, but if a principle is changed at some point in the translation process, it is then essential that all the work that has been done before be revised with this changed principle in view. [...]

It will be noted that the principles cover four major aspects of the translation: text, exegesis, form of language, and supplementary features. As might be expected, the principles involving form of language are the most numerous and detailed, since they deal with so many different features. Obviously, the statement of principles for each translation will differ because languages are different. Even within a particular language, each translation should be designed to meet the needs of a specific type of constituency and hence will require a distinctive set of principles.

*A Sample Set of Principles of Translation
Prepared for Use in a So-called "Southern Bantu" Language*

Text

1. For the Old Testament the committee should base its work on the Masoretic text as given in Kittel's third edition, with the provision that in certain particularly difficult passages the committee may follow a reading supported by versional evidence, alternative Hebrew traditions, or, as a last resort, an emendation.
2. For the New Testament the text published by the United Bible Societies is recommended. For those passages which lack adequate textual authority but which occur in traditional texts of the Scriptures, it is recommended that the words be included in half-brackets, with an introductory statement, indicating that these passages do not occur in the earliest and best manuscripts.

Exegesis

3. Exegesis should be based upon the commentaries recommended and supplied by the Bible Society.
4. The following translations may be used for help in exegesis: The Revised Standard

Version, The New English Bible, Today's English Version, and The Translator's Translation.

Form of language

5. In vocabulary and grammatical forms every attempt is to be made to reflect the different styles of language in the Scriptures.
6. Content is to have priority over style.
7. The level of style should be formal (not technical), except in those passages in which informal usage would be more in keeping with the content.
8. The language of persons from twenty-five to thirty-five years of age is to have priority.
9. The translation must be intelligible to non-Christians as well as to Christians.
10. Contextual consistency is to have priority over verbal consistency.
11. Long, involved sentences are to be broken up on the basis of receptor-language usage.
12. Idioms are to be changed when they make no sense or are likely to lead to misunderstanding.
13. Receptor-language idioms are to be employed when there is no danger of misinterpretation and when this is in keeping with the content.
14. Nouns expressing events should be changed to verbs whenever the results would be more in keeping with receptor-language usage.
15. Grammatical forms should be employed with approximately the same frequency with which they are used in receptor-language texts.
16. Nouns should be used for pronouns wherever the pronominal usage would be obscure or ambiguous.
17. Answers to rhetorical questions should be introduced unless the following expressions clearly imply the proper answer.
18. Pleonastic expressions such as "answering, said" should be avoided.
19. Introductory expressions such as "verily, verily," must be related to the content of what is said, not to the fact of saying.
20. Introductory particles such as "behold" should be altered to fit the context, e.g., "listen."
21. The sources of direct discourse should be clearly marked, e.g., Mark 1:2, where "God" as the source of the statement must be introduced.
22. Discourse markers should be employed, in keeping with receptor-language usage.
23. The basic unit of translation should be the paragraph, with such shifts in verse content or order as may be required.
24. Transitions between sentences should be marked in keeping with receptor-language usage.
25. Third-person references to the first person should be changed to first person wherever ambiguity might result.
26. First-person plural references to the first-person singular should be changed to first-person singular.
27. In narrative style the present tense forms may be used to indicate the "liveliness" of the narrative.
28. Wherever in passive constructions there is serious ambiguity or obscurity in the receptor language as to who the agent is, one should either add the agent or change the construction to the active.
29. Concord classes should only be shifted in the case of titles.
30. In the case of genuine ambiguity, either in the source or receptor texts, one alternative should be given in the text and the other in the margin.
31. Ellipses may be filled out, in accordance with receptor-language requirements.

32. Proper names should in general be transcribed on the basis of receptor-language phonological structures, taking into consideration syllabic patterns, sequences of vowels, and length of words. However, for common proper names already in wide usage the spelling may follow the usage of the dominant language of the area.

Supplementary Features

33. Wherever supplementary information is required, e.g., in the case of plays on words, historical details, or cultural differences, this should be provided in marginal notes, to be included on the page where the problem occurs.
34. All technical terms should be explained in a glossary.
35. All unfamiliar terms for weights and measures should be explained in a Table of Weights and Measures.
36. Maps listing the principal geographical features should be prepared.
37. Section headings should be based on the series published by the United Bible Societies.
38. Pictures of special relevance and interest to the receptors should be employed.
39. Titles of books should be given in their full form, e.g., not "Gospel of Matthew" but "Good News about Jesus Christ as Written by Matthew."
40. A limited reference system should be employed, following the model provided by the United Bible Societies.

In addition to a statement of principles, it is essential that each translation project have a well-defined set of procedures. Agreement on procedures at the beginning of the program will avoid a great deal of misunderstanding and will facilitate enormously the progress of the undertaking. The statement of procedures must cover a number of basic aspects of the work: (1) the responsibility and authority of the various persons and groups related to the program, (2) the means by which the work of the various participants is to be coordinated, (3) the order in which the different parts of the task are to be taken up, and (4) the methods for decision-making. Some of the different aspects of these procedures are discussed in the following sections.

Preparing the Basic Drafts

Two important principles are involved in the work of preparing the basic drafts. First, everyone who is officially designated as a translator must be involved in preparing the drafts, for no one should have the privilege of criticizing the work of others without having his own efforts criticized also. Second, the basic drafts are prepared by translators working individually, rather than as a committee. Translating in committee is not only highly inefficient and wasteful of time, but it rarely produces an acceptable style.

The most effective procedure is usually to assign a different portion to each translator, taking into consideration his preferences, his aptitudes, and the amount of time he will be able to devote to the task. The translator will then, by himself, work out a first draft of this portion. It is important

not to break up books of the Bible and assign parts of them to different people, for the resulting style will be too uneven. It is also important not to have more than one translator translate the same passage and then try to hammer out a compromise text. This is a hopeless procedure, due to the natural tendency of each person to be both defensive and aggressive in such situations. In assigning responsibility for various books, it is usually not wise to divide up the entire New Testament or Old Testament at once; rather, the books should be assigned a few at a time, for some persons may not prove to be as capable as was expected, and some may be unduly slow in producing their quota. The progress of the work should not be hampered by advance decisions governing the assignment of responsibility.

Particularly in those projects in which the Bible Societies are financially involved, it has proved to be necessary to establish some means by which a steady outflow of work from the translators may be assured. At least two approaches have been used in various cases with fair to excellent results. Both involve a quota of work (that is, a given amount of work to be accomplished in a given amount of time) as a standard. In one approach, the translator is given, at the time he is assigned a portion, a deadline by which that portion should be drafted. In the other approach, actual financial incentives are offered for work which goes beyond the quota set up as the standard. Whichever method is used, it is essential that the translators be given specific guidance as to the amount of time that is expected to be spent on their work.

Checking the First Drafts

As soon as the first drafts have been made, copies should be sent to the other translators for their study. This means that as the project advances, the translators will divide their time in varying proportions between doing original creative work and studying the drafts of others. Here again, to avoid delay, the translators should be given deadlines for completing their comments on the work of each of the others. The comments from his fellow translators should be returned to the original drafter, who will then incorporate all the suggestions that are corrections of obvious minor errors or are so evidently within the scope of the statement of principles that they do not require further discussion. When the translators meet, as they do from time to time, discussion can focus on those recommendations not accepted by the original drafter or on the alternative suggestions made by the other translators.

In the first instance, the translators meeting in committee should go over the problems which have been classified for their use by the project

secretary. This insures the most efficient use of time. Subsequently, it is useful to have the committee read the entire text together so that anything missed in individual study can be brought to the attention of the group. It is not necessary, however, that in their first discussion of a passage the translators attempt to make final and binding decisions. Many of the same questions will reappear when the reviewers and the consultative group have had opportunity to study the drafts. In any case, some of these passages will come back to the attention of the translators in the process of checking for consistency in the rendering of parallel passages.

As often as possible, the translators meeting in committee should attempt to reach consensus, but this is not always possible. In dealing with relatively minor questions, it is sometimes useful to adopt a voting procedure to come to a decision. However, when a serious issue strongly divides the group, it is often advisable to set the problem aside until it can be discussed with a translations consultant. If the problem passages are reviewed just before the meeting with the consultant, it will often be found that most of them are now readily resolved and do not need to be brought to his attention. The reason is that in the heat of argument, the issues seem much more important than they do several days or weeks later when more experience has been gained and the problems are seen in a wider perspective.

It is important for the translators to remember that they always have available the services of a translations consultant to help them solve their problems, whether these be technical or organizational. The translations departments of the Bible Societies do not attempt to dictate what should be done, but they are prepared to provide translators with guidance based upon experience with a number of other projects which have met the same or similar problems.

The Role of the Reviewers and the Consultative Group

Once the translators have, by the steps outlined above, worked out a "stage 2 draft," this is duplicated and sent to the reviewers, who are expected to study it and return their comments within a stipulated period of time. In some cases, the draft at this stage will also be circulated to the consultative group, though in other cases the consultative group is brought in at a later stage.

It is quite true that not all reviewers will give as much time to this work as they should, and many members of the consultative group will not respond at all. However, if the reviewers have been properly selected and briefed, their work can be extremely helpful.

For the translators to receive the greatest value from the contributions of

the reviewers and the consultative group, it is useful to have the comments carefully studied and classified by the project secretary or coordinator, if there is one; otherwise by one of the translators designated for this task. In this way the translators can consider systematically and at one time all the comments on a particular verse, or all the suggestions relating to a particular type of wording or syntactic construction.

One or more of the reviewers may be particularly competent to make comments on style. It is important that the comments from these stylists be considered seriously, especially in the elaboration of the final draft. The translators should exercise restraint in making changes after the stylist's recommendations have been considered, for much of the value of his comments can be destroyed by subsequent alterations in the form of the translation.

It should be noted again that the work of the reviewers and the consultative group is advisory and supplementary to that of the translators. By definition the translators are the only persons who are able to devote their full time and attention to the translation, and if they have been properly selected, they are the most competent persons in the project and have contributed the most work; therefore they should make the final decisions. It is an important principle that responsibility to do the work and authority to make decisions should rest with the same individuals. If the translators should prove to be obdurate in resisting the advice of a large majority of the reviewers, the translations consultant may need to be called in to arbitrate.

In some projects the reviewers have insisted on meeting together as a committee and going over the whole draft verse by verse. This is rarely a desirable approach. Not only can such a committee spend endless hours debating over details, but the end results are rarely as good as the work of the translators which was the basis of the discussion. The reviewers and the consultative group should remember that it is not their work to be censors. [...]

Conclusions

It would, of course, be wonderful if satisfactory results in a translations project could be guaranteed merely by laying down valid principles and setting up standard procedures. Such statements of principles and procedures do help, but they will fail utterly unless there are other intangible features which are even more important than the formal rules. These basic ingredients in the work of Bible translating include (1) humility (the essential quality of true scholarship), (2) openness to suggestion, (3) spiritual

sensitivity, (4) deep reverence for the message, and (5) evangelistic spirit, which alone makes possible such a degree of empathy with the intended reader that a truly creative and meaningful translation can be produced. The real problems of the translation are not technical, they are human. The ultimate solutions involve the transformation of the human spirit.

Principles of Translation as Exemplified by Bible Translating

(published in part)

Eugene A. Nida

Practical Nature of Problems in Bible Translating

Whereas for some people translating may be primarily a matter of theoretical interest, the Bible translator must face up to certain immediate problems. For example, if he attempts to translate literally the expression “he bet his breast” (speaking of the repentant Publican, Luke 18:13), he may discover that, as in the Chokwe language of Central Africa, this phrase actually means “to congratulate oneself” (the equivalent of our “pat himself on the back”). In some instances it is necessary to say “to club one’s head.”

It is assumed by many people that the repetition of a word will make the meaning more emphatic, but this is not always the case. For example, in Hiligaynon (and a number of other Philippine languages), the very opposite is true. Accordingly, one cannot translate literally “Truly, truly, I say to you,” for to say “truly, truly” in Hiligaynon would really mean “perhaps,” while saying “truly” once is actually the Biblical equivalent.

Quite without knowing the reasons, we usually insist that, in rendering in another language a sentence such as “he went to town,” one must use an active form of the verb meaning “to go.” However, in many of the Nilotic languages of the Sudan it would be much more acceptable to say, “the town was gone to by him.”

In still other instances one encounters what is regarded by some as a completely distorted orientation of experience. For example, in the Bolivian Quechua language it is quite possible to speak of the future, even as it is in any language, but one speaks of the future as “behind oneself” and the past as “ahead of one.” When pressed for an explanation of such an expression, Quechuas have insisted that because one can see “in the mind” what has happened such events must be “in front of one,” and that since one cannot “see” the future such events must be “behind one.” Such a perspective of the past and the future is every bit as meaningful as our own, and it can certainly not be condemned as distorted. It is simply different from ours.

Accordingly, in such areas as (1) behavior as described by language

(e.g., “beating the breast”), (2) semantic patterns (e.g., repetition of constituents), (3) grammatical constructions (e.g., active vs. passive), or (4) idiomatic descriptions of “perspectives,” the Bible translator is faced with acute problems demanding answers. He knows full well that reproducing the precise corresponding word may utterly distort the meaning. Accordingly, he has been obliged to adjust the verbal form of the translation to the requirements of the communicative process.

Underlying Principles

Though in many instances the principles underlying Bible translating are only partially recognized or formulated by those engaged in such work, nevertheless the results of any accurate translating reveal the following basic principles:

1. *Language consists of a systematically organized set of oral-aural symbols.* By oral-aural we are simply emphasizing the fact that such symbols not only are uttered by the vocal apparatus of the speaker but are also received and interpreted by the listener. The writing system of any language is a dependent symbolic system and only imperfectly reflects the “spoken-heard” form of language.

2. *Associations between symbols and referents are essentially arbitrary.* Even onomatopoeic forms bear only a “culturally conditioned” resemblance to the sounds which they are designed to imitate. For example, the equivalent of our *tramp-tramp* is *kú kà* in Luvale, a Bantu language of Central Africa, *mingòdongòdona* in Malagasy.

3. *The segmentation of experience by speech symbols is essentially arbitrary.* The different sets of words for color in various languages are perhaps the best ready evidence for such essential arbitrariness. For example, in a high percentage of African languages there are only three “color words,” corresponding to our *white, black, and red*, which nevertheless divide up the entire spectrum. In the Tarahumara language of Mexico, there are five basic color words, and here “blue” and “green” are subsumed under a single term. The comparison of related sets of words in any field of experience—kinship terms, body parts, or classification of plants—reveals the same essentially arbitrary type of segmentation. Since, therefore, no two languages segment experience in the same way, this means that there can never be a word-for-word type of correspondence which is fully meaningful or accurate.

4. *No two languages exhibit identical systems of organizing symbols into meaningful expressions.* In all grammatical features, that is, order of words,

types of dependencies, marker of such dependency relationships, and so on, each language exhibits a distinctive system.

The basic principles of translation mean that no translation in a receptor language can be the exact equivalent of the model in the source language. That is to say, all types of translation involve (1) loss of information, (2) addition of information, and/or (3) skewing of information. To understand clearly the manner in which such “distortion” takes place we must examine the ethnolinguistic design of communication.

Ethnolinguistic Design of Communication

By adopting the simpler components of the communication process and relating these to the entire communicative context, we may construct an ethnolinguistic design of communication as shown in Figure 1.

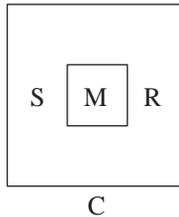


Figure 1

In the diagram of Figure 1, S stands for source (the speaker as source and encoder). M is the message as expressed in accordance with the particular structure (the inner square in this instance) of the language. The message may include anything from a single word to an entire utterance. R is the receptor (including decoder and receiver), and the outer square (designed by C) represents the cultural context as a whole, of which the message (as a part of the language) is itself a part and a model (compare similarity of shapes).

It is quite impossible to deal with any language as a linguistic signal without recognizing immediately its essential relationship to the cultural context as a whole. For example, in Hebrew the root **brk* is used in the meaning of “to bless” and “to curse.” Such meanings would only be applicable in a culture in which words in certain socio-religious contexts were regarded as capable of either blessing or cursing, depending upon the purpose of the source. Similarly **qds*, which is generally used in the sense of “holy,” may also designate a temple prostitute, an association which would

be impossible within our own culture, but entirely meaningful in a society which was well acquainted with fertility cults.

This emphasis upon the relationship of M to C must not, however, constitute an excuse for unwarranted etymologizing, in which meanings are read into words from historically prior usages, for example, treating Greek *ekklesia* “assembly” or “church” as really meaning “called out once” (a contention of some Bible interpreters) because of an earlier use of the compound word.

Despite the recognition of the close connection between the M and C (that is, between the realities symbolized by the inner and outer squares), we must at the same time recognize the fact that every S (source) and every R (receptor) is a different individual in accordance with his background and is hence somewhat diverse in the use and understanding of M (the message). If we may describe each person’s encoding-decoding mechanism as a kind of linguistic grid based upon the totality of his previous language experience, we must admit that each grid is different in at least some degree. This does not make communication impossible, but it removes the possibility of absolute equivalence and opens the way for different understanding of the same message.

In the communicative process, however, S and R generally recognize these matters of difference and tend to adjust their respective grids so as to communicate more effectively. For example, a speaker adjusts himself to his audience (if he wishes to communicate with any degree of effectiveness) and the audience, in turn, makes allowances for the background of the speaker. Furthermore, each participant in the S-M-R process is aware of such adjustments and tends to make reciprocal compensation so as to comprehend more fully and correctly.¹ Communication is thus essentially a two-way process, even though one person might be doing all the speaking.

One of the essential tasks of the Bible translator is to reconstruct the communicative process as evidence in the written record of the Bible. In other words, he must engage in what is traditionally called exegesis, but not hermeneutics, which is the interpretation of a passage in terms of its relevance to the present-day world, not to the Biblical culture.

One interesting problem in exegesis which may be treated by the method of reconstructing the communicative process is the formal differences between the phrases “kingdom of God” (used exclusively in the Gospel of Luke) and “kingdom of heaven” (used in the most contexts in the Gospel of Matthew). Most Biblical scholars have regarded these two phrases as essentially equivalent, but there are some persons who insist that they refer to two different “dispensations.” The answer to such a problem consists in reconstructing the facts of communication: the Jewish taboo avoidance of

Yahweh (and by extension other terms referring to deity), the substitution of words such as “heaven,” “power,” and “majesty” for *Yahweh*, the Jewish background of the writer of the Gospel of Matthew, the evident Jewish audience to which the Gospel of Matthew is directed, the Greek background of Luke, the Greco-Roman audience to which the Gospel of Luke was directed, and the complete lack of any substitution device (such as “heaven” for “God”) on the part of the Greco-Roman community. These factors in the communication process when considered in the light of the total cultural context make the identification of the two phrases entirely justified.

Two-Language Model of Communication

Up to the present time we have been discussing the translator’s task in terms of the Biblical languages, but assuming, for the sake of greater simplicity of statement, that the translator was a part of the Biblical culture. This, of course, is not true, for though he may be well acquainted with numerous aspects of this culture, he is not, nor can he ever be, like a fully participating member. Not only can the culture not be fully described, but it can most certainly not be reproduced—despite Alley Oop’s time-machine experiences.

The fact that English (the language which we shall, for our present purposes, assume as the language of the translator) is the means by which information concerning the Biblical culture is directly or indirectly gathered, e.g., through commentaries, dictionaries, and learned journals, is described diagrammatically in Figure 2.

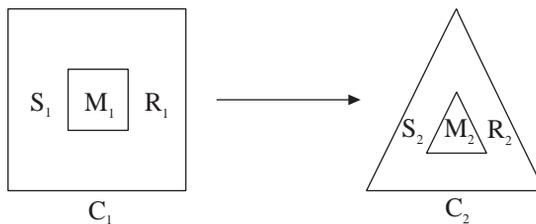


Figure 2

In this diagram squares represent the Biblical language (for the sake of our diagram it makes no essential difference whether we are speaking of Greek, Hebrew, or Aramaic) and the triangles represent the “equivalent” communication in English. The subscript numerals help to identify the different components in these parallel instances of communication. A transla-

tor of the New Testament into English assumes the position of R1, even though he can only approximate the role of a New Testament receptor. At the same time this translator becomes S2, in that he reproduces M1 as M2, so that R2 may respond in ways essentially to those in which the original R1 responded.

Where there is a time gap between C1 and C2 the translator (S2) can only be a kind of proxy R1. However, a bilingual translator who participates fully in two linguistic communities may fulfill a dual role by being quite validly both R1 and S2.

Figure 2 serves also to emphasize two significant factors: (1) the essential differences in the form between M1 and M2, and (2) the relationship of M1 and M2 to their respective cultural contexts. Of course, the actual situation is not as simple as the diagram would imply, for nothing so complex as a language-culture relationship can possibly be reduced to a few lines. However, the differences are present and real and can be noted in all phases of the communicative procedure. A few of these differences will enable one to understand more fully certain of the broader implications of what we are only able to hint at here.

Though as English-speaking people will employ a language which is relatively closely related to Greek (certainly in comparison with the differences between English and Hottentot), there are numerous basic differences. In the meanings of words, for example, we have relatively few close correspondences. We use *love* to translate certain aspects of the meanings of at least four different Greek words: *agapaô*, *phileô*, *stergô*, and *eraô*, but these words also correspond to such English meanings as “to like,” “to appreciate the value of,” “to be friendly with,” “to have affection for,” and “to have a passion for.” Even a first-year Greek student will give the meaning of *logos* as “word,” but the Lidell and Scott dictionary lists more than seventy different meanings—and these do not do full justice to the specialized Biblical usage. However, Greek also has two other words, *epos* and *rhêma*, which are likewise translated as “word” in many contexts.

The incommensurability between Greek and English is quite evident in the differences between tense and aspect, a problem which gives constant difficulty to the translator of the New Testament. This problem is made all the more acute by the fact that the Hebrew of the Old Testament employs a tense-aspect system which is quite different from that of the Greek, but which is often reflected in the distinctive Semitic coloring of many New Testament usages.

In the matter of arrangement of words, especially in the marking of long series of dependent phrases and clauses, the English language simply does not have the structural potentialities of Greek. Accordingly, a stretch of

speech which may be a perfectly good Greek sentence (consisting, for example, of verses 3-14 Ephesians 1) can only be rendered intelligibly by several sentences in English.

Whether, then, in terms of the meanings of words or idioms (“heap coals of fire on his head,” “bowels of mercy,” or “the reins and the heart”) or of the grammatical categories or arrangements of words, M2 differs from M1. However, this is not the whole story, for most Bible translators are faced not with a two-language three-language communication problem.

Three-Language Diagram of Communication

By means of one’s own language—which in the case of English bears a close cognate relationship to Greek and reflects a considerable historical connection with the Biblical culture, even as Western culture took over much from the Judeo-Greco-Roman world—one not only explores the Biblical languages but in large measure tends to mediate these data in communicating into another language. Accordingly, we may diagram this process (Figure 3).

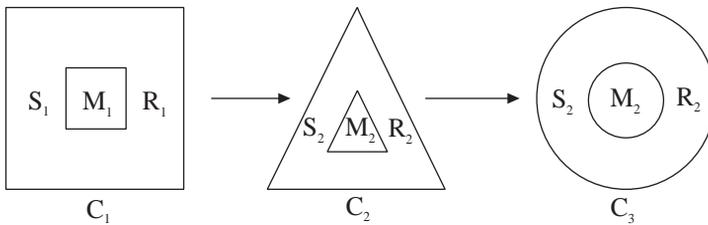


Figure 3

Of course, there are a number of translators who translate “directly from the original languages,” but even then a high percentage of their responses to the forms of the original languages tend to be colored by the medium of study and analysis, namely, their own mother tongue. Their task, however, is to communicate the M1 in terms of M3, with the least possible skewing as the result of M2. The problem is made more difficult in most instances by virtue of the fact that most languages do not have any historical connection with the Biblical languages, either by being members of the same language family or because of historical and cultural associations. However, there is one interesting fact, namely, that the so-called Biblical culture exhibits far more similarities with more other cultures than perhaps any other one culture in the history of civilization. This is not strange, if one takes into consideration the strategic location of this culture in the Middle East, at the

“crossroads of the world” and at a point from which radiated so many cultural influences. This fact makes the Bible so much more “translatable” in the many diverse cultures of the world than most books coming out of our own contemporary Western culture. This essential similarity to the cultures of so many peoples helps to explain something of the Bible’s wide appeal.

Definition of Translating

A definition of translating will inevitably depend in very large measure upon the purpose to be accomplished by the translation in question. However, since in Bible translating the purpose is not to communicate certain esoteric information about a different culture, but to so communicate that R3 may be able to respond to M3 in ways substantially similar to those in which R1 responded to M1, a definition of translating which is in accord with the best traditions of Biblical scholarship could be stated as follows: “Translating consists in producing in the receptor language the closest natural equivalent to the message of the source language, first in meaning and secondly in style.”

This type of definition recognizes the lack of any absolute correspondence, but it does point up the importance of finding the closest equivalence. By “natural” we mean that the equivalent forms should not be “foreign” either in form (except of course for such inevitable matters as proper names) or meaning. That is to say, a good translation should not reveal its nonnative source.

It is recognized that equivalence in both meaning and style cannot always be retained—in the acrostic poems of the Old Testament, to cite an extreme example. When, therefore, one must be abandoned for the sake of the other, the meaning must have priority over the stylistic forms.

Differences of Formal Structure

In comparing the form of the Biblical message (M1) with the corresponding form that must be employed in any other language (Mx), we are immediately impressed with the marked formal differences. We cannot, however, consider all these contrasts. Nevertheless, a brief statement of such problems as diversities in (a) word classes, (b) grammatical categories, and (c) arrangements of words can be illustrative of the basic principles involved in determining what is the “closest natural equivalence” in any given situation.

Word Classes

There is a great deal of difference between languages in respect to the

word classes that are used to express certain ideas, for so often what is a noun in Greek must be rendered as a verb in other languages, and what is a pronoun in Greek or Hebrew frequently must become a noun in another language. Furthermore, adjectives in Greek or Hebrew are often verb-like words in other languages. Nevertheless, behind this apparent wide discrepancy in the word classes of various languages there are some astonishing similarities. In the first place, most languages described to date have been found to have “object words” (usually treated as noun-like words), “event words” (generally designated as verb-like), and at least some other classes, often pronouns, adjectives, and/or relational particles. What is therefore more significant than the apparent differences between Greek and other languages (such differences are much more evident in New Testament translating than in the Old Testament) is a fundamental agreement between languages as to classes commonly called nouns and verbs.

What we designate as noun-like words and verb-like words are predominantly those which are (1) “object words” with more or less fixed figures or forms, *tree, stick, hill, river, grass, rope, stone, sun, moon, star, canoe, dog, cat, head, foot*, and (2) “event words,” *run, walk, jump, swim, see, hear, fight, hit, talk, make, and fly*. It is possible that Gestalt psychology can provide certain important clues as to the reasons for this basic dichotomy in languages, though it is recognized that in many languages there is considerable overlapping of classes and shifting of terms from one class to another. The well defined figure, as compared with the ground (to use Gestalt terminology), could provide us with the core of noun-like words (the so-called “object words”). The less well-defined figures representing movement, becoming, passing, or “eventing” would then be represented by the “event words,” namely, the verbs. Certain characteristics held in common by various “object words,” for example, *red, yellow, true, good, kind, one, and two*, would provide the abstracts generally designated as adjectives, and those designating common features of events, *fast, suddenly, slowly, once, and twice*, for instance, would correspond to adverbs, though in this there is also considerable overlapping and shifting of class membership. In addition to the word classes designating objects, events, and abstractions, there are the relationals, which describe relations between objects or between events. If such words are used primarily as relationals between objects, we call them preposition-like words, and if they indicate relations between events, they are generally classed as conjunctions, but here again there is a great deal of overlapping and shifting from one class to another.

The preceding paragraphs must not be interpreted as a defense of the Indo-European word class structure, nor of the fatal error of descriptive methodology in defining a noun as “the name of a person, place, or thing.”

Furthermore, we are not suggesting that these semantically important classes represent any inevitable direction of development for any language. In the Mayan languages, for example, the equivalents of English adjectives are for the most part a formal subclass of words, and the prepositions and conjunctions are predominantly noun-like words, though of a very restricted class. In Tarahumara certain object words (as judged in terms of their present semantic values) are certainly derived from event words, for example, *pačiki* “an ear of corn” (from *pači* “to grow ears of corn”) *remeke* “tortillas” (from *reme* “to make tortillas”). Nevertheless, despite such divergencies there is in most languages a sizable core of words which reflect distinctions explicable in terms of Gestalt psychology. Moreover, whether as major or minor classes, languages do tend to have four principal groups: object words (roughly equivalent to nouns), event words (roughly equivalent to verbs), abstracts (modifiers of object and event words), and relationals (roughly equivalent to prepositions and conjunctions in the Indo-European languages).

For the Bible translator the most serious problem relating to word classes is created by the fact that in Greek, and for that matter in most Indo-European languages, there is a marked tendency to use event words without reference to the objects or persons that may participate in such events. For example, in Mark 1:4 there is the clause “John preached the baptism of repentance unto the forgiveness of sins.” All the nouns except “John” are essentially event words, but the participants in the events are not made explicit, and the relationships between the events are very ambiguously indicated. When, as in many languages, this type of expression must be translated not by a series of nouns but by verbs, the problem is difficult: for not only must the participants be explicitly indicated (as required by verb constructions in question), but the relationships between the events must be more explicitly stated. This means that such an expression in many languages must be rendered as “John preached that the people should repent and be baptized so that God would forgive the evil which they had done.”

Similarly, it is quite impossible to say in many languages, “God is love.” The word indicating “love” is essentially an event word, and it cannot be combined as a kind of predicate complement to a subject by means of a copulative verb. In other words, “love” cannot exist apart from participants. One cannot say, therefore, “God is love” but simply that “God loves.” This is, of course, essentially what the Biblical passage means, not that God is to be equated with love, for the expression “God is love” cannot be inverted into “Love is God.”

Grammatical Categories

When a language possesses certain categories which are not in Greek or Hebrew, the question arises as to whether the translation should conform to the categories of the receptor language. If such categories are obligatory there is really no alternative, unless one wishes to produce a translation which is grammatically incorrect. However, the problem is not quite so simple, for there are two types of factors: (1) the nonexistent, ambiguous, obscure, implicit, or explicit nature of the information in the source language, and (2) the obligatory or optional character of the category in the receptor language.

The following outline indicates those types of situations in the source and receptor languages which give rise to the most common problems of equivalence:

A. Instances in which MI lacks information which is obligatory in Mx. For example, in Matthew 4:13 there is no information available from the New Testament record as to whether Jesus had ever visited Capernaum prior to his trip recorded at this point. When, as in the Villa Alta dialect of Zapotec, spoken in southern Mexico, it is obligatory to distinguish between actions which occur for the first time with particular participants and those which are repetitious, one must make a decision, despite the lack of data in the source language. Since there is a greater likelihood that Jesus would have visited nearby Capernaum than that he would not have done so, the translation into Villa Alta Zapotec reflects this probability, and there is accordingly a distinct increase in “information” in the translation. When, however, such information is purely optional in a receptor language, it is of course not introduced.

B. Instances in which information which is obligatory in Mx is obscure in MI. The status of Jesus as a rabbi was well recognized by his friends and followers but was openly challenged by others. If, accordingly, we must apply to the Gospel accounts the categories of an honorific system (such as are common in the languages of South-east Asia), we cannot be always sure precisely what would be the relative social position of Jesus and those who would speak to and of him. Though considerable information is given, there is also real obscurity at many points. If, however, the receptor language requires honorific indicators, they must be added (with at least a partial increase in information).

C. Instances in which information which is obligatory in Mx is ambiguous in MI. Though ambiguities also involve a degree of obscurity, they are

different from simple obscurities in that either alternative seems to have almost equal validity. For example, in John 4:12 the Samaritan woman speaks to Jesus of “our father Jacob, who gave us the well.” If we apply to this statement the inclusive-exclusive first person plural dichotomy, which occurs in many languages, we can argue almost equally well for the inclusive form (assuming that the woman would be willing to admit that the Jews were also descended from Jacob) or the exclusive form (reflecting something more of the traditional hostility between the Samaritans and the Jews and the evident contrast mentioned in verse 20 in the same chapter). When the inclusive-exclusive distinction is obligatory in the receptor language, the translator must make a decision, and regardless of the results there will be at least a partial increase in information. When, however, the receptor language allows such information to be optional, then the translator should retain the ambiguity of the original.

D. Instances in which information which must be made explicit in Mx, is only implicit in M1. When information is implicit in the source language context, but must be made explicit in the receptor language, there is actually no gain in information carried by the message. It is merely carried in a different way—explicitly rather than implicitly. For example, in John 4:20, when the Samaritan is reported as saying, “our fathers worshiped on this mountain; and you say that in Jerusalem is the place where men ought to worship,” there is no possible doubt as to the exclusive use of “our.” However, this fact is implicitly given, not explicitly so. In many instances, however, what is quite implicitly understood in one language is not so understood in another, especially in those instances where the cultural context is very different. For example, a literal translation (one which translates only the strictly explicit features) of Hebrews 7:3, “He is without father or mother or genealogy, and has neither beginning of days nor end of life...” is likely to be understood in many languages as implying that Melchizedek was a theophany, rather than simply a person for whom there is no record of human descent. Accordingly, to avoid serious misunderstanding it is often necessary to make explicit in the receptor language (even on an optional nonobligatory basis) what is only implicit in the source language.

E. Instances in which information which is explicit in M1 must be differently treated in Mx. Explicit information in the source language should be communicated in the receptor language. There are, however, two exceptions to this general rule. In the first place, the receptor language may not have a corresponding method of indicating such information. For example, in the Greek verb system there are numerous subtle distinctions of

aspect which cannot be translated into English without very heavy circumlocutions, which in the end tend to make aspectual distinctions far more explicit than they were in the source language. Such translations involve a partial increase in information by virtue of their emphasis. In the second place, when the indication of such information is optional in the receptor language, the frequency of occurrence of information of this type may be quite different from what it is in the source language. For example, in Greek and Hebrew number and tense are indicated repeatedly, while in many languages number and tense may be indicated once within a context, but left implicit throughout the rest of the passage in question. It is necessary that a translation indicate such optional factors with a frequency which is comparable with what would normally occur, or the translation becomes unnatural, since the patterns of "redundancy" have been altered.

This outline of criteria for the addition or omission of information is applicable not only to the immediate problem of grammatical categories, but to any and all types of measurability between the source and receptor languages.

Arrangement of Words

The same principles elaborated in the preceding section with regard to corresponding categories also apply in matters of arrangement of words, whether of order of words or of the number and types of dependencies. Of the numerous problems involved in grammatical arrangements of words, we can only touch briefly upon hypotactic and paratactic constructions. A language with a heavy hypotactic structure (e.g., Greek) simply makes explicit a number of relationships which are left implicit in a language which employs a paratactic type of structure (e.g., Hebrew). Unfortunately, there is a tendency to think that the hypotactic structure is fundamentally superior and that accordingly in translating into a language which has an essentially paratactic structure one should introduce (for example by overworking potential hypotactic patterns and by creating new grammatical forms of arguments) the same number and types of hypotactic constructions as one finds in Greek. Such a procedure is quite unwarranted, for one should permit to be left implicit in the receptor language what is explicit in the source language if the receptor language in question would normally employ an implicit type of structure. The breaking up of long, involved sentences and the omission of corresponding conjunctions (provided such processes are carried out in conformity with the requirements of the receptor language) do not actually result in any loss of information. It simply means that the information is carried implicitly, rather than explicitly.

Hierarchy of Semantic Constituents

Despite our recognition of the fact that there are no complete synonyms, that is to say, words which may substitute for each other in all possible positions of occurrence, nevertheless, we do recognize that some words are substantially identical with others in the sense that they may be substituted for each other without any appreciable loss or change in meaning within a particular discourse. This is, of course, the experience of everyone who attempts to write without dull repetition of the same words. Not infrequently we need to mention the same referent, but stylistic considerations make it necessary for us to employ some other term which will serve the purpose. A brief examination of this process soon reveals that some words substitute for many words (words such as *thing*, *matter*, *object*, *feature*, *apparatus*, *this*, *he*, *they*, *go*, *come*, and *move* have a wide range of substitution), while other words may substitute for very few words (*racoon*, *elephant*, *thimble*, *equator*, *seismograph*, *crawl*, *kiss*, and *assassinate*). If we group such words into related series and classify them on the basis of their range of substitution, we soon discover a series of hierarchies, ranging from the most concrete, "low-level" vocabulary at the base (with words having the greatest specificity), and the most generic, "high-level" vocabulary at the top (with words possessing the greatest degree of generality).

For the translator this factor of hierarchical series of concrete-generic vocabulary poses special problems, for though languages exhibit considerable agreement as to the segmentation of experience exhibited by the concrete vocabulary (for such segmentation is dependent largely upon "figure"- "ground" contrasts which are more or less outlined, in terms of Gestalt psychology), the generic vocabulary, which is dependent upon the recognition of common features, is much more subject to differences of interpretation. Accordingly, it is much easier for the Bible translator to translate the Book of the Revelation, which is filled with symbols, of which the meaning is obscure though the language is specific and concrete, than the Gospel of John, of which the meaning is more evident but the language of a higher hierarchical level.

What makes such high-level generic vocabulary difficult to translate is not the fact that the receptor languages lack such vocabulary, but that the generic vocabulary which does exist does not parallel the generic vocabulary of the Bible.

Unfortunately, there are two erroneous (and at the same time contradictory) impressions about so-called primitive languages. One often hears, on the one hand, that a language exhibits a primitive character since the language does not have any generic vocabulary, but only specific terms. On

the other hand, people not infrequently lament the fact that a “primitive” language is inadequate as a means of communication because the words in question cover too wide an area of meaning, as for example Anuak, a language of the Sudan, in which the same word may designate anything made of metal, from a needle to an airplane. The actual situation that one finds in languages is not the real absence of generic vocabulary, but its occurrence on different levels, and with difficult subpatterns of substitution. For example in Bulu, spoken in the Cameroun, there are at least twenty-five terms for different types of baskets but no specific generic term which include just baskets and nothing else.² However, one can refer to such objects by words which would have a higher-level value than our word basket, namely, the Bulu equivalent of “thing,” “object,” or “it.” On the other hand, there are not only many different specific words for fruits, but a generic term for fruits as a whole, on a level which more or less corresponds with our term. In Kaka, a related language in the eastern part of Cameroun, there are two generic terms for fruits, one which includes bananas and pineapples, an another which includes all other kinds of fruits (in terms of our meaning of *fruit*), plus testicles, glands, hearts, kidneys, eyeballs, soccer balls, pills, and the seed of any fruit or plant.

Analytical studies of semantic problems in so-called primitive languages reveal that the general proportion of specific to generic vocabulary is not appreciably different from what is in the language of so-called civilized societies. The reason for the false impressions about specific and generic vocabulary is that people have wrongly expected generic vocabulary in various languages to exhibit the same degree of correspondence which they have observed in the study of specific vocabulary. Such is simply not the case, nor should one expect this to be so, since specific objects provide a much surer observable base of segmentation than the classification of objects, events, abstracts, and relations, on the basis of shared or unshared features. In other words, the more one depends upon the factors of human “judgement” rather than responses to more or less immediate perception, the greater will be the tendency to diversity.

Areas of Meaning and Amount of Information

The wider the area of meaning of a word (in terms of the wider segment of experience covered by a term) the greater is the likelihood of its statistical frequency of occurrence. This greater statistical frequency means that it tends to have a higher predictability of occurrence and hence greater redundancy. The greater the redundancy the less the information that is actually carried by the unit in question. This means that a translation made

up primarily of words with wide areas of meaning does not carry the load of information which is often presumed.

There is, of course, another factor, namely, the transitional probabilities. If, for example, words with wide areas of meaning and hence greater frequency of occurrence in the language occur in unusual combinations and hence have low transitional probabilities in the particular context in question, the signal consisting of these words may still carry considerable information. Nevertheless, a translation made into any artificially restricted vocabulary will inevitably be one which carries less information than the original, unless extensive circumlocutions are employed and the meaning is thus "padded out."

There is a tendency for translators to overwork "good terms." They find certain expressions which may be used in a wide range of situations and hence employ them as frequently as possible. The result is often a marked rise of frequency, in contrast with normal usage, and the resultant loss of information, because of their predictability within the Biblical context. In an analogous manner translators often feel compelled to translate everything in the source language, to the point of employing corresponding expressions in the receptor language with an unnatural frequency. For example, in Greek almost all sentences begin with a connective, and the result is that the connectives have relatively less meaning than the corresponding connectives in English, which occur with much less frequency. If one translates all the Greek connectives, the result is actually overtranslating, for the Greek words (with proportionately less meaning) are translated by corresponding English connectives (with proportionately more meaning). At the same time, while the occurrence of connectives with almost every sentence is a mark of good style in Greek, this is certainly not the case in English. This problem becomes even more acute in a language which is predominantly paratactic in structure.

Endocentric and Exocentric Structures

In the same way that there are endocentric and exocentric constructions on a formal level, there are corresponding structures on a semantic level. For example, it is quite impossible to determine the meaning of "to heap coals of fire on one's head" by knowing the semantic distributions (types of discourse in which such words may be used) of all the component parts. The meaning of this idiom can be determined only by knowing the distribution of the unit as a whole. Accordingly, we regard it as a semantically exocentric expression. Since, however, the majority of expressions in any language are semantically endocentric, not exocentric, those who interpret

the source language idioms as rendered in a receptor language are more likely than not to understand the expressions as endocentric rather than exocentric (unless there are some special markers which provide the clues). That is the reason why, for example, in some of the languages of Congo this expression “heap coals of fire on one’s head” was regarded as an excellent new means of torturing people to death, not a means of making them ashamed by being so good to them.

The problem of endocentric interpretation of exocentric expressions can, however, be overcome in part by certain markers. For example, many of the metaphors of the Scriptures—“I am the bread of life,” “I am the door,” “a camel through a needle’s eye”—can be properly understood if they are made into similes—“I am like the bread which gives life,” or “I am like a door.” By the introduction of the equivalent of “like” the receptor is alerted to the fact that this is a kind of exocentric expression involving a “nonnormal” extension of meaning.

Similarly the context may serve as a guide to interpretation. For example, idioms occurring in a poetical context will be more readily understood in their proper exocentric values, since the total context provides the clue to their correct interpretation.

Relations of Linguistic Form to Semantic Function

In attempting to discover the closest natural equivalent, whether of meaning or style, one is always faced with the difficulty of finding corresponding forms with analogous semantic functions. On the level of the meaning of words in terms of their referents and their function in the cultural context (space does not permit us to deal with the parallel problems of corresponding styles), one is faced with the following types of situations:

1. *The nonexistence of a term (and its corresponding referent) in the receptor language, but with an equivalent function being performed by another referent.* For example, in some languages there is no word for “snow,” for such a phenomenon is outside the realm of the people’s experience. However, the widely used equivalent of the phrase “white as snow” is “white as egret feathers.” Accordingly, in a translation this different referent with the corresponding function may be introduced. On the other hand, if “white as egret feathers” is not a regular expression for the meaning of very white, then the introduction of “egret feathers” is not an equivalent of “snow,” and it would be more accurate to translate simply as “very, very white.” The equivalent of the two expressions “white as snow” and “white as egret feathers” is not primarily a matter of a whiteness of the respective

referents, but the recognition of this fact in the traditional use of referents in both the source and the receptor languages, respectively.

2. *The existence of the referent in the receptor language, but with a different function from what it has in the source language.* This means, for example, that “heart” in Greek must often be rendered by “liver,” as in the Kabba-Laka language of French Equatorial Africa, by “abdomen,” as in Conob, a Mayan language of Guatemala, and by “throat,” as in some contexts in Marshallese, a language of the South Pacific. In languages in which “gall” stands for wisdom and a “hard heart” is a symbol of courage, the Bible translator is obliged to make certain adaptations or cause serious misunderstanding.

In some circumstances, however, the referent in the source language is such an integral part of the entire communication that it must be retained and the distinctive functions explained in footnotes. This is true, for example, of such Biblical terms as “sheep,” “sacrifices,” and “temple.”

3. *The nonexistence of the referent in the receptor language and no other referent with a parallel function.* In such circumstances the translator is obliged to borrow foreign words (with or without classifiers) or employ descriptive phrases. For example, he may borrow the names of precious stones, *amethyst*, *ruby*, *pearl*, or the names of classes of people, *Pharisees* and *Sadducees*. If he adds a classifier, with resultant expressions such as “valuable stone called amethyst” and “sect called Sadducees,” he can do a good deal to compensate for the lack of correspondence between the receptor and the source language. By employing descriptive phrases, he may, for example, translate “phylacteries” as “little leather bundles having holy words written inside” (as has been done in the Navajo translation).

Within the brief scope of this essay it has been impossible to give adequate consideration to a number of significant matters: (1) stylistic parallels, a study for which certain special methods and techniques are required, (2) the influence of a translation of the Bible upon the meanings of words (that is, the important factor of the “Christianization of vocabulary,” with a clear recognition of the limitations of such a process), and (3) the precise manner in which new developments in information theory, and in the broader field of cybernetics, are integrally related to Bible translating; though anyone in these fields of study will appreciate the degree to which the above analysis is dependent upon these relatively new disciplines.

In summary, however, it is essential that we point out that in Bible translating, as in almost all fields of translating, the most frequent mistakes result from a failure to make adequate syntactic adjustments in the

transference of a message from one language to another. Quite satisfactory equivalents for all the words and even the idioms may have been found, but a person's oversight or inability to rearrange the semantic units in accordance with the different syntactic structure immediately stamps a translation as being "foreign" and unnatural. These most numerous errors are not, however, the most serious, though they may be wearisome and frustrating, they do not usually result in the serious misunderstandings which arise because of a lack of cultural adjustments.

When there are inadequate equivalents in the formal patterning of sentences (i.e., mistakes in syntax), we generally recognize such faults at once and either excuse them, or at least are able to discount them in trying to ascertain the meaning. Mistakes in cultural equivalence, however, do not carry with them such obvious clues, and hence the lack of agreement is not understood nor the source of the error detectable from the text itself.

Though it is fully recognized that absolute communication is quite impossible, nevertheless, very close approximations to the standard of natural equivalence may be obtained, but only if the translations reflect a higher degree of sensitivity to different syntactic structures and result from clear insights into cultural diversities.

NOTES

1. A person with ill-will toward an S will purposely not make such an adjustment and will attempt to lift words out of context or not make allowance for background. Similarly, an S may have a haughty disregard for R, or be more interested in leaving an impression of his erudition than in communicating any set of facts.

2. The following data on Bulu and Kaka were supplied in private correspondence by William D. Reyburn.

What Translation Theory Is About

Peter Newmark

From "Approaches to Translation," 1988, Chapter Two.

Instance, O instance

(Troilus and Cressida V. ii. 155.)

Translation theory is a misnomer, a blanket term, a possible translation, therefore a translation label, for *Übersetzungswissenschaft*. In fact translation theory is neither a theory nor a science, but the body of knowledge that we have and have still to have about the process of translating: it is therefore an -ology, but I prefer not to call it "translatology" (Harris, 1977) or "traductology" (Vasquez, 1977), because the terms sound too pretentious—I do not wish to add to any -ologies or -isms. Besides, since, as Gombrich (1978) has pointed out, *Kunstwissenschaft* translates "art theory", "translation theory" will do.

Translation theory's main concern is to determine appropriate translation methods for the widest possible range of texts or text-categories. Further, it provides a framework of principles, restricted rules and hints for translating texts and criticizing translations, a background for problem-solving. Thus, an institutional term ("MP") or a metaphor ("the stone died" (see Levin, 1977)) or synonyms in collocation or metalingual terms may each be translated in many ways, if it is out of context; in these areas, the theory demonstrates the possible translation procedures and the various arguments for and against the use of one translation rather than another in a particular context. Note that translation theory is concerned with choices and decisions, not with the mechanics of either the source language (SL) or the target language (TL). When Catford (1965) gives a list of words that are grammatically singular in one language and plural in another, he may be helping the student to translate, he is illustrating contrastive linguistics, but he is not contributing to translation theory.

Lastly, translation theory attempts to give some insight into the relation between thought, meaning and language; and the universal, cultural, and individual aspects of language and behavior, the understanding of cultures; the interpretation of texts that may be clarified and even supplemented by way of translation.

Thus translation theory covers a wide range of pursuits, attempts always to be useful, to assist the individual translator both by stimulating him to write better and to suggest points of agreement on common translation problems. Assumptions and propositions about translation normally arise only from practice, and should not be offered without examples of originals and their translations. As with much literature *à thèse*, the examples are often more interesting than the thesis itself. Further, translation theory alternates between the smallest detail, the significance (translation) of dashes and hyphens, and the most abstract themes, the symbolic power of a metaphor or the interpretation of a multivalent myth.

Consider the problem: a text to be translated is like a particle in an electric field attracted by the opposing forces of the two cultures and the norms of two languages, the idiosyncrasies of one writer (who may infringe all the norms of his own language), and the different requirements of its readers, the prejudices of the translator and possibly of its publisher. Further, the text is at the mercy of a translator who may be deficient in several essential qualifications: accuracy, resourcefulness, flexibility, elegance and sensitivity in the use of his own language, which may save him from failings in two other respects: knowledge of the text's subject matter and knowledge of the SL.

* * *

Let us look first at the practical problems. The translator's first task is to understand the text, often to analyze, or at least make some generalizations about his text before he selects an appropriate translation method, so it is the business of translation theory to suggest some criteria and priorities for this analysis.

First, *the intention of a text*. An article on "Personnel management of multinational companies" may really be a defense of multinational companies, written in innocuous internationalese, with contrasting formal to informal sentences emphasizing innocence: "problème trop complexe pour être abordé globalement... critique qui a tendance à effacer nuances et détails et n'a donc presque plus rien à voir avec la réalité. The defensive style speaks for itself.

Phrases such as these show that the writer is concealing his propaganda purpose behind a mass of statistics and facts about multinational companies. The translator, who has to be faithful to the author and not to his own view of multinational companies, has to bear the intention of the original in mind throughout his work.

Or again, note the two more or less equivalent versions of a Chinese text quoted by Achilles Fang (in Wright, 1976): “You may say that they didn’t go the right way about their business, but you must know that it is equally the fault of the times” and “You may blame them for their misguided intelligence, yet you will have to agree with me that their obscurity was due to a lack of opportunity.”

Fang comments that the point, which is the first thing the translator is concerned with, comes out more clearly (?) in the second sentence (which might be clarified as “they remained obscure as they had no chance of shining”).

Secondly, *the intention of the translator*. Is he trying to ensure that the translation has the same emotional and persuasive charge as the original, and affects the reader in the same way as the original? Or is he trying to convey the cultural flavor of the SL text, a combination of idiosyncratic language and untranslated regional terms? Or is he addressing a different uninformed reader, who has to have the SL text made more explicit and any cultural or institutional term explained? (cf. Neubert, 1968).

Thirdly, *the reader and the setting of the text*. The translator asks himself: Who is the reader? What education, class, age, sex? Informed or ignorant, layman or expert? Where would the text be found, viz. what is the TL equivalent of the SL periodical, newspaper, textbook, etc.? All this would help the translator to decide on the degree of formality (officialese, administrative, formal, informal, colloquial, slang), emotiveness (intense, warm, neutral, cool, impassive, factual) and simplicity (universally comprehensible, media level, graduate level, fairly technical, technical, opaquely technical) he must pursue when he works on the text. He finds it useful, moreover, to distinguish between texts that are “dramatic” or narrative (“verb” emphasis) and those that are “static” or descriptive (nouns, noun-compounds, adjectives, adverbs).

Fourthly, *the quality of the writing and the authority of the text*. If the text is well written (i.e., the manner is as important as the matter, and all the words a vital component of the ideas), and/or if the SL writer is an acknowledged authority on his subject, the translator has to regard every nuance of the author’s meaning (particularly, if it is subtle and difficult) as having precedence over the response of the reader—assuming that the reader is not required to act or react promptly. And again, if the SL text is entirely bound up with the culture of the SL community—a novel or a historical piece or a description attempting to characterize a place or custom or local character—the translator has to decide whether or not the reader requires, or is entitled to, supplementary information and explanation.

In any event, the author wants to “communicate” but not at any price.

Before deciding on his translation method, the translator may assign his text to the three general categories previously mentioned, each of which is dominated by a particular function of language. The most satisfactory basis here is Jakobson’s (1960) modification of Bühler (1934): the main functions of language are the expressive (the subjective or “I” form), the descriptive or informative (the “it” form) and the vocative or directive or persuasive (the “you” form), the minor functions being the phatic, the metalingual and the aesthetic. All texts have aspects of the expressive, the informative and the vocative function: the sentence “I love you” tells you something about the transmitter of the utterance, the depth of his feelings and his manner of expressing himself; it gives you a piece of straight information; and it illustrates the means he is using to produce a certain effect (action, emotion, reflection) upon his reader. That particular sentence, which also illustrates the most logical, common, and neutral sequence of arguments, viz. SVO, more particularly, animate subject–verb–inanimate object (the object of a sentence is “inanimate,” whether it be a person or a thing, because it has a passive role), with no emphasis on any of the three components, must be translated literally, since literal translation is always best provided it has the same communicative and semantic effect.

Very approximately, the translation theorist can assign such text-categories as serious literature (belles-lettres), authoritative statements (speeches or declarations) and personal or intimate writing to the expressive function; journalism, reporting, scientific and technical papers, general textbooks, most non-literary work where the facts are more important than the style, to the informative function; and advertising, propaganda, polemical works (“thesis literature”), popular literature (*Trivialliteratur*, best sellers)—all these, to *persuade* the reader—plus notices, instructions, rules, and regulations—these to *direct* the reader—to the vocative function. The translation theorist then applies the following criteria to the translation of each text category: language bias (SL or TL); focus (author, reader, or “content”, extra-linguistic reality); type of language (figurative, factual, or persuasive); unit of translation, which is always as short as possible, as long as is necessary (Haas, 1962) (word, collocation/group, clause sentence, paragraph, text); loss of meaning (large, small, nil); treatment of stock or original metaphors, and of recent or *ad hoc* neologisms; length in relation to the original, which depends on the languages concerned (German is one-third longer than English; English is longer than Latin) as well as the language function; purpose of translation (to convince or to inform); legitimacy of improving on the original; treatment of theme words (main concepts) and

token-words (words that illustrate the scene of the text). There may well be other criteria. On the basis of these criteria the theorist decides whether to translate “communicatively” or “semantically.”

The minor functions of language are diverse. The translator is concerned only with phatic language where phrases such as “of course,” “naturally,” “as is well known” (Stalin’s phrase for what was not), “it need hardly be mentioned,” “it is worth noting,” “interesting to note,” “important,” etc. (usually “it” is not so)—German has many more (*ja, eben, gewiß, usw.*)—are used to keep the reader happy or in touch. The metalingual function of language has peculiar problems when non-institutional words are used (e.g., “ergative,” “optative,” or deliberately polysemous expressions, words used in special sense or alternative expressions) and language describing the SL or exemplifying its properties, which do not exist in the TL—and may have to be transferred or monosemized in the TL translation. The aesthetic function, where the words and/or their sound-effects are more important than their meaning, covers “pure” poetry, a lot of nonsense rhymes and children’s poetry. The translator may decide to ignore meanings and reproduce sound-effects. This function is also intimately connected, but not, in my view, identical with the expressive function. In any purportedly “art for art’s sake,” “significant form,” or “abstract” work, the translator has to weigh the claims of “meaning” against “form.” In my own view, all “abstract” work or art has a meaning (albeit general and usually emotive) which is sometimes more powerful than any of the more conventional versions of meaning, and one has to make sense of an “abstraction” (say, Mallarmé’s *Un coup de dés* or a Mondrian), if one is to appreciate it.

* * *

The theorist’s main concern, then, is to select an appropriate general method of translation, always bearing in mind that “standardized language,” viz. technical terms, terms of art, formulae, the set language of institutions, procedures, games, phatic language, etc., must be translated by the equivalent TL standard term, if one exists. I have proposed only two methods of translation that are appropriate to any text: (a) *communicative* translation, where the translator attempts to produce the same effect on the TL readers as was produced by the original on the SL readers, and (b) *semantic* translation, where the translator attempts, within the bare syntactic and semantic constraints of the TL, to reproduce the precise contextual meaning of the author. All other translation methods serve special purposes: interlinear, literal (lexically contextfree); information (facts only); service (*from* the

translator's language of habitual use); plain prose (as a bridge to the original). The concepts of communicative and semantic translation are based on a narrowing of the ancient and old distinction between "free" and "literal" translation; with the proviso that the two methods may overlap in whole or in part within a text, provided that the text is virtually culture-free and is efficiently written; and on the assumption that in both methods, the translator must scrupulously turn his attention both to the ideas and the words and their arrangement (syntax and stress) before he operates his techniques and undertakes "compromises" (e.g., overtranslating; undertranslating, by giving less detail than the original; compensating for semantic loss by replacing, say, a metaphor in one place with another in another part of the same sentence or paragraph).

Inevitably, most texts, particularly those rich in metaphor and polysemy (which cannot be adequately compensated), will be rather clearer, simpler and "poorer" in translation, and will serve as one (of several possible) interpretations of the original. Many readers, for instance, who find German philosophers such as Kant or Hegel difficult, will find them easier in French or English.

The basic difference between communicative and semantic language is the stress on "message" and "meaning"; "reader" and "author," "utterance" and "thought-processes"; "like" or "as"—and "how"; "performative" and "constative," but this is a matter of difference in emphasis rather than kind.

* * *

The translation theorist is concerned from start to finish with meaning. He is, however, not concerned with the theoretical problems and solutions of semantics, linguistics, logic and philosophy, but only with their applications in as far as they can help the translator solve his problems.

First, the translator must assess whether the whole or a part of the text is "straight" (means what it says), ironical (slightly or entirely opposite in meaning), or nonsensical. The SL use of inverted commas (e.g., *Die Welt's* "DDR") will assist him, if they exist; but irony often remains intended but not understood, or unintended but imagined.

Secondly, the theorist has to decide which of the countless varieties of general meaning he has to take account of. In my opinion, these are the linguistic, the referential, the subjective, the "force" or "intention" of the utterance, the "performative," the inferential, the cultural, the code meaning, the connotative, the pragmatic and the semiotic. I illustrate:

Text extract: Mon ami l'a embrassée dans le hall de l'hôtel."

- Linguistic: “My friend kissed her in the hotel hall.”
 (Note that a translation is the only direct statement of linguistic meaning. To render linguistic meaning within the same language, one has recourse to convolutions such as “The man I like (and who likes me) and have known for some time embraced the woman in the public room in the front of the large house where people pay to stay” or “synonymy” such as “My mate kissed her in the front room of the inn.”)
- Referential: Jean Dubois kissed Mrs. Veronica Smith in the hall of the Grand Hotel, Dijon, at 3 pm on 5 January 1979.
 (*Ami, l’* and *hôtel* are referential synonyms, and may have to be replaced in the translation to avoid ambiguity or clumsy repetition). Intention: Possibly, to show that JD and VS are close friends. (Intention can normally only be determined by the context of the extract.)
- Performative: JD kissed VS to declare his love for her. (“Performative” (perhaps) meaning is (perhaps) here distinguished from an illocutionary statement such as “It’s getting dark, isn’t it?” meaning “Why don’t you put the light on?”)
- Subjective: My personal *bête noire* kissed her in the hotel hall. (perhaps)
- Inferential: “My friend” not “I,” etc.,
 “Her,” not “him,” etc.,
 “In the hall,” not “the dining room,” etc.
- Cultural: *Embrassée* signifies a casual greeting only. *L’hôtel* is a large mansion, hotel, sales-room, etc.
- Code: JD indicated to VS that she should go ahead. (This refers (perhaps) to the action, (perhaps) not the sentence.)
- Connotative: JD’s boldness, audacity or impertinence. (Connotative meaning is more or less potential, and is not obvious here. Descriptive words like *jaune, lion, présence, farfelu*, etc., have more obvious connotative meaning, which may be universal as well as cultural or subjective.)
- Semiotic: This is the complete contextual meaning of the text extract, taking account of all the varieties of meaning mentioned above, as well as the “pragmatic” meaning which may render any component of the text peculiarly significant to the reader or to the social, regional, or political group of readers addressed. In this case, the word *hôtel* may (it

is unlikely) rouse hostile, pejorative or attractive feelings in the readers, which the translator may have to account for.

All varieties of meaning may or may not assist the translator. He is always expected to know the referential (“encyclopaedic”) as well as the linguistic (“dictionary”) meanings, whether he makes use of them or not. Whatever the text, and particularly if it is institutional, scientific or technological, he must understand the principal terms (objects, devices, laws, etc.) involved, and briefly verify the definitions of peripheral terms.

* * *

For the translation theorist, the obverse sides of the varieties of meaning, which are all interrelated (Firth defined meaning as a “network of relations”), are the various categories of obscurity and ambiguity in the SL text with which he is concerned. Thus on the first most general point, “Er ist ein feiner Kerl!” may mean “He is a decent bloke” or “He’s not a decent bloke” or “He’s a questionable bloke.”

Linguistic obscurity may be grammatical or lexical: grammatical ambiguity may tend to be confined to one language, as in “*Considering* his weakness, he decided not to take the test” or to be virtually universal, as in *le livre de Jean* (most common prepositions have multiple functions in most languages), or fairly widespread, “Ils se félicitèrent de ce succès.” Note also the tendency for most grammars not to indicate whether an action is deliberate or involuntary, as in “She *obscured* my vision.” Lexical ambiguity may be due to polysemy, “The painting is nice!” or to homonymy, “He crossed the pole.” In all cases of linguistic ambiguity, the translator has to bear in mind that the ambiguity may be deliberate, in which case it is his job to reproduce it, even if it means expanding the original; if it is not (the decision is his), he normally disambiguates according to the situational or the linguistic context, appending the less likely meaning if there is the slightest possibility of it being the correct one. Note that all live metaphor is polysemous, and has an element of ambiguity at its periphery; therefore, if a translator is unable to reproduce the metaphorical element in, say, *coudoyer les gens* (for English, “rub shoulders with,” “mix with”), he may, in another TL, have to decide on the degree of familiarity, frequency, even rudeness to add as the secondary component of his componential analysis of the phrase.

Referential ambiguity, which is often due to erratic use of deictics or poor technical writing, is usually best cleared up by consulting the macrocontext or the “encyclopaedia,” respectively.

The performative, intentional, inferential, and connotational meaning of texts may all be ambiguous, but here the translator has no resource except to reconsider the linguistic and situational context.

However, instances of cultural and pragmatic ambiguity may be the most difficult of all, in cases of fluctuating customs and attitudes respectively, since the text itself may give little clue to the meaning. I take “cultural” meaning to refer to a SL community’s customs, and here the “meaning” of a meal, a kiss, a gesture, a drink, etc., may be ambiguous unless the translator has a deep knowledge of the community’s social habits, including those relating to class, sex, occupation, region, etc. Secondly, if pragmatic meaning is taken to refer primarily to the SL community’s attitudes and ideology, words like *parteilich* and *fortschrittlich*, statements like “Was des Volkes Hände schaffen, ist des Volkes eigen” (in particular, the word *Volk*) cannot be interpreted through the linguistic or situational context, but only through an understanding of the GDR’s prevailing political philosophy.

In literary texts, lexical ambiguities, particularly for theme-words, can sometimes be cleared up by consulting the author’s other works—here the computer’s assistance with the increasing number of concordances comes into its own. Further, a study of symbols, rites, taboos, etc., has to be made to disambiguate anthropological texts.

* * *

The translator having to handle grammar and emphasis often notes a tension between a natural (unmarked) and an “emphatic” (marked) construction, often evidenced by different word order which he has to resolve:

Meinen Freund hat er begrüßt!

He actually greeted my *friend*!

Er hat meinen Freund begrüßt.

He greeted my friend.

He has to interpret grammatical meaning, both on a general level, and in relation to the distinction between SL and TL constructions.

Grammatical meaning is more significant (the “tone” or “flavor” of the text, its primary aspect, is perhaps dictated by its syntax), less precise, more general, and sometimes more elusive than lexical meaning. It can sometimes be identified at text level (a comedy, a dialectical argument, a farce, a dialogue, a sonnet, a ballad, a formal agenda, the minutes of a meeting, etc., viz. the accepted term for a formal utterance) or at paragraph level (a declaration as thesis, antithesis, or synthesis, followed by two or three supporting

statements). But more commonly, grammatical meaning is identified only as (a) a sentence, which may be a declaration in the form of a (rhetorical) question, an order, a wish, or an exclamation, or (b) a clause consisting of the topic (“theme”), the previously mentioned information, introduced perhaps by a definite deictic (“the,” “this,” “that”), and the comment (“rheme”), introduced by an indefinite deictic (“a,” “some,” “many,” etc.), the new information. The translator can handle the topic using referential synonyms more freely than the comment, which must be faithfully rendered. Topic and comment must not be confused with subject and predicate. The meaning of a clause is that an entity acts, exists or equates with an entity or quality. Grammatical meaning can also be identified as (c) a word-group, which may comprise Nida’s (1975a) entities, events, abstracts (or qualities), or relations. Note that a collocation cuts across a word-group, if it consists of an “empty” verb plus verbal noun (e.g., “pay a visit,” etc.) and may be turned into a single TL verb (“visit”).

Grammatical meaning may also be rendered by more or less standard transpositions from the SL to the TL. Thus a German encapsulated nominal phrase (*die vom Ingenieur gebaute Brücke*) may be rendered by noun plus adjectival clause; a Romance language noun with an adjectival clause or past participle, plus preposition and noun, or a present participle plus noun-object, may become an English double noun compound (“family situation”) or noun plus preposition plus noun (“the house on the hill”). There are many such standard procedures, well documented in the literature, e.g., in Vinay and Darbelnet (1976), Malblanc (1961), Friederich (1969), Truffaut (1968), Diller and Kornelius (1978) and various articles in *Lebende Sprachen*.

* * *

Lexical meaning starts where grammatical meaning finishes: it is referential and precise, and has to be considered both outside and within the context. Further, all lexical units have elements of grammar. Nouns may have gender, number, case; are “count,” or “mass”; are plus or minus animate, abstract, human, etc. Verbs may be finite or infinitive, have person, gender, and number, indicate time, mood, voice, aspect, transitivity. *In toto*, lexicogrammatical meaning seen through nouns and verbs is, or is a variation on: “An agent (implicitly animate) acts *or* affects an object (implicitly inanimate) with an instrument, at a certain time, at a certain place, in a certain manner, to the advantage and/or disadvantage of a second object (implicitly animate), causing the first object to be a new object (or have a new quality).” Within the context, agents and objects may each be personified, hypostasized or reified (for “person” read “institution,” for “intelligence”—

(*pace* Ryle, 1963)—read “spirit,” etc.). This is, I believe, the basic neutral unmarked natural reference—string of any statement, but only the first two or three components are essential. In cases of (a) ambiguity, and (b) complicated syntactic structures, employed either for making particular emphasis or owing to the clumsiness, pomposity, incompetence, etc., of the writer, the translator may find it useful to refer to the above “model,” which boils down to “Who does what to whom where, when, how, with what result?” and, where appropriate, “Why?”

Secondly, and again out of context, the translator can look at lexical items (words, phrasal verbs, nouns, etc.) in three different ways as dictionary items: (a) having four types of senses: concrete, figurative (or mental), technical, colloquial (note that colloquial sense, often referred to as an “idiom,” is frequently difficult to relate to the other three types of senses (e.g., *maison*: house; family; home-made; that’s the goods)); (b) having four degrees of frequency: primary (based on frequency in the modern language only and having nothing to do with “true” meaning or etymology); secondary, collocational, nonce (e.g., *brechen*; break, infringe, vomit, crush, etc.; crack (nuts), infringe (law), commit (adultery)—the “nonce” sense would be only in one utterance, and necessarily idiolectal); (c) core and peripheral; the core meaning includes all the essential senses (thus, for *assurer*, “provide,” “secure,” “insure,” “guarantee,” “ensure,” etc., make up the core meaning; “verify,” “stabilize,” “settle” perhaps comprise the peripheral meaning).

Thus far the discussion of lexical meaning has been general. Lexical translation is more complicated. Any bilingual dictionary appears to imply that most SL words have precise TL equivalents. The translator knows that this is not so, even before words are related to their contexts, first through their collocation, then through clauses, sentences, etc., related to reference and their idiolectal concepts. On the contrary, most SL words have a variety of separate, contiguous, overlapping, inclusive, or complementary senses (Nida, 1975a) (sememes), each of which consists of sense-components. Since both the equivalent words and their senses are differently arranged in the TL, translation may be said to consist lexically of a transfer not of senses (sememes), but of sense-components (semes). The various techniques and procedures of componential analysis can at least show the translator how to redistribute SL sense-components in the TL, thus showing him where to avoid a one (word)-to-one (word) translation. (When and when not to translate word for word, clause for clause, sequence for sequence is one of the main concerns of translation theory.) The translator has no stake in the question of semantic universals or the distinction between markers and distinguishers (Katz, 1964), *classemes* and *semes* (Pottier, 1974) which upset

the linguists (e.g., Bolinger, 1965), but only in the procedures for splitting words or word series into components before transferring them and then relating them to context in the TL. Take the word “bawdy.” Some typical dictionaries give the following definitions: “lewd” (*Chambers’s Twentieth Century*); “obscene, indecent” (*Hamlyn’s*); “humorously indecent” (*COD*); “(1) relating to bawd, (2) “obscene, lewd, indecent, smutty” (*Webster*); “obscene” (*Penguin*); “(1) related to sex, (2) humorous” (*Collins Concise*). In bilingual dictionaries, it is “*obscène, paillard, impudique*” (*Harrap New Standard*); “*obscène, impudique*” (*Harrap Shorter*); “*unzüchtig, unflätig*” (*Cassell’s, Langenscheidt*); “*osceno, sporco*” (*Cassell’s Italian*).

As I see it, a componential analysis of “bawdy” will bring the translator much closer than this, on the whole, inadequate and frequently deficient series of synonyms.

The basic defect of synonymy is that the synonyms project, overlap, straddle in relation to the second language, that so many verbs (*stürzen, sich auseinandersetzen, constater, rayonner, cerner*) and adjectives (*schmächtig, décharné*) can have only about half their meaning conveyed by a single word in the second language. Componential analysis, however, concentrates on the nucleus of the meaning. I suggest that the components of “bawdy” are:

A. *Essential (functional)*

1. Shocking (emotive).
2. Related to the sex act (factual).
3. Humorous (emotive/factual).

B. *Secondary (descriptive)*

1. Loud.
2. “Vulgar” (in relation to social class).

The translator should also note that the word is “unmarked” or “neutral” for dialect, sociolect and for degree of formality, emotiveness, generality and intensity.

How many of these components the translator will require to use will depend on (a) the importance of the word in the context, and (b) the requirement for brevity. If the concept (“bawdy”) is a key-word in the SL text, he may translate all five, and at least the three essential components—A.1, A.2 and A.3—usually can still be combined. If “bawdy” is peripheral to the content, one “synonym,” as in the dictionaries, may be sufficient, but two adjectives or an adjective qualified by an adverb will usually be preferable.

The ordering of emotive before factual and of functional before descriptive meaning is, as I have maintained elsewhere, generally valid in

translation. Further, it is as important that the translator get the features of register right as the semantic components themselves.

I am suggesting that, as a translation procedure, componential analysis is both more accurate and profitable than the use of synonymy, that it is likely to bypass the all too common “one-to-one” translation, and that normally my above-mentioned proposal may be the most economical method of carrying it out. The more conventional matrix method, variations of which are recommended by Nida, Pottier, Coseriu, Leech, Wotjak, Mounin, Beckele, etc., using synonyms and possibly a generic or superordinate term to determine common, diagnostic, potential (connotative) and supplementary components, is more useful when two or more of the synonyms appear and have to be distinguished in the SL text. Thus,

	Shocking	Sex	Humor	Loudness	Vulgarity (class)	Intensity (order of)
bawdy	+	+	+	+	+	3
ribald	?	+	+	+	+	4
smutty	+	+	+	-	+	8
lewd	+	+	-	-	-	2
coarse	±	-	-	-	+	6
vulgar	+	-	-	-	+	7
indecent	+	±	-	-	-	5
obscene	+	±	-	-	-	1

Note that the above is an “open” series of words (the number of “closed” series of words, such as those for cattle, furniture, ranks, and colors, is small relative to the total vocabulary) and the use and choice of such words is determined as often by appropriate collocation as by intrinsic meaning (i.e., componential analysis): this particularly applies to generic terms or headwords such as “big” and “large,” which are difficult to analyze. A further problem in translating any of this word-series arises from its primary component “shocking,” since it is so closely linked to any SL and TL culture in period of time and social class, and is subject, like any slang word, to rapid change in both respects: “bloody” in *Pygmalion* (1912) becomes “bloomin’ arse” in *My Fair Lady* (1956). Note also that the obsolete “bawd” cherished by modern dictionaries is merely a red herring.

Componential analysis is often set in the context of a semantic field or domain. The translation theorist has to be versed in field theory, bearing in mind that except in a narrow area or a series such as military ranks (Trier’s *List-Kunst-Wissen* (1973) may or may not be another example) a field is not a structure or a “mosaic” system (Trier’s term), but a loose conglomeration of words of senses centered in one topic.

Componential analysis is normally seen as an extracontextual procedure, where the translator takes a lexical unit, looks into it as widely and deeply (in its historical resonance) as a monolingual dictionary will permit, and decides on its limits—its meaning can stretch so far, but no further. (*Une page cruelle* cannot quite be rendered by “very cool remarks”). However, there is no reason why a different componential analysis should not also be made contextually, by detecting the semantic features “imposed” on a word by its linguistic and situational context. “Qu’il en avait été tout près, tout à l’heure, lorsqu’il avait découvert les étoiles” (A. Malraux, *La Condition humaine*). The translation by A. Macdonald has: “How much nearer he had been to it a moment before, when he had first seen the stars.” The translation of *découvert* as “first seen,” which may or may not be justified, can only be visualized in the situation by a decomposition in relation to Chen’s situation, when “discovered,” “found out” is reduced to “first seen” as its basic features.

It should be added that whilst componential analysis is basically and beneficially an extracontextual procedure, from a translator’s point of view it can be operated at three stages. The conventional procedure:

man: male/adult	boy: male/child
woman: female/adult	girl: female/child

is of little use to him unless at least two of the items (say “boys” and “girls”) were juxtaposed in the SL text, and the TL language had no one-to-one equivalents. If only one item, say “girl,” appeared in the SL text, an extracontextual CA might give as essential components: (1) female, (2) aged perhaps 3 to perhaps 35, (3) probably unmarried. At the third micro-contextual stage, a sentence “She was merely a girl” might give (a) female, (b) aged perhaps 14 to perhaps 35, (c) physically weak, hesitant, dilatory, unpunctual, indecisive, etc. Only the macrocontext could then assist the translator to decide the sense of the third component.

The following are the main uses of componential analysis for the translator:

1. To translate an SL word into two or more TL words by distributing its semantic components over a larger TL area.
2. To distinguish the meanings of two collocated SL synonyms, if the distinction is emphasized in the SL text (therefore “din and clamor” may be *vacarme et clameur* but may be *grand brouhaha*, and *sauvage et farouche* could only be extricated from the context).
3. To analyze the content of one or more SL words within a series (e.g., of meals, clothes, etc.).

4. To expose and fill in gaps in the TL lexis, due to cultural distance between SL and TL, in the same semantic field (e.g., *carafon*, *General-oberst*, *bourgade*, *bourg*, *Ordinariarius* or any French term for bread).
5. To analyze neologisms (e.g., “zonked”—exhausted, slang).
6. To explain cultural differences between one word with one common main component, but different secondary components, in SL and TL.
7. To analyze theme words that require extended definitions in TL (e.g., “esprit”).
8. To reduce metaphor, which always has two or more sense-components, to sense (e.g., in “Le soleil a mangé la couleur bleue du papier,” *mangé* may be “impair” and “remove”).

* * *

The translation theorist is concerned with every type of translation procedure:

(a) *Transcription* (“loan words,” adoption, transfer), which may or may not be required for SL institutional or cultural words to provide authenticity or local color respectively. Some of these remain in the TL permanently—*détente*, *démarche* (“adopted words”); others are “loans”—*kolkhoz*, *komsomol*, *sputnik*—they will not stay.

(b) *One-to-one translation*, e.g., *la maison*, “the house.”

(c) *Through-translation* (loan-translation”), e.g., “People’s Chamber” for *Volkskammer*, “Committee on Trade and Development” for *Comité du Commerce et du Développement*, a common procedure for international institutional terms.

(d) *Lexical synonymy*, translation by a close TL equivalent. It is often possible to achieve closer interlingual than intralingual synonymy, particularly in reference to objects and actions. “To die, to sleep, to dream” can be translated literally into any language, and therefore is hardly synonymy. Objects with identical functions, e.g., “a house,” “a window,” “a bath,” can usually be translated literally provided there is cultural overlap, although the objects may have a different shape, size and/or composition in and within the SL and the TL culture. Similarly, general (non-specific) qualities can often be translated. There are, however, many specific objects, actions and qualities, often defined by inadequate and inaccurate synonyms both in mono- and bilingual dictionaries, where a neat componential analysis will give the translator a somewhat more satisfactory version, e.g., *ein Greis*: a very old (aged) man (secondary components: greyness, senility).

(e) *Componential analysis* (already discussed). Some form of componential analysis should always be preferred to synonymy as a provisional

translation procedure, particularly if the lexical unit is a key-word or is important in the context. Synonymy is more acceptable for “peripheral” words not directly related to the main argument of the text. But, in general, the use of synonymy, the kind of synonymy one finds *ab lib* and *ad nauseam* in Cassell’s German Dictionary (e.g., *Ende* is “end; conclusion; close, finish; result, issue, goal, aim, object, purpose; extremity”), is the ruin of accurate translation, and paraphrase is even worse.

(f) *Transposition*, the replacement of one grammatical unit by another. “According to my friend,” *mein Freund meinte*.

(g) *Modulation* (see Vinay and Darbelnet, 1976)—variation in point of view: e.g., *Lebensgefahr*, *danger de mort*, “mortally dangerous” (i.e., no English equivalent); *assurance-maladie*, health insurance.

(h) *Compensation*, when loss of meaning or sound effect or metaphor in one part of a sentence is compensated in another part.

(i) *Cultural equivalence*, e.g., (*baccalauréat*, “A-level”).

(j) *Translation label*, i.e., an approximate equivalent, sometimes proposed as a collocation in inverted commas, which may later be accepted: e.g., *promotion sociale*, “social advancement”; *autogestion*, “worker management” or “self-management at all levels.”

(k) *Definition*, usually recast as a descriptive noun-phrase or adjectival clause.

(l) *Paraphrase*, an amplification or free rendering of the meaning of a sentence: the translator’s last resort.

(m) *Expansion (étouffement)*—grammatical expansion: e.g., “taste of,” *avoir le goût de*.

(n) *Contraction*—grammatical reduction: (F) *science anatomique*, “anatomy”; (E) “empty phrases,” *des phrases*.

(o) *Recasting sentences*. French complex sentences are sometimes recast as English co-ordinate sentences. German complex sentences are sometimes rendered as two or more TL sentences.

(p) *Rearrangement, improvements* (jargon, mistakes, misprints, idiolect, clumsy writing, etc.). Only justified if (a) the SL text is concerned mainly with facts, or (b) the writing is defective.

(q) *Translation couplet*, literal translation or translation label *plus* transcription.

All translation procedures vary between *constraint* (mandatory) and *option* (optional). Other procedures such as over- and under-translation have already been discussed.

The area of text-linguistics, cohesion or discourse analysis, i.e., linguistic analysis beyond the sentence, has evident application in translation theory. The connections between sentences range from punctuation (which may differ in SL and TL), demonstrative deictics, referential synonyms, comparatives, superlatives, enumerations (which are “dashes” in French) to contrastive or accumulative conjunctions. If the connections are explicit, there is no problem. The translator is more interested in the logical gaps, the missing verbs or noun-case implications which can be discovered only by considering the previous or the subsequent sentences. “What are the needs and requirements?” may be a mystifying sentence until the translator has discovered who needs and requires what, for what or for whom, of whom, where, and when. Thus, again, translation theory makes a connection between discourse analysis, on the one hand, and the variations of valency theory, case-grammar and Tesnière’s dependency grammar, on the other—Tesnière (1959) himself produced forty pages of valuable translation theory which he called *métataxe*. Further aspects of discourse analysis that may assist the translator are all the devices of emphasis (italics, marked word-order, emphatic pronouns or suppletive verbs, superlative, *it’s*, *who*, “cleft sentences,” etc.), which may contrast with unmarked parallel elements in the preceding or succeeding sentence. Nevertheless, discourse analysis may be only a marginal aspect of translation theory, since the sentence is usually the basic translation unit, and often has a coherent appropriate meaning. Discourse analysis may be mainly an essential point of reference for (a) establishing the significance of all connectives including pronouns, and (b) clarifying semantically undetermined expressions.

* * *

Lastly, the translation theorist is concerned with certain particular problems: metaphor, synonyms; proper names; institutional and cultural terms, grammatical, lexical, and referential ambiguity, cliché, quotations; cultural focus, overlap and distance, idiolect; neologisms; poetry; jargon, the four categories of key terms.

Of these problems, metaphor is the most important. I have suggested elsewhere that there are four types of metaphor: fossilized, stock, recently created and original; that one has to consider the metaphor, the object it relates to, the image (vehicle) and the sense (tenor, ground) before one translates; that there are five methods of translating metaphor: transferring the image, finding an equivalent image, converting the metaphor to a simile or sense plus the simile; finally, most frequently, converting the image to sense, which may involve analysis into several components,

including figurative and concrete elements. Further, the translator has to consider cultural, universal and personal elements in the metaphor, and whether communicative or semantic translation is to be used. C. Brooke-Rose's distinction (1958) between metaphor and symbol combined with literal meaning has to be respected in the sense that the latter, if seriously conceived, may have to be culturally adapted. Again, since all colloquial language is metaphorical, recent and usually ephemeral, it often requires consistent recreation, particularly in typical specialized topics such as sport, finance, pop music, etc. Lastly, the translator has to consider when, if ever, he is justified in translating flat "literal" (i.e., fossilized metaphor) language by stock metaphor, either as a compensation procedure or to enliven flat language in an "information" text.

The last subject I propose to deal with in any kind of detail is neologisms, which may be either recently coined by others or original. They can be categorized as:

(a) *Formal*—completely new words. These are rare—the *locus classicus* is the seventeenth-century word "gas" (from "chaos")—in semantic translation. If they are original, they should be transcribed, and recreated, if recently coined. In communicative translation, they should be "reduced" to their sense. Brand names should be transcribed or given their TL brand names.

(b) *Eponyms*—recently based on proper names, including inventors and names of firms and towns. (For the purposes of translation theory at any rate, I am extending the meaning and area of "eponym" to include all instances of transferred use of proper names, e.g., "macadamize," "Stalingrad," "academic." The secondary meaning of *antonomasia* (use of a proper name to express a general idea) is also included within my definition of "eponym," but the primary meaning of *antonomasia* (substitution of epithet, description, etc., for proper name) is included within my "referential synonym.") The translator often has to be careful not to transcribe these (*boycotter*, but not *limoger*) and in particular beware of the Western nations' chauvinism about their medical vocabulary (Röntgen, Graves, Hodgkin, Wilson, etc.).

(c) *Derived*—formed with productive prefixes (i.e., "de-," "mis-," "non-," "pre-," "pro-") and suffixes (e.g., "-ism," "-ize," "-ization"), e.g., misdefine, non-event, encyclopaedism, taxon, *paraclinique*, etc. If such neologisms are transparently comprehensible, the translator can cautiously "naturalize" them, assuming that Latin and Greek roots are acceptable in the TL—particularly in technological texts.

(d) *New collocations*, e.g., “urban guerrilla,” “unsocial hours,” *route fleurie*, *ouvrier spécialisé* (“skilled worker”). Normally it is unwise to attempt a loan or “through translation” unless the translator is officially authorized to do so, otherwise he has to “normalize.” Is “scenic route” acceptable for *route fleurie*?

(e) *Phrasal* (nouns or verbs)—“trade-off,” “zero-in,” etc. The translator has to normalize these in the TL usually by translating into two or three words.

(f) *Acronyms* (now a translation label for any combination of initial letters or syllables, and apparently the most productive element in European languages). International acronyms are usually translated (e.g., EEC, CEE, EG)—national acronyms are usually retained with, if necessary, a “translation” of their function, rather than their meaning, e.g., “CNAA—CNAA, degree-awarding body for higher education colleges (non-university) in the United Kingdom”; “EDF, the French Electricity Authority,” “ZUP, areas for priority housing development.” Words derived from acronyms have to be normalized (e.g., *cégétiste*, “member of CGT, the French TUC”; *onusien* (related to UNO); *smicard*, “minimum wage earner.”

(g) *Blends* (“portmanteau” words), i.e., combinations of two words, highly productive. These either become internationalisms for at least European languages if they have Latin/Greek roots (e.g., “meritocracy,” “tachygraph,” “eurocrat,” “bionics,” many medical terms) or they are “borrowed” (e.g., *sovkhoz*, *sovnarkom*, *sovpreme*, *enarch*) or adopted (e.g., “motel”). If no recognized equivalent exists they should be translated (e.g., *Abküfi*, “mania for abbreviations,” *écotage*, “environment cult,” but “workaholic,” *ergomane*(?)). Opaque blends such as “ruckus” should, where possible, have both components (ruction, rumpus) translated.

(h) *Semantic*, old words with new meanings, e.g., “sophisticated,” “viable,” “credible,” “gay,” *base* (F), *Base* (G). These should be “normalized” (i.e., translated by a “normal” word) but “base” should perhaps replace the patronizing “rank and file” and the excruciating “grassroots,” as an old word with a new meaning (cf. “chalk face”).

(i) *Abbreviations* (shortened form of word). These are commoner in French and German than English: e.g., *Uni*, *Philo*, “Beeb,” “vibes,” *bac*, *Huma*; they are normalized (i.e., translated unabbreviated), unless there is a recognized equivalent (e.g., bus, metro, plus sci-tech terms).

* * *

The process of decoding a linguistically difficult text has been described

as “decentring” (Brislin, 1976). Nida (1964), following Chomsky, has proposed several “kernel sentences” as the basis of a neutral or intermediate language, logically constructed, with metaphors converted to sense, between SL and TL. For European languages, the main problem is one of abstract “jargon,” i.e., words that contain three or four parts of speech within themselves. Take the following sentence from Sartre’s *Critique de la raison dialectique* (p. 209): “L’unité négative de la rareté intériorisée dans la réification de la réciprocité se réexteriorise pour nous tous en unité du monde, comme lieu commun de nos oppositions.” The translator has to force this sentence into some kind of neutral language: “Since we have not enough goods (*rareté*, scarcity), we live together (*unité*) unhappily (*négative*) and therefore in our minds (*intériorisée*) our links with each other (*réciprocité*) are purely material (*réification*); in our public life again (*réexteriorise*), we appear to be all together in the world, where we all meet in a common place manner though we oppose each other!” (I take *lieu commun* in two senses). This “interpretation” can be compared with J. Starr and J.B. Atkinson’s “translation”: “The negative unity of scarcity, interiorized in the reification of reciprocity, re-exteriorizes itself for us all in the unity of the world as the common ground of our oppositions” (Cumming, 1968).

In the pre-translation process we reduce texts to simple language before we reconvert them to the corresponding jargon, if it is appropriate. The most important stage in this process is usually the splitting up of words into components that each represent a part of speech; a phrase such as “the growthful actualizing of potential” would usually be converted to “teachers gradually bring out the promise their pupils have shown,” again showing that the translator is often compelled to supply verb nouns with subjects and objects. This process presupposes the notorious *tertium comparationis*, the existence of a universal logic embedded in each language without which translation and communication would not be possible.

* * *

When a part of a text is important to the writer’s intention, but insufficiently determined semantically, the translator has to interpret. In fact the cultural history of translation is full of examples of such interpretation, misinterpretation and distortion (Voltaire “misunderstood” Shakespeare), which may be due to the translator’s incompetence as much as to the contemporary cultural climate. Translation is normally written in modern language, which is in itself a form of interpretation, and lexically at least (i.e., not grammatically, except in the distant past) a reflection of the TL culture.

Most good translations are stamped by the translator's personality more or less as firmly as, say, Menuhin's interpretation of "the Beethoven or the Elgar," if I may use a semantically determined but intellectually pretentious phrase (unless addressed to professional musicians).

Interpretation presents the translator with a challenge. In particular, when he is faced with documents of a past age or of a geographically remote culture, he has to probe layers of lexical development: words as spirits, as myths, as people, as objects, as objects and symbols, as metaphors, as idioms; further, abstractions may be personified or reified. Only a precise ethnological and linguistic knowledge can assist the translator in making the "cut" at the appropriate place, and many general key-terms, the Greek *kalos kagathos*, the Latin *virtus*, the French *gentilhomme* may have to be continually redefined. "The act of translation places alien utterances in our mold," as Crick (1976) has stated in his brilliant book. Evans-Pritchard (1975) has written of the hasty "adoption" and generalization (transcription) of words like "taboo" (from Polynesia), "mana" (from Melanesia), and "totem" (from N. American Indians), "baraka" (from N. African Arabs), so that they quickly lost their cultural meaning; of the difference in meaning of words such as "god," "spirit," "soul" or "ghost" to the native and the translator, with its "partial overlap" of meaning. "The translation is the interpretation," he stated, warning that most influential late-nineteenth-century thinkers were agnostics or atheists when they wrote and tended to look for function or role or theory rather than the richness of meaning.

Interpretative translation, if one can use the term, requires a semantic method of translation combined with a high explanatory power, mainly in terms of the SL culture, with only a side glance at the TL reader. In fact the greater the explanatory power, the more the reader is likely to understand, but the translation must not "compromise" in his direction. I refer to interpretative translation of texts about the SL culture. But other texts which have important semantically undetermined passages or words, e.g., mathematical texts or newspaper reports, may require interpretation and be communicatively translated.

Except in the GDR, where translators are trained to show socialist consciousness in their versions, translators now have to strive to be "objective" and "scientific" through a paradoxical procedure: first, thinking themselves into the minds of their authors; then, "reconciling" their author's *language* with their own; working through a second kind of "double articulation" (cf. Martinet, 1960), that of word and proposition, concept and idea, respectively, which are different but inseparable, because the neural

processes that precede and produce words are not likely to give up their secrets; finally, taking account of their own interests and prejudices by reminding themselves that they too will learn more from their opponents than from their friends, and therefore will preserve “alien” thought rather than try to convert or adapt it. This I think is the modern translator’s spirit that, say, Evans-Pritchard advocated: how successfully it can be practiced is moot, but I think it will be a little better than previously.

* * *

I conclude by attempting to suggest what translation theory cannot and can do. It cannot make a bad translator into a good one. It cannot make a student intelligent or sensitive—two qualities of a good translator. In fact, if someone is sensitive to language as well as his own language and pursues facts as well as words, he can do without translation theory, just as an actor sensitive to his art can do without training. Translation is an art as well as a skill and a science, and translation theory cannot teach anyone to write well, although it can expose bad writing as effectively as translation itself. (Bad writing is bad writing in any language, and is harder to disguise and is more exposed, when translated.) It barely touches the “art” of translation, but it should provide a training in scrupulous and meticulous *accuracy*.

What translation theory can do is to show the student all that is or may be involved in the translation process (and certainly that is far more than what he is usually aware of) and to offer principles and guidelines (some of which, like those relating to the translation of institutional terms, are contradictory), after considering which, he makes his choices and decisions. Further, translation theory can stop him making howlers like translating the title of a periodical or mistakes of usages like translating a layman’s term by a technical term. Mainly, the translation theorist is concerned to see that no linguistic or cultural factor is ignored when one is translating. Provided that all the theorist’s generalizations arise from practice and are continually illustrated by examples and their proposed translations, there is much to be done.

Finally, translation theory has an excitement and pleasure of its own, which parallels translation itself. It is concerned with mundane and practical things like the use and significance of inverted commas or variations on the Cloze procedure of dealing with misprints, at one moment, and questions like the relation between thought, language and behavior at another. It is relatively uncharted; in many areas of knowledge, there appear to have been original thinkers who have, albeit briefly, reflected on the problems of translating their subject. Further, one has the consolation of knowing that

however mistaken the generalizations one is setting up, the illustrations are normally natural and interesting. Incidentally, any terms translation theory (unlike linguistics) invents should be “transparent,” i.e., self-explanatory, and since it helps the translator to reduce jargon to simple language, it should avoid this type of jargon itself. (Up to now, its leading practitioners have not done so.)

Translation theory, like translation, has no particular bounds. All the more reason for it to be concerned with precise concrete instances.

* * *

Translation theory goes hand in hand with translation methodology at every stage, so that it acts as a body of reference both for the translation process procedure and for translation criticism. Since translation theory is applied to a variety of texts, and is not basically concerned with comparing language systems, its theorizing function consists of identifying a general or particular problem (say) how to translate *oikeuskansleri*, *eduskunta*, *nimismies* (Finnish), enumerating the various options, relating them to the TL text and reader, proposing a solution and then discussing the generality of the problem for future use. It is an applied and interrelated discipline, even if it is far from being wholly applied linguistics. Certain theoretical problems, such as what constitutes translation equivalence, variance or invariance, the ideal unit of translation, or even the process of translation accompanied by diagrams and logical symbols, appear to me now to be not very profitable unless they are related to one language function informing a group of text-types. As I see it, any talk of a single translation theory, or of one semantic theory for that matter, is a waste of time. Translation theory is eclectic; it draws its material from many sources. Like meaning or translation, it embraces a whole network of relations. At the same time, translation theory, precisely because it is bound up with methodology (a plan either for translation practice or for translation criticism runs through the entire preceding paper), goes into areas beyond any linguistics: the decision on the quality of a SL text; the arguments in favor of or against various procedures for translating institutional or cultural terms; the translator’s use of punctuation: question marks, colons, inverted commas and italics; the criteria for misprints; the grey area between evidence and intuition and taste; and particularly, the training in a sense of priority, of what is important and unimportant in the sense and sounds of a text—I doubt whether this has anything much to do with linguistics. On the other hand, Wandruzska (1978) has maintained that a sound linguistics depends on a sound translation theory, whilst Vincent (1976) says precisely

the opposite, and maintains that translation theory will depend on developing a working model for discourse analysis. But I think our main problems are more immediate than these. Translation theory precipitates a methodology concerned with making the translator pause and think, with producing a natural text or a conscious deviation from a natural text or a closest natural equivalent, with sensitizing him against howlers and false cognates, but not being afraid to recognize true cognates.

The translation theorist or teacher picks up instances as he meets them in a text. But he will also profit by relating them to the type of translation theory syllabus I have attempted to sketch here, beginning with the large questions of text analysis, meaning and translation methods, passing through points or word or punctuation detail to symbolism and interpretation. It is clear that some sections of the syllabus are, as they stand, a little peripheral. Much has still to be done to relate types of meaning, discourse analysis, valency theory and metaphor study to translation theory. The work is only at a start.

Communicative and Semantic Translation (I)

Peter Newmark

From "Approaches to Translation," 1988, Chapter Three.

1. *A translation must give the words of the original.*
2. *A translation must give the ideas of the original.*
3. *A translation should read like an original work.*
4. *A translation should read like a translation.*
5. *A translation should reflect the style of the original.*
6. *A translation should possess the style of the translation.*
7. *A translation should read as a contemporary of the original.*
8. *A translation should read as a contemporary of the translation.*
9. *A translation may add to or omit from the original.*
10. *A translation may never add to or omit from the original.*
11. *A translation of verse should be in prose.*
12. *A translation of verse should be in verse.*

(The Art of Translation, T. H. Savory, Cape, 1968, p. 54.)

In the pre-linguistics period of writing on translation, which may be said to date from Cicero through St. Jerome, Luther, Dryden, Tytler, Herder, Goethe, Schleiermacher, Buber, Ortega y Gasset, not to say Savory, opinion swung between literal and free, faithful and beautiful, exact and natural translation, depending on whether the bias was to be in favor of the author or the reader, the source or the target language of the text. Up to the nineteenth century, literal translation represented a philological academic exercise from which the cultural reformers were trying to rescue literature. In the nineteenth century, a more scientific approach was brought to bear on translation, suggesting that certain types of texts must be accurately translated, whilst others should and could not be translated at all! Since the rise of modern linguistics (philology was becoming linguistics here in the late fifties), and anticipated by Tytler in 1790, Larbaud, Belloc, Knox and Rieu, the general emphasis, supported by communication-theorists as well as by non-literary translators, has been placed on the *reader*—on informing the reader effectively and appropriately, notably in Nida, Firth, Koller, and the

Leipzig School. In contrast, the brilliant essays of Benjamin, Valéry, and Nabokov (anticipated by Croce and Ortega y Gasset) advocating literal translation have appeared as isolated, paradoxical phenomena, relevant only to translating works of high literary culture. Koller (1972) has stated that the equivalent-effect principle of translation is tending to rule out all others, particularly the predominance of any formal elements such as word or structure.

The apparent triumph of the “consumer” is, I think, illusory. The conflict of loyalties, the gap between emphasis on source and target language will always remain as the overriding problem in translation theory and practice.

However, the gap could perhaps be narrowed if the previous terms were replaced as follows:



* * *

Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original.

In theory, there are wide differences between the two methods. Communicative translation addresses itself solely to the second reader, who does not anticipate difficulties or obscurities, and would expect a generous transfer of foreign elements into his own culture as well as his language where necessary. But even here the translator still has to respect and work on the form of the source language text as the only material basis for his work. Semantic translation remains within the original culture and assists the reader only in its connotations if they constitute the essential human (non-ethnic) message of the text. One basic difference between the two methods is that where there is a conflict, the communicative must emphasize the “force” rather than the content of the message. Thus for *Bissiger Hund* or *Chien méchant*, the communicative translation *Beware of the dog!* is mandatory; the semantic translations (“dog that bites,” “savage dog”) would be

more informative but less effective. Generally, a communicative translation is likely to be smoother, simpler, clearer, more direct, more conventional, conforming to a particular register of language, tending to undertranslate, i.e., to use more generic, hold-all terms in difficult passages. A semantic translation tends to be more complex, more awkward, more detailed, more concentrated, and pursues the thought-processes rather than the intention of the transmitter. It tends to overtranslate, to be more specific than the original, to include more meanings in its search for one nuance of meaning.

However, in communicative as in semantic translation, provided that equivalent-effect is secured, the literal word-for-word translation is not only the best, it is the only valid method of translation. There is no excuse for unnecessary “synonyms,” let alone paraphrases, in any type of translation.

Conversely, both semantic and communicative translation comply with the usually accepted syntactic equivalents (Vinay and Darbelnet’s “translations”) for the two languages in question. Thus, by both methods, a sentence such as “*Il traversa la Manche en nageant*” would normally be translated as “He swam across the Channel.” In semantic, but not communicative translation, any deviation from SL stylistic norms would be reflected in an equally wide deviation from the TL norms, but where such norms clash, the deviations are not easy to formulate, and the translator has to show a certain tension between the writer’s manner and the compulsions of the target language. Thus when the writer uses long complex sentences in a language where the sentence in a “literary” (carefully worked) style is usually complex and longer than in the TL, the translator may reduce the sentences somewhat, compromising between the norms of the two languages and the writer. If in doubt, however, he should trust the writer, not the “language,” which is a sum of abstractions. A semantic translation is concrete. Thus when faced with:

“Der Gesichtspunkt der Nützlichkeit ist gerade in Bezug auf ein solches heißes Herausquellen oberster rang-ordnender, rang-abhebender Werturteile so fremd und unangemessen wie möglich; hier ist eben das Gefühl bei einem Gegensatz jenes niedrigen Wärmegrades angelangt, den jede berechnende Klugheit, jeder Nützlichkeit-Kalkül voraussetzt.”

(*Zur Genealogie der Moral*, (2) Nietzsche)

the translator has to cling to words, collocations, structures, emphases:

“The utilitarian point of view is as alien and inappropriate as

it possibly could be precisely to such an intense eruption of supreme rank-classifying, rank-discriminating value-judgements: here in fact feeling has reached the antithesis of the low degree of fervor presumed in every type of calculating cleverness, every assessment of utility.” (My version.)

Thus a translation is always closer to the original than any intralingual rendering or paraphrase misnamed “translation” by George Steiner (1975), and therefore it is an indispensable tool for a semantician and now a philosopher. Communicative and semantic translation may well coincide—in particular, where the text conveys a general rather than a culturally (temporally and spatially) bound message and where the matter is as important as the manner—notably then in the translation of the most important religious, philosophical, artistic and scientific texts, assuming second readers as informed and interested as the first. Further, there are often sections in one text that must be translated communicatively (e.g., *non-lieu*—“nonsuit”), and others semantically (e.g., a quotation from a speech). There is no one communicative nor one semantic method of translating a text—these are in fact widely overlapping bands of methods. A 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. Thus in some passages, Q. Hoare and G. Nowell Smith (1971) state that: “we feel it preferable to choose fidelity over good English, despite its awkwardness, in view of the importance of some concepts in Gramsci’s work.” Each method has a common basis in analytical or cognitive translation which is built up both proposition by proposition and word by word, denoting the empirical factual knowledge of the text, but finally respecting the convention of the target language provided that the thought-content of the text has been reproduced. The translation emerges in such a way that the exact meaning or function of the words only become apparent as they are used. The translator may have to make interim decisions without being able at the time to visualize the relation of the words with the end product. Communicative and semantic translation bifurcate at a later stage of analytical or cognitive translation, which is a pre-translation procedure which may be performed on the source-language text to convert it into the source or the target language—the resultant versions will be closer to each other than the original text and the final translation.

* * *

In principle, cognitive translation transposes the SL text grammatically

to plain “animate subject + verb + non-animate object” clauses, or, in the extended version, to sequences of: “an agent (subject) does (active verb) something (direct object) to or for someone (indirect object) with something (instrumental) somewhere (locative) sometime (temporal) to make something (resultant)” — additionally, an agent/object may be in a variety of relationships with another agent/object (possessive, equative, dependency, source, partitive, genitive, characteristic, etc.) — (relationships often covered or concealed by the English preposition “of”), which must be spelt out in a clause. Thus the grammatical meaning of the SL text becomes explicit. Further, cognitive translation splits up the word-class derivatives, i.e., adverbs (= preposition + adjective + noun), adjectival nouns (e.g., “whiteness”), qualifying prefix-verb-nouns (e.g., “contribution”), noun-verbs (e.g., “to ration”), noun-adjective-verb-nouns (e.g., “rationalization”), etc., into their components and explicates the relations of all multiple noun compounds (e.g., “data acquisition control system”: system to control the acquiring of data). Further, it replaces figurative and colloquial language, idioms and phrasal verbs with denotative terms; clears up lexical and grammatical ambiguities; interpolates relevant encyclopaedic information for ecological, cultural and institutional terms; replaces pronouns with nouns and identifies referential synonyms; reduces cultural terms to their functional definitions; and analyzes the semantic features of any words that are likely to be split into two or three words when translated. Thus as far as is possible (the process is artificial) the text is removed from its natural cultural and linguistic axis to an artificial neutral universal plane of language.

Nida in his admirable analysis of grammatical meaning (1974a, pp. 47-49) approaches cognitive translation somewhat differently, preferring to split surface structures into separate underlying (previously concealed) sentences. Thus he analyzes: “their former director thought their journey was a deception” into: (a) he directed them formerly, (b) he thought X (the entire following expression), (c) they journeyed, (d) they deceived Y (without specifying who Y is), adding an analysis of the relationship between (c) and (d) — e.g., means-result: by journeying they deceived,” means-purpose (they journeyed in order to deceive), additive events (they journeyed and they deceived).

For cognitive translation, I think: “The man who used to be their director (to direct them) thought they traveled to deceive (by traveling they had deceived, they had traveled and deceived)” is adequate. Another (more likely?) alternative missed by Nida must be added: “The man who used to be their director thought they had merely pretended to travel, in order to deceive others.” (Most verbal nouns may be active or passive in meaning.)

It is not usually necessary to make a full cognitive translation, a procedure similar to Brislin's (1976) "decentring." Where the cultures of two languages have been in contact for centuries, the translator normally resorts to cognitive translation only for obscure, ambiguous or complex passages. A cognitive translation may serve as a *tertium comparationis* between texts with distant cultures and radically different language structures.

* * *

Where cognitive translation results in a poorly written and/or repetitive text, communicative translation requires a bold attempt to clarify and reorganize it. A text such as the following would require considerable rewriting before it is translated:

"If industrialists are so keen for Britain to join why does not the Government make it possible for those who want to get into Europe without the sacrifice to British sovereignty... which must be the inevitable result of our joining if we are to rely on M. Debre's words recently that the Common Market is unworkable without the Treaty of Rome."

(*The Times*, 18 July 1961, quoted in *The Use of English*, R. Quirk, Longmans, 1964.)

Proposed rewrite:

"As industrialists are so keen, why does not the Government make it possible for Britain to get into Europe without sacrificing her sovereignty? According to M. Debre's recent statement, this would first require amendments to the Treaty of Rome, which is the legal instrument governing the Common Market."

I am assuming that whilst a semantic translation is always inferior to its original, since it involves loss of meaning, a communicative translation may be better, since it may gain in force and clarity what it loses in semantic content. In communicative translation the translator is trying in his own language to write a little better than the original, unless he is reproducing the well-established formulae of notices or correspondence. I assume that in communicative translation one has the right to correct or improve the logic; to replace clumsy with elegant, or at least functional, syntactic structures; to remove obscurities; to eliminate repetition and tautology; to exclude the

less likely interpretations of an ambiguity; to modify and clarify jargon (i.e., reduce loose generic terms to rather more concrete components), and to normalize bizarreries of idiolect, i.e., wayward uses of language. Further, one has the right to correct mistakes of fact and slips, normally stating what one has done in a footnote. (All such corrections and improvements are usually inadmissible in semantic translation.)

In theory a communicative translation is *ipso facto* a subjective procedure, since it is intended primarily to achieve a certain effect on its readers' minds, which effect could only be verified by a survey of their mental and/or physical reactions. In fact, it is initially as constrained by the form, the structures and words of the original as a semantic translation (the pre-translation process) until the version is gradually skewed to the reader's point of view. Then the translator starts to ask himself whether his version is "happy," i.e., a successful "act," rather than whether it is true, i.e., an exact statement (cf. Austin, 1962). He begins to extend the unit of translation, having secured the referential basis, i.e., the truth of the information; he views words and phrases in expanding waves in their linguistic context, restructuring or rearranging clauses, reinforcing emphases. Nevertheless, each lexical and grammatical unit has to remain accounted for—that is his Antaeus link with the text.

* * *

In one sense, communicative translation, by adapting and making the thought and cultural content of the original more accessible to the reader, gives semantic translation another dimension. The Leipzig School, notably Neubert and Kade, have referred to this as the "pragmatic" element, but I think this is a little misleading. To begin with, Peirce and notably Morris defined "pragmatics" as the branch of semiotics that deals with the relation between signs or linguistic expressions and their users (transmitters and receptors). Communicative translation, however, is concerned mainly with the receptors, usually in the context of a language and cultural variety, whilst semantic translation is concerned with the transmitter usually as an individual, and often in contradistinction both to his culture and to the norms of his language. Moreover "pragmatic" is a confusing term, since even in the context of translation (let alone its abundant senses in philosophy) it is also used in the sense of "nonliterary," "technical," and "practical." Neubert and Kade have maintained that the pragmatic (in the semiotic sense) is the variant, difficult and often "untranslatable" element in translation, whilst the cognitive (the material basis and environment) is invariant, relatively

easy and always translatable. Whilst this view obviously has some truth (the objective, physical, and concrete being on the whole easier to translate than the subjective, mental, and figurative), it ignores the indisputable proportion of truth in the Humboldt thesis (the weak thesis) that each language has its own distinctive structure, reflecting and conditioning the ways of thought and expression of the people using it, but for which translation would be an easy business. Further, this view hardly comes to terms with the fact that most material objects derive their names from the result of mental analogies and comparisons, that is, from metaphor, not from any scientific made-to-measure neologisms, and that all languages are willful and different in their naming of some of the commonest physical objects. Lyons (1976) and Weightman (1967) have independently shown how inadequate or overloaded would be any translation into French of the apparently simple, observational, objective, non-“pragmatic” sentence “The cat sat on the mat.” Both the French version (possibly, “Le chat était accroupi sur le paillason”) and the rather better German version (“Die Katze hockte auf der Fußdecke”) are overtranslations, illustrating French and German’s lack of words of sufficient generality and consequently of equivalent frequency. On the other hand, there are many cases where the “pragmatic” element can be translated without difficulty, provided the viewpoint represented in the SL culture is well understood by the reader of the translation: thus words like “revisionist,” “terrorist,” “patriotic,” “proletarian,” “formalistic,” etc., can be “agreed” according to the national culture in the educated writing of many world-languages. A GDR term such as *Abgrenzen* (refusal to compromise with non-socialist policies), though it is a pragmatic “hot potato,” can usually be safely translated without any of the three points of view (the transmitter’s, the receptor’s, the translator’s) obtruding on the message. For Jäger (1975), the “pragmatic element” is what transforms a “semantic” (i.e., cognitive) into a “functional” (i.e., communicative) translation—like most of the linguistic theorists, he only accepts the validity of communicative (his “functional”) translation and implicitly downgrades semantic translation.

* * *

I would prefer to avoid the use of the term “pragmatic” and to regard both communicative and semantic as divergent refinements or revisions of cognitive translation. In both cases, the cognitive element may soon have to be abandoned, since the TL view of the same referent (object or message) may differ from the SL (cf. *château d’eau*—“water tower”; *pas de danger*—“not likely!”). The transition to semantic translation normally reduces the unit of

translation, and brings the text closer to the figurative and formal elements of the original, including where possible its sound effects. Therefore the text becomes more idiosyncratic and “sensitive.” Length of sentences, however long or short, position and integrity of clauses, word-position for emphasis, are preserved, unless the divergence between the relevant norms of the source and target languages (which also have to be considered, although the individual writer’s “style” finally prevails) is extensive. The transition to communicative translation normally makes the text smoother, lighter, more idiomatic, and easier to read. Syntax is remodeled, commoner collocations and more usual words are found. Semantic translation is basically addressed to one “reader” only, namely, the writer of the SL text, with the assumption that he can read the TL and will be the best arbiter of the translation’s quality.

Since the overriding factor in deciding how to translate is the intrinsic importance of every semantic unit in the text, it follows that the vast majority of texts require communicative rather than semantic translation. Most non-literary writing, journalism, informative articles and books, textbooks, reports, scientific and technological writing, non-personal correspondence, propaganda, publicity, public notices, standardized writing, popular fiction—the run-of-the-mill texts which have to be translated today but were not translated and in most cases did not exist a hundred years ago—comprise typical material suitable for communicative translation. On the other hand, original expression, where the specific language of the speaker or writer is as important as the content, whether it is philosophical, religious, political, scientific, technical or literary, needs to be translated semantically. Any important statement requires a version as close to the original lexical and grammatical structures as is obtainable. Thus Spears’ (1966) translation of the following passages of De Gaulle’s 18 June 1940 broadcast is unacceptable:

“Infiniment plus que leur nombre, ce sont les chars, les avions, la tactique des Allemands qui nous font reculer. Ce sont les chars, les avions, la tactique des Allemands qui ont surpris nos chefs au point de les amener là où ils en sont aujourd’hui. ...”

“It was the tanks, the planes and the tactics of the Germans, far more than the fact that we were outnumbered, that forced our armies to retreat. It was the German tanks, planes and tactics that provided the element of surprise which brought our leaders to their present plight.”

(Suggested version:

“Far, far more than their numbers, it was the tanks, the planes and the tactics of the Germans that caused us to retreat. It was the tanks, the planes and the tactics of the Germans that took our leaders by surprise and thus brought them to the state they are in today.”)

“Car la France n’est pas seule! Elle n’est pas seule! Elle n’est pas seule!”

“For remember this, France does not stand alone. She is not isolated.”

(Suggested version:

“For France is not alone! She is not alone! She is not alone!”)

In these and other passages, Spears has attempted to modify the starkness, simplicity and rawness of De Gaulle’s speech. (As a communicative translation of a narrative, Spears’s first paragraph is valid, but the translation of quotations, however unimportant, is normally semantic rather than communicative, since the translator is not responsible for their effect on the second reader.)

Autobiography, private correspondence, any personal effusion requires semantic treatment, since the “intimate” flavor of the original is more important than its effect on the reader.

One would normally expect to translate serious literature (high art) semantically, but one has to bear in mind that all art is to a greater or lesser extent allegorical, figurative, metaphorical and a parable, and therefore has a communicative purpose. Figurative language only becomes meaningful, if it is recreated in the metaphors of the target language and its culture, or, if this is not possible, reduced to its sense. In the case of minor literature that is closely bound to its period and its culture (short stories in particular), semantic translation will attempt to preserve its local flavor—dialect, slang and cultural terms (*mots-témoins*) will present their own problems. In the case of works with universal themes (e.g., love lyrics) and a background that is similar for SL and TL (say, in ecology and living conditions), there is no reason why a basically semantic translation should not also be strongly communicative. Bible translation should be both semantic and communicative, although the “modern” preference (Schwarz, 1970) for “philological” as opposed to “inspirational” translation has for long moved away from studies which regarded the text as inspired and untouchable. Nida has shown in

his many books that the TL reader can only accept the geographical and historical remoteness of the cultural background being presented to him, if that behaviour itself and all imagery connected with it is recast in his own (modern) culture. In fact, as the myths recede and less knowledge can be expected from modern man, each new translation of the Bible becomes more communicative, with the omission of technical terms, dialect and slang, and directed at increasing numbers of less-well-read people. Again, the immediate communicative importance of drama is usually greater than that of poetry or of serious fiction, and for this reason adaptations (where characters and milieu are transferred) are sometimes made, whilst they are almost unknown in the novel. However, in the most concentrated drama (Shakespeare, Chekhov) the essence of which is that words are packed or charged with meaning, semantic takes precedence over communicative equivalence, since the translator assumes that the dramatist has made use of his inventive resources to give his language communicative potential; it is now the translator's task to extract the utmost semantic equivalence from the original. Again, where the medium (i.e., the form) is as important as the message, and the peoples of the two language cultures can normally say the same things using different words, the two elements fuse.

It is not always possible to state which is the better method to use for a particular text. In a mainly informative text, the section containing recommendations, instructions, value-judgements, etc. may be translated more communicatively than the descriptive passages. Where language is used to accompany action or as its symbol (speech-acts), it is treated communicatively, whilst definitions, explanations, etc. are semantic. "Standardized language" must always be translated communicatively, whether a standardized equivalent exists or not, even if it appears in a novel or a quotation, unless the term is used descriptively rather than operatively in the original text.

Normally in communicative translation it is assumed that the readers of the translation identify with those of the original. However, this is unlikely when elements of the source language culture or of the source language itself are discussed in the text. Nevertheless, "communication" is as important here as in a text where the subject-matter is of general interest. Where, say, an institution of the SL community is being described, a special meaning of a SL word is used or the double meaning of a homophone or homonym is being exploited, the translator, if he thinks the point sufficiently important, has to render the author's message communicatively and also address himself independently to the TL reader; in short, he has to "make" the pun as well as explain it. He has to assess (a) the extent of his reader's knowledge of and interest in the relevant aspect of the source language or

culture, (b) the text's level of specialism. If he is writing for the general reader, he may be able to achieve his purpose by transcribing the appropriate new SL terms unlikely to be familiar to his reader and adding their approximate cultural equivalents (e.g., *Fachhochschule* or "polytechnic"). If the terms are not likely to recur, he may decide not to transcribe them. If the text is specialized, the translator may wish to give his reader all possible information, including the transcription, the cultural equivalent, the encyclopaedic definition within the source culture and the literal translation of any new term on the first occasion of its use. He may even propose a "translation label," i.e., a word used in a new sense, provided he states that he is doing so, and he believes the object or concept is likely to recur in the TL usage. (Thus *Volksrat*, second chamber, regional assembly in GDR, cf. *Bundesrat* in FRG, People's Council, National Council.) Or again, if "Flying planes can be dangerous" is to be translated, the double meaning has to be explained in the TL with SL illustrations. All that is lost is vividness. Finally, whilst ambiguity, polysemy, word-play, etc. in literary works have to be reproduced as best they can in the TL only (in poetry and plays it is a "hit or miss" procedure—in prose fiction there is room for brief expansion), such facts of language when discussed in non-literary works (e.g., on language, criticism, psychology) must be fully reproduced in the SL and explained in the TL. This has been superbly done by James Strachey in his translation of Freud's *Jokes and Their Relation to the Unconscious* (1975) (his introduction contains valuable comments). The book had been previously translated by A. A. Brill as *Wit and Its Relation to the Unconscious* and many examples of word-play replaced by analogous English "equivalents," a spurious procedure, since the translator gave no evidence of any patient ever having made such word-slips or puns in English.

In the following passage on therapeutic methods in rheumatology, "La mobilisation active est une des bases fondamentales du traitement des maladies ostéo-articulaires. On parle aussi de kinésithérapie active ou de cinésithérapie, ou de gymnastique thérapeutique; ce sont des synonymes," the translator may give the two or more English equivalents, possibly "active kinesitherapy" and "remedial exercises," adding, if he wishes, that "in French the following three terms are used." In all the above cases the normal flow of communicative translation is interrupted for his own readers by the translator's glosses, which are a combination of transcription and semantic translation.

Legal documents also require a special type of translation, basically because the translator is more restricted than in any other form. Every word has to be rendered, differences in terminology and function noted, and as much attention paid to the content as to the intention and all

possible interpretations and misinterpretations of the text—all legal texts are definitions, Adorno noted—thus the semantic aspect; nevertheless, the standard format, syntax, archaisms, as well as the formal register of the TL, must be respected in dealing with documents that are to be concurrently valid in the TL community (EEC law, contracts, international agreements, patents)—hence the communicative aspect. Legal documents translated for information purposes only (foreign laws, wills, conveyancing) have to be semantically translated.

A semantic translation attempts to recreate the precise flavor and tone of the original: the words are “sacred,” not because they are more important than the content, but because form and content are one. The thought-processes in the words are as significant as the intention behind the words in a communicative translation. Thus a semantic translation is out of time and local space (but has to be done again every generation, if still “valid”), where a communicative translation is ephemeral and rooted in its context. A semantic translation attempts to preserve its author’s idiolect, his peculiar form of expression, in preference to the “spirit” of the source or the target language. It relates to Bühler’s “expressive” function of language, where communicative translation responds to the representational (*Darstellung*) and vocative (*Appell*) functions. In semantic translation, every word translated represents some loss of meaning (e.g., the loss of sound and rhythm in the word-for-word translation of the De Gaulle speech previously quoted), where in communicative translation the same words similarly translated lose no meaning at all. The syntax in semantic translation which gives the text its stresses and rhythm—the “foregrounding” as the Prague School calls it—is as sacred as the words, being basically subject only to the standard transpositions (Vinay and Darbelnet) or shifts (Catford) from one language to another. There is a constant temptation, which should be resisted, to transcribe the terms for key-concepts or theme words.

The closer the cultural overlap between the two languages—this overlap being more important than the structural affinity or the geographical propinquity of the two languages, but the translator’s empathy being the most important factor of all—the closer, therefore better, the translation is likely to be. This applies particularly to legal and administrative texts, where the names of institutions peculiar to one national community are frequently not translated, unless they are also important in the TL’s culture or are transparently translatable, whilst the names of institutions with easily identifiable TL cultural equivalents form part of each language’s readily “convertible” “translation stock” (Rabin, 1966). In communicative translation, however, the “message” is all important, and the essential thing is to make the reader think, feel and/or act. There should be no loss of

meaning, and the aim, which is often realized, is to make the translation more effective as well as more elegant than the original. A communicative translation works on a narrow basis. It is “tailor-made” for one category of readership, does one job, fulfills a particular function. A semantic translation is wide and universal. In attempting to respond to the author, living or dead, it addresses itself to all readers, all who have ears to hear, or just to Stendal’s “happy few.” [...]

* * *

It may be objected that communicative translation should always be semantic and that semantic translation should always be communicative. I do not think this is possible. There is a contradiction, an opposition, at best an overlapping between meaning and message—when both are equally pursued. If, like Darbelnet, one believes that “la traduction est l’opération qui consiste à faire passer d’une langue dans une autre tous les éléments de sens d’un passage et rien que ses éléments, en s’assurant qu’ils conservent dans la langue d’arrivée leur importance relative, ainsi que leur tonalité, et en tenant compte des différences que présentent entre elles les cultures auxquelles correspondent respectivement la langue de départ et la langue d’arrivée”—communication appears to have no place. On the other hand, following Nida’s “Translating is communicating” with its emphasis on a readable (instantly?), understandable text (although Nida also insists on accuracy and fidelity), one notices inevitably a great loss of meaning in the dropping of so many Biblical metaphors which, Nida insists, the reader cannot understand.

The translation theorist has to raise the question, in considering Nida’s dynamic equivalence, not only of the nature (education, class, occupation, age, etc.) of the readers, but of what is to be expected of them. Are they to be handed everything on a plate? Are they to make any effort? Are they ever expected to look a word up in a dictionary or an encyclopaedia? I have no wish to question the appropriateness of the *Good News Bible* translation, and obviously the translation of any performatives (public notes, etc.) must also be instantly intelligible. However, I am writing against the increasing assumption that *all* translating is (nothing but) communicating, where the less effort expected of the reader, the better.

The fact is, as any translator knows, meaning is complicated, many-leveled, a “network of relations” as devious as the channels of thought in the brain. The more communication, the more generalization, the more simplification—the less meaning. One is most aware of meaning when one is thinking, or, to be more precise, when one is silently talking to oneself, that process of internalized or interiorized language one engages in when

one thinks, but for which no language appears to have a word. (It is supplemented by the formation of images.) But as soon as one writes or speaks, one starts losing meaning—the images disappear, the words are constructed into clauses—and when one channels and points one's communication, in order to make it effective, towards one or a group of receptors, one confines one's meaning even more. When the third stage is reached—translating, the communication into another language—there is even further loss of meaning. The clash between communication and meaning can be illustrated by the difference between say *affectant les fonctions amnésiques* and “affecting the functions of memory,” *trains réguliers et facultatifs*, “normal and special trains,” *ça le regarde* and “that's his lookout”—in all cases, the message is the same (perhaps?) but there is a difference in meaning such as Darbelnet would perhaps refuse to recognize. Again, it has been pointed out too often that the terms *Brot*, *pain*, *bread* may have different meanings in the three languages if one is thinking of the savor, the shape, the composition, the importance of this food, but if one asks a supplier to send a hundred loaves of bread, the message is an effective act of communication, and connotations are likely to be neglected. The contrast can be made most strongly and paradoxically, if I say that the more I savor the meaning of a word in all its richness, relating it to its object and its connotations, the less I am inclined to communicate, being absorbed—whilst if I want to communicate, I deal with meaning at its narrowest, sharpest, most concise—in fact, ideally, meaning is just a reflex or an automatism to me.

A message, therefore, is only a part of a complete meaning, just as a word, say, “table,” only covers a small part, is a mere label (a “flat slab or board,” a metaphor for a tavern?) for the whole object. Communication has a similar relation to language as functions has to structure. Language, like structure, like “global” meaning, is rich, diverse, many-layered: once one thinks of a message, a communication, a function, the utterance becomes sharp, thin, direct. Chomsky (1976) denies that language is primarily communicative, and emphasizes that in “contemplation, inquiry, normal social interchange, planning and guiding one's own actions, creative writing, honest self-expression, and numerous other activities with language, expressions are used with their strict linguistic meaning irrespective of the intentions of the ‘utterer’ with regard to an audience” (p. 69). Transferring this distinction, I suggest that for most of the linguistic activities mentioned above (except “normal social interchange” which has to be converted to “standardized language” equivalents) a semantic translation is indicated. Semantic translation is subtler, more comprehensive, more penetrating than communicative translation, and does not require cultural adaptation. House (1977b) in a paper, confusingly distinguishes “overt”

(i.e., semantic) from “covert” (i.e., communicative) translation—shades of “co-text” and “context” (Catford, 1965)—but usefully points out that a “covert” translation “enjoys or enjoyed (*sic*) the status of an original source text in the target culture,” i.e., one of its main characteristics is that no one should suspect that it is a translation. Unfortunately she does not distinguish stylistically between the two types of translation, and in her “textual profile,” she omits such important dimensions as degree of generality and of emotiveness.

The distinction between semantic and communicative translation, which a behaviorist might well deny, shows how closely translation theory relates not only to the philosophy of language, but even to philosophy in an older sense of the term, when it meant perhaps “interpretation of the meaning of life.” Thus an affirmative attitude to translation would perhaps stem from a belief in rationalism, in the communicability and renewal of common experience, in “innate” human nature and even in natural law.

Normally, one assumes that a semantic translation is briefer and “more literal” than a communicative translation. This is usually, but not always, so. If the original is rich in metaphor, has simultaneously abstract as well as physical meanings and is concerned with say religion, ritual magic, witchcraft, or other domains of discourse which have covert categories, a prose translation with explanatory power (the interpretation must be within the translation, not follow it) is likely to be longer than the original. It has to reproduce the full meaning of the original, not simply one of its functions.

Semantic translation is sometimes both linguistic and encyclopaedic, whilst communicative translation is strictly functional. “Adam’s rib,” as Crick (1976) has pointed out, has always been an inadequate translation.

If, as I believe, we are to use, in principle, semantic translation for works of philosophy, religion, anthropology, even politics, in texts where the manner and the matter are fused, which are therefore well written, then the translation must be more explicit and usually fuller than for works of literature, particularly poetry. In poetry symbol is retained or transferred; in anthropology, it is retained and explained within the text. As Evans-Pritchard has said “The translation is the interpretation,” and therefore, the full meaning must be in the text, not in a string of notes.

A sentence such as “Mary was a virgin mother” must be explicated in accordance with precisely what the translator believes the writer to have intended, normally retaining both the literal and the symbolical/figurative interpretation.

Crick has stated that in anthropology, Evans-Pritchard led the general shift from function to meaning: in meaning, the significance of symbols and rites in the culture, as well as their effect on spectators and participants, are

uncovered. In a period where bare communication (functionalism) is over-valued, I think there has to be a corresponding shift to semantic translation of all texts that merit it (they are not that many).

All translation remains a craft requiring a trained skill, continually renewed linguistic and non-linguistic knowledge and a deal of flair and imagination, as well as intelligence and above all common sense. Semantic translation, basically the work of one translator, is an art. Communicative translation, sometimes the product of a translator's team, is a craft. (Those who can, translate. Those who cannot, teach translation theory, learning hopefully from their mistakes.)

The above is an attempt to narrow the range and definition of valid translation, and to suggest that Savory's clever and notorious definitions, which form the superscript of this paper, since they rest on incorrect assumptions, can be reconciled. However, not for a moment am I trying to minimize the difficulties of many aspects (too long overlooked) as well as instances of the translator's task, whether it be "communicative," "semantic" or a combination of both. Moreover, I believe that there are also many texts that present few or no difficulties to a translator, and that an effective, if approximate, translation of any text into any language is always possible.

Note: The best twentieth-century comment I know on this type of remark is in Thomas Mann's Introduction to *Der Zauberberg* (Princeton University, 1939): "An outstanding Swedish critic declared openly and decisively that no one would ever dare to translate this book into a foreign language, as it was absolutely unsuitable for translation. This was a false prophecy. The *Magic Mountain* has been translated into almost all European languages, and, as far as I can judge, none of my books has aroused such interest in the world." Cf. various remarks about Racine's untranslatability into English. (He has recently been successfully translated.) A successful translation is probably more dependent on the translator's empathy with the writer's thought than on affinity of language and culture.

Appendix

The basic difference between communicative and semantic translation could be illustrated as follows:

- (a) *Defense de marcher sur le gazon*
 C. Keep off the grass
 S. Walking on the turf is forbidden
 OR
 It is forbidden to walk on the turf.
- (b) *Frisch angestrichen!*
 C. Wet paint!
 S. Recently painted!

2

“Die Geschichte Hans Castorps, die wir erzählen wollen—nicht um seinetwillen (denn der Leser wird einen einfachen, wenn auch ansprechenden jungen Menschen in ihm kennenlernen) sondern um der Geschichte willen, die uns in hohem Grade erzählenswert scheint (wobei zu Hans Castorps Gunsten denn doch erinnert werden sollte, daß es seine Geschichte ist und daß nicht jedem jede Geschichte passiert): diese Geschichte ist sehr lange her, sie ist sozusagen schon ganz mit historischem Edelrost überzogen und unbedingt in der Zeitform der tiefsten Vergangenheit vorzutragen.” (*Der Zauberberg*, Thomas Mann.)

Semantic:

“Hans Castorp’s story, which we propose to tell—not on his own account (for in him the reader will make the acquaintance of a simple though attractive young man) but for the sake of the story, which seems to us to be highly worth telling (it should however be remembered to Hans Castorp’s credit that it is his story, and that not every story happens to everybody): this story took place a very long time ago, it is already so to speak covered with the patina of history, and it must in any event be presented in a tense corresponding to the remotest past.” (My translation.)

Communicative:

“We propose to tell Hans Castorp’s story not for his sake, but for the story’s. The reader will discover that in fact he is rather

a simple but attractive young man. But the story seems to us to be well worth telling, even though it took place a long time ago, and is already covered in the dust of history. It is essential to show that it took place in the remote past. Further we must bear in mind in Hans Castorp's favour that this is his own story, and a story like this one does not happen to everyone." (My translation.)

N. B.

"There are cases where for (1), the semantic translation is required (to show the "thought-processes" of the utterance), and where for (2), the communicative translation may be preferable to make the utterance on first reading more comprehensible and attractive.

3

"Samedi 10 juillet c'est terminée une session dite extraordinaire qui était plutôt la continuation d'une session qui, elle, fut loin d'être ordinaire.

"Alors que les députés s'offraient en juin le luxe de débattre pendant vingt séances du projet sur les plus-values, les sénateurs, eux, se morfondaient, le gouvernement n'ayant pas suffisamment utilisé la possibilité de déposer des textes en première lecture devant cette Assemblée. Ainsi le Sénat enregistrerait-il, au terme de la session ordinaire, un déficit de 30% par rapport à la durée pendant laquelle il avait siégé au printemps de 1975."

Semantic:

"On Saturday 10 July a so-called extraordinary session which was rather the continuation of a session which itself was far from being ordinary came to an end.

"Whilst in June the deputies offered themselves the luxury of debating the capital gains bill for 20 sessions, the senators for their part were becoming sadly bored, the government not having sufficiently utilized the possibility of introducing drafts for first reading for that assembly. Thus at the end of the ordinary session, the Senate recorded a deficit of 30% compared with the length of time it had sat in spring 1975."

Communicative:

“Saturday 10 July saw the close of an ‘extraordinary’ session; it was in fact the continuation of a session which was itself far from ordinary.

“Whilst in June the deputies could afford the luxury of debating the capital gains bill for 20 sessions, the senators kicked their heels in despair, as the government had not made enough use of the opportunity of passing bills on to them for a first reading. So at the end of the ordinary session, the Senate had sat for only 70% of the corresponding period in spring 1975.”

Cognitive translation:

“On Saturday 10 July ‘they’ closed a session which ‘they’ called extraordinary; the session in fact continued a session which was itself far from being ordinary.

“Whilst the nationally elected members of parliament (deputies) in June offered themselves the luxury of debating for 20 sessions the bill which related to the profits which people made on capital, the members elected by councillors to represent departments (senators) (second house) did nothing themselves and were bored and gloomy whilst they waited, as the government had not sufficiently used the possibility of passing bills on to their own house for a first reading. Thus the Senate recorded at the end of the ordinary session that they had sat 30% less than the time they had sat in the spring of 1975.”

The Intellectual Tools Employed

John B. Sykes

Knowledge of the Source Language

The source language (SL), that is, the language of the document to be translated, is normally one that the translator has learned deliberately—whether in formal education or by self-tuition. It is rare, and not necessary, for the translator to have a native knowledge of the SL. What is essential is that he or she should be aware of all aspects of it that are represented in the text for translation and be able to render them by the appropriate choice of words, word order and punctuation. Some relevant abilities are:

- (a) The recognition of words and their characteristics, as lexical units, including the variety of meanings possessed by a word such as *avocat* or *Kiefer* or *calcio* or *tomten* or *страты*; some of these meanings may be entirely familiar to the translator, others may need to be verified in dictionaries or from many other possible places (glossaries, textbooks, newspapers, directories, personal informants, for example). The results of failing to do so may range from the Systran machine translation of *un sixième poste d'avocat général* as “a sixth general avocado station” to the fateful oversight that (as I have read) rendered the Japanese *mokusatsu suru* as “reject with contempt” [the American proposals] instead of “give further consideration to” and thus caused the destruction of Hiroshima in 1945.
- (b) An appreciation of the level of style indicated by the choice of particular words (for instance, *bekommen* or *kriegen*, *tete* or *caboché*) and phrases and modes of expression. This extends to an understanding of the *significance* of the level of style adopted by the original writer, in relation to what is customary in the language concerned, and a consequent judgement of the extent to which a more concise or less grandiloquent rendering is possible without misleading the translation-reader as to the impact of the original document on native users of its language.
- (c) An awareness that words in different languages may more or less correspond while not being exactly equivalent. For example, the Welsh word *glas* equates mainly with “blue” but is also used to describe the colour of grass; *llwyd* is mainly “grey” but also describes

brown paper; *ein blaues Auge* in German is “a black eye.” Here belongs also the ability to detect “false friends,” whether a pair such as “eventual”/*éventuel* (possible) or a more technical pair such as “control”/*Kontrolle* (monitoring, checking); and the recognition of regional differences in meaning, e.g., in Austria *rückwärts einsteigen* means “enter at the rear,” not “climb in backwards.”

- (d) An understanding of the grammatical structure of the SL, adequate to identify the inflected (non-dictionary) forms of words and their implications for the meaning, to draw conclusions from agreement or otherwise in gender, number and case (since languages having these features often make use of them in order to clarify wording that would otherwise be ambiguous: “her/his patient” shows the sex of the doctor, *son/sa malade* that of the patient), and to understand the significance of abnormal word order in conveying emphasis (*L'État c'est moi*) or tone (“Comes now Mrs Thatcher with the assertion that...”).
- (e) Sufficient familiarity with life in the country or countries where the language is spoken to be able to grasp any allusions in the text which are not fully explained there, because of being familiar to most readers of the SL. For instance, the phrase “to be or not to be,” which is probably meant to put us in mind of Hamlet, or “the birds and the bees” with reference to the Facts of Life. It is also necessary to understand and express appropriately references to things existing in one country but not in another, e.g. the concept of *Bringschuld* in German law (a debt that must be discharged on the creditor’s premises, opposed to *Holschuld*), used in a speech by Helmut Schmidt when discussing the obligation on scientists to present their work actively before the public, not wait to be asked about it. A somewhat similar need is the ability to convert between, say, the German and English transliterations of the same Russian name “*Schacow*”/“*Shatsov*,” resulting from differences in the phonetic values of the letters used.

With this equipment, the translator should be able to combine the variously expressed linguistic information in the original text in order to arrive at a thorough understanding of the ideas expressed therein.

It is common for translators to work from more than one SL, and one or two have shown themselves qualified, within limits, to work from as many as 18. However, it may be expected that the translator’s ability in each language is less if a greater number of SLs are involved. Where these are linguistically related (Chapter 9), there is less effort of memory on the whole,

but the translator must beware of interference, for example of rendering the Czech word *olovo* “lead” as “tin” by analogy with the Russian *олово*, or the Portuguese *ninho* “nest” as “child” after the Spanish *niño*. A translator may occasionally have to work in conjunction with another in order to arrive at a translation between a pair of languages for which no appropriately qualified direct translator can be found. This procedure should be satisfactory if both translators are aware of the various problems arising in translation work.

Knowledge of the Target Language

The target language (TL), that is, the language into which the document is to be translated, is normally one that the translator has first learned unconsciously as a child. There are exceptions: it may be the language of a country in which the translator has long been resident, having thus become the language of habitual use; it may be any other language, if the material to be translated is, for example, so brief and conventional (“entrance”; “exit”) that the translator’s ability to write such material in the TL is effectively equivalent to that of a native user. However, with these *occasional* exceptions, it is vital to good translation that translators should be able to handle the TL with the speed and correctness of people who have used the language constantly throughout their life. Some relevant abilities are:

- (a) The proper choice of words; the recognition of distinctions in meaning between nearly synonymous terms or terms of similar appearance, e.g. “had trouble,” “took trouble,” of differences in the register of usage over the whole range from very formal to very informal, of differences in the field of usage over the whole range from very technical to entirely non-technical; the ability to use the right form of inflection of nouns, adjectives and verbs; and indeed the ability to know which of these parts of speech is the best choice in a given context—this being not necessarily the same one as in the source text. For example, the abstract noun at the start of *неквадратичность закона дисперсии электронов приводит к существенной нелинейности тока* is best modulated into a clause, “since the electron dispersion relation is not quadratic, the current is by no means linear.” Vinay and Darbelnet (who have written a whole book on this topic) apply the picturesque name of *chassé-croisé* to the interchange of verb and adverb-phrase in “He limped across the street”/*Il a traversé la rue en boitant*.

In sum, the translation is to read like a composition originally written in the TL, not “like a translation”; the translator’s function is to carry over ideas and not just the words used to express them; the translators of the Authorised Version of the Bible felt it necessary to indicate typographically any English word which did not have its explicit counterpart in the Hebrew or Greek.)

- (b) The proper choice of word order; the recognition of the differences in emphasis and tone, and even in meaning, resulting from a change in the position of words. For example, *noch nur zehn* “still no more than ten,” *nur noch zehn* “no longer any more than ten.” These distinctions must also, of course, be appreciated when they occur in the SL.
- (c) The proper choice of punctuation; the recognition of the differences in emphasis resulting from a change in the punctuation marks used.
- (d) Knowledge of the type of language appropriate to particular types of document, such as patents or publicity material, and the ability to compile a translation text in accordance with it, with the right amount of either rigorous adherence to a uniform terminology, or attractive variation in modes of expression. Likewise, the translator must be able to use the right dialect (say British English or American English, with the necessary choices of spelling and of vocabulary: analyse/analyze, underground/subway).
- (e) Quick retrieval of items from one’s stored mass of information about the TL, without having to hesitate or agonize over what is relevant to a particular translation problem.
- (f) Where the TL is to be spoken by the translator, as in dictating the translation or discussing it with the ultimate user of it, adequate fluency and correctness of expression.

There are a few translators (fewer than is generally believed) who have equal native experience of two languages and are truly bilingual. So long as they continue to move equally in the spheres of their languages, there need be no reason why they cannot translate well in both directions.

Knowledge of the Subject

Much translation work deals with documents relating to one or another specialized subject. It must be accepted that translators are most unlikely to produce a satisfactory translation of a text that they do not in some degree “understand,” although what is “satisfactory” will depend on the situation, and the usability of translations generated by machines that can hardly be

said to “understand” the text fed into them shows that the understanding may sometimes be a purely formal one.

Nevertheless, some of us will continue to believe that, until machines can be taught to recognize what does or does not “make sense” as regards both language and subject, their efforts will in general need at least the assistance of human translators who can provide this recognition. The expression “fast protons and neutrons,” for example, does not make linguistically evident what is almost certain from the point of view of physics, namely that the neutrons as well as the protons are fast.

It follows that a competent translator must have acquired some knowledge of the subject within which the translation job falls—physics, or accountancy, or literary criticism—so as to be able to follow the meaning of the text, though not necessarily enough to be able to discuss or criticize that text. Every text abounds in (theoretical) ambiguities of the kind mentioned in the last paragraph: whether *außer*, or *кромe*, means “as well as” or “apart from,” whether *rien moins que* means “nothing less than” or “the exact opposite of,” whether *hinter sich haben* means “to have finished with” or “to be supported by,” are questions that can be resolved only by someone able to see which of the alternatives that are linguistically possible makes sense from a non-linguistic standpoint.

In order to reach and maintain this state of competence, translators must see to it that they not only are familiar with the subject but remain so in the course of its development in time, by putting sufficient effort into reading books, periodicals and newspapers in which it is dealt with, in all the languages relevant to their work. This will acquaint them not only with new concepts to be related to knowledge previously gained, but also with the changes in outlook on established concepts and in terminology, for example in the nomenclature of chemical compounds.

What is practicable will depend, of course, on the translator’s position: a staff translator will usually have to tackle work in a wide range of subjects and will not be able to maintain so deep a knowledge as freelancers who can limit themselves to a fairly narrow specialization in which they have a particular personal interest.

The translator’s subject knowledge also comes into play in the use of reference materials to resolve specific problems of translation. The consulting of dictionaries, encyclopedias, textbooks and so on, will be much more efficient if translators have a command of the subject that enables them to go expertly and directly to the point at issue instead of having to arrive at it by working mechanically through the pages.

All this will be achievable if translators actually possess a lively interest

in the subject or subjects to be dealt with, rather than regarding it/them as an esoteric discipline of which they can have no proper understanding, only an imitative attachment to it. The text is not just a string of words to be manipulated in accordance with the rules of the game; it is the expression of actual thought and ideas by a writer whose aim was to convey a message to others, and this is what the translator too must seek to do.

Just as in the case of the rarer languages (see above), a translator may sometimes find it necessary to work in conjunction with a specialist in an unusual subject, who may have no relevant language knowledge. Here, translators must look out for problems to put to their colleague, and must also be able to decide whether alternative renderings proposed by the latter are linguistically possible.

Applying One's Knowledge

The translator who is in possession of the necessary intellectual equipment described above has still to make the proper use of it. This means contemplating the SL text both as a whole and in detail, so as to establish what difficulties the job will present and how they can best be resolved. It may be better to identify problems and solve them before beginning to compose the TL text or to let them emerge as the job proceeds, when they can be fully examined in context. This is partly a matter of personal style.

The translation should be accurate to the extent required by the user of it. There may be instances where this extent is not great, but far more under-accurate than over-accurate translations are produced. Among the topics relevant to accuracy are:

- the correct choice of technical terms, whether in the subject field of the text or occurring in isolation within a text on a different subject
- care in ensuring the avoidance of accidental omissions or insertions which would alter the meaning
- care in noticing potential ambiguities and resolving them in accordance with the author's intentions
- care in noticing repetitive passages and avoiding meaningless variations in their wording in the translation
- care in noticing a writer's idiosyncratic expressions and treating them appropriately
- care in noticing definite or possible errors in the SL text, ranging from misprints and badly photocopied passages to the accidental inclusion of a passage in two different places (as happened in a book which I translated from typescript) and taking suitable action.

Opinions vary as to the extent of a translator's duty in correcting over-

sights by the SL author, for instance, arithmetical errors, incorrect dates, or misprinted references in a bibliography. I believe that it is undesirable to propagate in the translation any errors that the translator can identify as such without unreasonable expenditure of effort. It does not take much insight to realize that *eine furchtbare Hypothese* is intended to read *eine fruchtbare Hypothese* and so to render the adjective as “fruitful” rather than “frightful.” Nor was I particularly pressed to realize that the apparently meaningless letters on a Russian diagram were the result of the draughtsman’s having read *hv* upside down!

On the other hand, the name of a quoted author may be unrecognizably garbled, and the reference also misprinted, but the translator who runs to earth the proper form has done a service to the user of the translation. (Moreover, the study of documents cited may often yield useful insights, especially if the quoted material is in the TL.)

Capabilities

The ability to deploy the abilities and resources mentioned above is assisted by a number of innate capabilities which some translators possess to a greater degree than others and which are not obviously such that they can be developed at will.

There is a natural aptitude or flair for translating, shown, for example, in the ability to think of an equivalent proverb in the TL, *de appel valt niet ver van de boom*: “like father, like son”; or the ability to go quickly to the right source of information, possibly a publication in one language or another rather than any form of bilingual document; or the capacity to make a discerning choice among alternative renderings that present themselves. This seems to be related to the translators’ position of having something put before them in writing and having a relatively long time to think about it before having to commit themselves to the translated version—unlike the interpreter’s task of hearing something and having to translate it more or less instantly (and sometimes take the consequences when speakers develop their theme in an unexpected manner), a difference which corresponds to the general idea of translators and interpreters as introverts and extroverts respectively. One component of the able translator’s make-up is humility—the ability to admit to oneself (and to others) when one *does not know*.

There is a connection between this or that type of mind and the kind of translation work that suits it best. The convergent mind, which moves in to the kernel of a problem from various directions, is that of the technical translator, who needs to have considerable deductive ability on occasion; the divergent mind, which thinks outwards, is more suited to literary translation.

Much of a translator's work over a period of years will involve solving the same problem more than once. It follows that the possession of a good memory will at least speed up the process of translation, although it may also obstruct the achievement of better quality if it is too readily allowed to deliver the same solution as was used last time. But translators must also be aware of how accurate or inaccurate their memory is likely to be, since reliance on a deceptive recollection will probably cause serious errors.

The same applies to the translator's short-term memory which recalls points from earlier parts of the current job, especially if the work is not done in one continuous session. Translators need to have an accurate recollection of passages where a particular problem arose and how it was resolved, and should be prepared to make notes to assist their memory where necessary. Concentration must be exercised as far as is necessary to prevent oversights. Nevertheless, there is a limit to what a person is capable of and this must be recognized as determining the amount of work that can be done on a given job before turning to something else for a time.

Translators also benefit from having a fair degree of patience, composure, and tolerance in order to overcome difficulties inadvertently placed in their path by an author (or lexicographer) whose work falls short of complete clarity. For example, it may be necessary to keep a note of the occurrences of a puzzling expression or abbreviation, in the hope that enlightenment will come eventually (perhaps from a passage towards the end of a job).

All these capacities are ones that translators can recognize in themselves and, in the course of time, by seeing their effects in their work. Nobody has this vital asset of experience on first undertaking translation work, but every translator can acquire it, not just by doing translations, but by noticing how problems arise and are dealt with, what comments (if any) are made by others about their work and what is being said about translation and its aspects in the many publications on the subject—including the present volume.

What to Know About Translation

(published in part)

Anna Kursheva

[...] Any original writing is a sort of *message*, which carries some important information in a specific linguistic form (Liudskanov 1969, 106). In translation the same information must be expressed by means of the units of another language. The language of the original is often referred to as Source Language (SL) and the language of the translation as Receptor or Target Language (RL or TL). Any of the language units carries two types of information: linguistic and extralinguistic. The linguistic information of “Fleet Street” is: a street in London. Its extralinguistic information derives from the fact that many newspapers have their offices there. Thus it becomes the symbol of British journalism, or simply “the press.” These two types of information can be identified with two important functions of language: the *informative* and the *expressive* function. It is very important to differentiate between them and give priority to one or another in translation. The preference of one to another is based on stylistic considerations. An adequate translation is impossible without these considerations in mind.

Theoretically there are three main divisions of *style* that require separate treatment in translation: *literary*, *newspaper* and *scientific* style (Liudskanov 1969, 104; Lilova 1982, 292). Without running into detail about the numerous subdivisions, these three types are discussed here. The expressive function of language is dominant in literary translation, the informative function—in scientific translation. Newspaper style is a conglomerate of both, but it also has another dimension—it is a kind of commentary and in it is encoded the expectation of immediate response. This function is called “vocative” by P. Newmark (Newmark 1982, 29). Its contact with current political and everyday events is as close as possible. It is very important then, in choosing the appropriate translation equivalents, to place a selected passage within the limits of its respective style.

In analyzing a text one should bear in mind, as a sort of *guideline*, three main things: 1) the *aim* of the writing; 2) the *style* of the writing; 3) the *function* of the linguistic units, used in the writing. These are interconnected and each one defines the choice of the other in a hierarchical

order: the purpose defines the style, the style defines the functions of the linguistic units in the original. Further on, the choice of the linguistic units in the translation would depend on the functions of the linguistic units in the original. Defining the functions, or the communicative effect, of the units in the SL is a decisive moment in the translation process (cf. Lilova 1981, 309). The choice of the linguistic units in the TL is another important stage in this process. *What do we mean by function here?* An obvious example is demonstrated by a situation when two people are introduced to each other, pronouncing the conventional forms of greeting: “How do you do”—“Приятно ми е да се запознаем.” There is nothing in common between these phrases on the formal side, yet, as sense units, carrying a specific message, their functions do not differ.

Usually what is called the semantic information core of a message remains unchanged, whatever form it is clad in. This core is the *invariant information* of a message. It is a language universal and, in fact, it makes translation possible. When a certain linguistic unit in the SL has no direct equivalent in the TL its function can be successfully carried out by other linguistic units. *The principle of functional equivalence is the underlying principle of the theory and practice of translation* (Liudskanov 1969, 114).

Since the semantic core of a message may be expressed by various forms in one language or another this presupposes some lexical modifications as well as a number of structural changes. On the whole, to be given here are some particulars with reference to *style, types of translation equivalence, untranslatability, lexical and grammatical changes* and other problems as they crop up. Since English is the chief objective in this study, we find it expedient to exemplify elements of style with this language in view, while at the same time looking into relationships with Bulgarian and establishing some rules:

Style. Examples:

1. Over the shore, behind the vanishing train, smoke clouds flew together, rags of wings and hollow bodies of great birds black as tunnels, and broke up lazily. (D. Thomas)

Зад изчезващия влак, над склона, се събираха димни облаци—призрачни тела на черни птици с раздърпани криле, после бавно се разпиляваха.

2. A major split appeared to be developing in the Reagan administration over budget strategy yesterday. (Fin. Times)

Както стана известно, вчера в правителството на Рейгън са се появили разногласия по бюджетната политика.

3. The Hewlett-Packard 9895A Flexible Disk Memory provides up to 2,36 million bytes of mass storage capacity. (Techn. inf.)

Гъвкавият магнитен диск на компютър Хюлет-Пакард 9895А има капацитет до 2,36 милиона байта.

Literary style strongly depends on the expressive function of language and this function must be given preference in translation. “Style, not in the sense of mere beauty or language but in the power to evoke images and emotions through the use of words, seems to be the most essential part of a writer’s equipment” (Mincoff 1966, 11). With literary style the purpose of writing is chiefly aesthetic. The appeal is more to the emotions and the imagination and less to the intellect, as it is with scientific writing. The choice of words, their arrangement and patterning, their rhythm, their interrelation, all go to build up the author’s style. Imagery may be the key-word here. Metaphor and simile are cases in point, for they “reflect one of the basic forms of our thought, by which our knowledge is constantly extended” (Mincoff 1966, 99). Aristotle (ibid, 101) was able to declare, “The greatest thing of all by far is to be a master of metaphor. It is the one thing that cannot be learned from others and it is also a sign of original genius, since a good metaphor implies the intuitive perception of the similarity in dissimilars.” A “sunny smile” is the simplest example. A more extended image (cf. Mincoff 1966, 11) is the beautifully constructed verse from “Romeo and Juliet”:

Night’s candles are burnt out, and jocund day
Stands tiptoe on the misty mountain tops.

Нощта гаси свещите си и, румен,
денят наднича, вдигнал се на пръсти,
зад планините.

As a rule, in translation, the *same image* must be reproduced, preferably by metaphor. This proving impossible, one is to retain the sense somehow and make do with non-metaphorical language (for details cf. Newmark 1981, 49-54).

With *newspaper reporting* (Shveitser 1973, Krupnov 1979, Crystal and Davy 1980) the translator’s angle of vision changes, for the informative function is the more important of the two. Nevertheless, the expressive function of language also underlies the message. What is more, since a response in the reader is aimed at, sometimes the expressive function is as strong as the informative. Characteristic of this style are: comment, reported

speech, stereotyped phrases and clichés—called forth by the specific needs of writing under pressure: arms race—надпревара във въоръжаването, summit talks—разговори на високо равнище. Phraseological expressions are not uncommon, especially in polemic writing: There is a big job of education to be done—трябва да се вземат много поуки. Both clichés and phraseological units should be rendered by equivalents, ready-to-use in the TL, all the more that some of them have become so stereotyped as to be almost irreplaceable. When there is no ready equivalent one should stick to verbal translation (calquing) or descriptive translation: front-page news—новините от първите страници. There is an enormous number of untranslatable terms (cf. Newmark 1977), which may be called “cultural” because they are characteristic only of a given culture and are unique as such: Културен дом—House of Culture, Community Centre; Битов комбинат—Public Amenities and Services; White Paper (a Government Report)—Бяла книга; the Treasury—Министерство на финансите—(GB). *Abbreviations* are numerous. The initials can possibly be transcribed: НАТО—НАТО, ВВС—Би Би Си, or new initials, formed by the translated term, may be invented: ЕЕС—ЕИО (Европейска Икономическа Общност). The full meaning of an abbreviated term, especially when it has not become popular, should be explained in brackets or after a comma. Another marked tendency in journalistic writing is the ready acceptance of *neologisms* and *new coinages*: sit-in—седаща стачка, Reaganomics—Рейгъномика. Because of limited space *laconic* and *compressed* structures are typical as well, this tendency at its extremest in the *headlines*: Fight Six Sellout Call—Призив за борба против въвличането на Англия в общия пазар. Usually the first sentence of a newspaper article solves the riddle of the headline: Broke Star’s Drug Fine Cut—“Pop star Eric Endon won a reduction in a drugs fine yesterday when he testified he was so broke he didn’t even own the suit he was wearing.” About compression the slogan is as follows: “As brief as possible, as long as necessary” (Newmark—Haas 1977, 36). There are two extremes of journalistic writing in England, addressed to different audiences (Crystal and Davy 1980, 174). Thus for “politician” the “quality press” would give: “public figure,” “political expert,” “statesman,” “office holder.” “Political careerist,” “hayday politician,” “hatchet man,” “political drudge,” “politico,” “office seeker” would be more current in the pages of the popular press, whose style is colloquial (ex. Krupnov 1979, 51). Translators should particularly beware of the so called “faux amis”—“false friends.” These are internationally comprehensible terms with similar forms, but different meanings in the SL and TL. Verbal translations plague the craft, but should be studiously avoided:

	wrong	right
претенция	pretension	claim
инструкции	instructions	directions
романист	romanist	novelist

Scientific translation (cf. Sager, Dungworth, McDonald 1980). By definition scientific language is *informative*. The abundant use of *specialized terms* is another important feature of style. Objects, states, processes, and phenomena are described in the clearest manner possible. Images, metaphors and the like, elements of humor and irony, alternating in literary and journalistic writing, are not typical for the language of science. This style is neutral, its personal touch almost nil, very often replaced by the collective “we.” Central for it is the logical, not the emotional element of the information, it being expressed in a lucid, precise and compressed manner. *Syntactical compression* is representative of the style. The commonly used *nominal group* is a whole chain of mutually defined nouns: “precast concrete pile foundation.” *Compound words* and *word groups* frequently occur as terms and define a single concept. Usually these are translated by means of prepositional phrases: “automobile repair plant construction project”—проект за строеж на автомобилен завод. The translator must be very well acquainted with the particular field of science and technology and know a lot about standard terminology in order to fulfill the task of translating successfully. Further compression of the style can be achieved by means of abbreviations. Thus a lot of *acronyms* are being created: EDP (Electronic data processing)—електронна обработка на данни; BASIC (Beginner’s allpurpose symbolic instruction code)—БЕЙСИК—Общоцелев код на символични инструкции за начинаещи. *Neologisms* are current as well, especially for the naming of new concepts: Compare *nylon* with its analogical видлон. Or “software”—програмно осигуряване and “hardware”—електронна апаратура. Structurally the impersonal and indefinite constructions, with the passive voice and the non-finite forms of the verb current in the English language, the reflexive verbs—in Bulgarian, have a high percentage of usage in scientific language. Most widely used are the indicative mood and the simple present tense since observations, descriptions, definitions, etc. comprise the main bulk of scientific writing.

Stylistic peculiarities need to be mentioned with respect to translation, for they perform as a sort of “filter” in limiting the scope of this translator’s choice. Further on the specific *function* of a linguistic unit in its immediate *context* serves as another “filter” in making the right choice (Shveitser 1973, 160). Thus the approach to establishing translation equivalence should

be functional, not formal. *Context* is invariably of primary importance. The lexical and structural units of language outside their context are untranslatable.

Translational or *functional equivalents* are those units in the TL, which perform the same functions in the translation as their counterparts in the original. Usually equivalents reproduce the meaning and not so much the form of the foreign language message. Equivalents may be classified as follows:

1. *Equivalents proper* (1:1). They are constant, their meanings fairly well coincide with the original ones: light—светлина, table—маца, truth—истина.

2. *Variants* (one-to-many, many-to-many). There is only partial coincidence of meanings due to polysemy and synonymy in both languages: light—светлина, виделина, осветление, яснота, озарение; лампа, фар, свещ, светилник, прозорец; светило, знаменитост. The denotative and connotative values of words vary from SL to TL. This is another reason why there should be divergences in choosing the appropriate variant.

3. *Contextual equivalents*. Non-standard ones. Very often these are not to be found in the dictionaries as corresponding terms. Figurative meanings usually lead to non-standard solutions: He has *light* enough to know he does wrong.—На него му е достатъчно ясно, че не прави добре. He has no *lights* in this science.—Нищо не разбира от тази наука. Some of the non-standard correspondences may occur in the dictionaries as isolated examples. The remaining ones will have to be interpreted by the translator himself. This is where the translator must, actually, be at his best—resourceful and inventive.

Whatever the choice, one thing is essential—that the TL usage does not fall out of the semantic sphere of the particular term. Meanings can be stretched and strained but only within limits. Usually this is not the limit of one word only. A word's potential meanings may be dispersed among its closest, or not so closely related synonyms, which, together, compose a specific semantic field. The semantic field as a whole contains the invariant meaning of a concept. The synonyms are variants of the invariant meaning. *Shine* may serve as a typical example. It is encoded in the semantic structure of the variants, given below, as a common component (the invariant); burn, blaze, flame, flare, flicker, flash, glow, glare, gleam, glimmer, glitter, glint, glisten, sparkle, shimmer, twinkle, etc. The choice of one of the variants is suggested by the context; the immediate context for the verb is usually the adverb: to shine *brightly*, like flame—blaze; to shine *suddenly*—flash, flare; to shine *faintly, unsteadily*—glimmer; to shine *by reflection*—glitter.

Meaning, or the semantic content of a message, is what the translator should begin with when analyzing a text. This is a basic requirement in the process of translation. At this initial stage of translation each semantic unit is studied with respect to style, context and function. Suitable equivalents are accordingly sought and matched with the original terms. *Structural patterning*, with respect to TL rules, comes as a final stage in this process. Structure is another “filter” for sifting out variants. Three basic questions are valid for one’s analysis: What does the author say? What does he mean? How does he say it?

A number of techniques and devices are appropriate to know, in terms of both meaning and structure, in order to translate correctly.

Meaning

1. When a word or phrase has a wide semantic range, without any specific components, the concept is usually narrowed in the translation. The technique is called *concretization*: thing: нещо, предмет, вещ, същество; въпрос, факт, случай, явление, обстоятелство; багаж, дрехи, сечива, инструменти, прибори, съдове. Or “student”—студент, учащ се, учен.

2. When the concept is very narrow and has no exact equivalent, the specific is replaced by the general—*generalization*: hand, arm—ръка; plants and trees—растителност (vegetation).

3. When more than one variant is possible the selective approach should be applied to *differentiate* between meanings. Polysemy and synonymy are chiefly concerned here. Depending on context, “gleam” may be translated as: светя, просветвам, светля, беля се. Synonymic opposition and synonymic variation have always been a problem not easy to solve: “Over the big desolate space of the market place the blue sky *shimmered* and the granite cobbles of the paving *glistered*. ...there were stalls of fruit *blazing* in the sun.—Над обширния пуст пазарен площад *сияеше* синьото небе и гранитните блокчета на паважа *блестяха*. ...плодовете по сергиите *хвърляха отблясъци* на слънцето.

4. The law of language economy is very strong in one’s own culture. A lot of things are taken for granted and not uttered at all. These need explication in the translated text. Also the components of a meaning are distributed or segmented in various ways from language to language. When more words are added where only one has been used in the original, a sort of *decompression* occurs: strut—ходя наперено, червенея се—shine/glow red, беля се—gleam/flash/show white.

5. Usually *decompression* is more likely in translation, because a foreign reader hasn’t got the intimate knowledge of a native speaker about his

surroundings. Translated texts as a rule are longer than their originals. But *compression* of language is not uncommon in translation: проливен дъжд—downpour.

6. When a special effect has been sought by the writer, which results in figurative usage of language or unusual combinations of words, this gives ground for *semantic extension*: green light—зелена улица. Here is a case when most often the dictionary meaning is replaced by a contextual one: The eyes stared *stonily* uphill—Очите им гледаха втрещено. To mutter something *darkly*—промърморвам *зловещо*. Very often cause-and-effect relationships are reversed: At last he found his tongue—Възвърна гласа си/дар слово.

7. With better structure in view, *antonymic translation* is also applicable: Keep children out of mischief—Не позволявайте на децата да вършат пакости.

8. Sometimes words and phrases are subject to *reinterpretation* (преосмисляне) and the chosen variant is very much unlike the original term: as if the nerves of her body were continually smouldering—като че ли горещата ѝ кръв можеше да закипи всеки момент.

9. Features of style are reproduced not word-for-word, but in the entire text, wherever it is possible. Formal correspondence cannot always reproduce the required effect. Different *compensations* are resorted to: Stop! Stop! Stop!—Спире! За Бора спире! He is *the* Querry.—Той е *узвестният* Кери. Shifts from one level to another (lexical to grammatical and vice versa) are permissible as well as other modifications of meaning.

10. *Semantic and stylistic coordination*. The lexical units in the translated text should be compatible with one another. One says “transparent mist,” not “transparent fog.” “Небесни отломки” as “celestial scraps” strikes a discordant note, because “scraps” is colloquial and unpoetical. “Fragments” may serve a better purpose, even if not the best.

It is evident that a number of lexical changes are permissible in translation. These all can be summed up as lexical shifts, or *shifts of meaning* (Nida 1969, 105). They are regular and unavoidable. Usually the semantic element of the utterance is to be transferred with as little modifications as possible. Greater liberties are allowed with form, since the TL rules of grammar dominate, the translation being entirely subject to them.

Structure.

When it comes to coordinating the lexical units of a translated text, structural changes occur. These are due to differences of syntax—different word order as well as different collocational patterning (норми на съчетаемост). Even if the words are correctly translated, while at the same

time the structure does not conform with the typical syntactical patterns of the TL, the translation will sound alien to the ear. In order to avoid verbalism, structural changes are required in the translation process. They are called *grammatical transformations*, the most common of them: *substitution*, *addition*, *deletion* (or *subtraction*) and *transposition* (Nida 1965, 227-237; Danchev 1983, 43-44).

1. *Substitution* (Заместване)

The commonest type of substitution is that of one part of speech for another. There is a great variety of combinations, some of them listed below:

n + n → adj + n: a letter of introduction—препоръчително писмо.

adj + n → n + n: with grieved disapproval—с укор и съжаление.

adj + n → adv + n: Her eyebrows... had been drawn at a more *rakish angle*—дръзко, под ъгъл.

adj + n → v + adv: ...as a truck gave out a *cursing whistle*—когато един камион *засвири гневно* зад нас; Donald can be a very *dangerous hater*—Доналд може да *мрази ожесточено*.

Collocations like “a sound sleeper,” “a fast walker,” “a good eater” presuppose grammatical transformations.

adj + adj → adv + adj: tedious and dull—мъчително скучен.

adj + adj → adj + n: cold and stern—студен като лед.

adj + adj → adv + adv: in a pleasant puzzled way—приветливо и озадачено.

adv + adj → adv + adv: He seemed *eternally indestructible*—изглеждаше *бечен и неуязвим*.

v + v → v + adv: rock and pitch—мятам се насам-натам.

v + v → v + n: plan and plot—кроя планове.

v + adv → v + n: The accusation has been *disapproved editorially*—Обвинението бе опровергано в редакционната статия.

Usually the substitution process does not affect one word only, but the word in a collocation. Very often the grammatical changes are accompanied by lexical modifications. Thus the substitution process may be defined as a *lexico-grammatical transformation*. The following examples are based on a common structural pattern in English, a combination of verb and adjective (in this case “open”):

Tom *flung open* the door—Том *разтвори широко вратата*.

with the *bursting open* of the door—с откъртането на вратата.

The next moment his nose was *laid open*—В следващия миг носът му беше раздран.

Figurative:

This must be just what we needed to *crack* the case *open*—Тъкмо това ни беше нужно, за да *разкрием напълно* случая.

John Milton *threw open* whole new vistas—Джон Милтън *разкри щедро* нови перспективи.

Each one of the examples can be interpreted separately. In the last one, for instance, by some inner process “throw” becomes “щедро,” and “open”—“разкри.” With “throw” there is the idea of carrying something out with vigor, at one scoop (със замах). If more examples are piled up, there will be material enough to establish some rules that would be valid for any translation.

The alchemy of translation cannot always be explained by mechanical rules. There are more complex examples, which cannot be strictly dissected: He had casually conferred on me the freedom of the neighborhood—Той ме беше накарал да се почувствам местен жител. The translation is more free with respect to form, whereas the sense has been preserved, although with slight modification.

2. Additions (Добавяне)

Examples: A reluctant *elevator boy* went for a box full of straw—Едно момче, което обслужваше асансьора, отиде неохотно за кутия слама. The governess film—филмът за гувернантката. Stanley... *held up an interrogative finger*—Станли... *вдигна два пръста в знак, че иска да говори*. I was rather *literary* in college—В колежа *проверявах литературни наклонности*. Compressed original writing usually predetermines adding new elements in the TL text. “Some” and “any” are invariably added in Bulgarian-English translations. The identification of the subject is also obligatory, although it is missing in the Bulgarian sentences: Бутна вратницата... Притвоти, постоя.—*He pushed the door open*... Then *he* closed it lightly and stood for a while. Bulgarian prefixed verbs are also de-compressed in English, the additions are necessary (see the example above). The principle is that more units can stand for a single meaning, their number varying from language to language.

3. Deletion (Изпускане)

When meanings are considered to be tautological, one element may be dropped: The *stresses and strains* of modern life—*Напрежението* на днешния живот. He sat with Daisy in his arms for a *long, silent time*—Седял с Дейзи в обятията си *дълго, мълчаливо*. Also when structures are incompatible with TL rules: She listened with a *vague ear*—Слъшша *разсеяно*. What is considered to be a sort of “padding” in a text may be deleted, for the sake of clarity and to avoid clumsiness: Settlements some centuries old, and still no bigger than pin-heads on the untouched expanse of their background.—Многовековни селища като пращинки върху девствената шир.

4. *Transposition* (Разместване)

The most common type is the *word order* rearrangement according to the syntactical rules of the TL, or for stylistic reasons: The creatures made a moving patch of light as they gathered at the edge—Създанията вкупом отидоха към края и образуваха подвижна пътека от светлина. The basic reason for restructuring derives from the fact that typical grammatical patterns in the SL may appear to be inadequate in the TL. The phrase: глухо се блъсна в стената празно буре requires just the opposite word order in English: An empty barrel bumped against the wall. The SVO order is fairly well fixed in English, and, for the sake of emphasis, secondary members of the sentence are brought to initial position, thus becoming the center of the utterance (rheme): It was eighteen years after Cook’s voyage that the new continent was settled.—Новият континент беше заселен *едва* 18 години след пътешествието на Кйк. Apparently the original word order is inverted: The new continent was settled 18 years after Cook’s voyage. But the actual word order pattern (SVO) is not destroyed. Thus the elements of the sentence have been restructured twice—once by the writer himself, and a second time by the translator. Important for the translator is the theme-rheme division in a given sentence, i.e., the differentiation of the old from the new information of an utterance and their specific positions in the SL and the TL sentence patterns. One may find the center of the utterance (rheme) at the end of a Bulgarian sentence, while the English sentence may begin with it: Вчера в София се състоя пресконференция.—A press conference was held in Sofia yesterday. Sometimes reversing of order is observed on the semantic level, with the syntactical pattern remaining the same:

shivering discomfort—неприятни тръпки,
contented shrewdness—хитро задоволство.

Phraseology. Phraseological units require separate treatment. On the scale of untranslatability they top the list, sometimes making translation impossible. Standard solutions are inapplicable. Several models of equivalence are appropriate to know (cf. Vlahov, Florin 1980, 179):

1. *Equivalents proper.* These are the rare cases when idioms coincide both in form and content in SL and TL: To take the bull by the horns—хващам бика за рогата

2. *Analogues.* Analogical expressions in the TL with a similar content and a different form: To turn and wind—обръщам се накъдето духа вятъра; To toil and moil—опъвам кайша.

3. *Non-phraseological translation.*

a) by means of one word, usually expressive: stocks and stones—кютуци, дървеняци.

b) paraphrase: down and out—в бедствено положение, cakes and ale—приятен живот, веселие.

The models are arranged according to proximity with the original idiom. Paraphrase must be resorted to when no other means can do. As a rule an idiom should be translated by an idiom (cf. Vlahov, Florin 1980, 183).

SL terms which have no adequate TL equivalent, unique for a given culture, are untranslatable (cf. Newmark 1977; Vlahov, Florin 1980). *Cultural*, or *culture-bound terms* are in very close relationship with the extralinguistic background of language. They reflect the national peculiarities of a country and its people and the translator needs more than a mere linguistic knowledge to be able to understand and properly transfer them into his own culture. Some untranslatable terms are grouped and listed below: names, titles and forms of address; institutions, industrial companies, firms; parties and ideological groups; geographical and ethnographical terms; terms connected with labor activities and the material objects produced; culture and art; government and administration; measures and money, etc. Most of the terms are not translated. They are *transcribed*. Some of them are carefully and unobtrusively explained in the immediate context, if possible. Otherwise they are explained in the footnotes of a book, or by means of adding a glossary at the end of it. The glossary of “Wild Tales” (translated by M. Holman 1979, 237) includes the following words: bai, boza, giaour, gyuveh, hadji, halva, horo, kebabche, lev, stotinka, papoutsi, Rabotnichesko delo, rakiya, tsurvuli, yatagan, etc. The chief difficulty with transcription is the transfer of sounds from the Latin to the Cyrillic alphabet, and vice versa, which do not exist in the respective languages: e.g., Blackpool—as Блекпул, Блякпул, Блакпул (Danchev, 1978, 65). Approximations which are most

acceptable and do not seem too unnatural will do the job. Sometimes two letters are used where there is only one in the SL: ya, ts. [...]

In view of the complexity of any type of translation, whichever text is in focus it needs to be analyzed in terms of style, specific forms of expression and their specific functions within the given text. The choice of translation equivalents, their embedding in the TL structure and the entire tone of the text—the whole complex analysis brings the SL and the TL into a unique relationship. As a result an overall evaluation of various linguistic phenomena is made possible and the process of foreign language acquisition (English) becomes better organized, giving the student the benefit of the shifting-focus point of view.

Will Translation Theory Be of Use to Translators?

Jiří Levý

...In my opinion, writing on the problems of translation has any sense at all only if it contributes to our knowledge of the agents which influence the translator's work and its quality, if it contributes to our knowledge of the way in which the resulting effect on the reader is dependent on the methods chosen by the translator. A research into the process of translation adhering to these objectives must take into account the basic fact, that we are dealing with a *communication process*, at the beginning of which there is the original author encoding his message in the system of signs put at his disposal by his native language; the message is received—i.e., deciphered and interpreted—by the translator and again expressed by him in his native language, “recoded,” to be read and interpreted once more by the reader of the translation. The theoretician's point then should be (1) to analyze the relation between the original message as a whole and the pattern of the message in its transmitted form, and thus to provide a rational basis for evaluation; (2) to probe into the agents operative in the three stages of the translator's work, i.e., in his decoding, interpreting and recoding of the work,—to provide a theoretical basis for the training of translators and for detecting their specific talents.

That is to say, I am promoting here a rational analysis—as opposed to subjective impressions—dealing with the problems not only by means of linguistics and of aesthetics, as we have been used to doing, but by a compound analytical methodology including psycholinguistics, structural anthropology, semantics, and all the disciplines (and “interdisciplines”) which today are used in the research into communication processes.

To indicate, by means of a modest example, the way in which psycholinguistic research may instruct us on some of the translation problems, I would venture to report on one type of experiment undertaken with translators of my country, which undoubtedly would yield analogical results in any language. The aim was to attempt an explanation of the fact that the language of average and of bad translations very often has lost the freshness and the flavour a good author knows how to give to his wording. There evidently

is something wrong in the process of encoding with these translators, and before we can think of a remedy, we must effect a precise diagnosis of the “translators’ disease.” To obtain a clear idea of what is lost in a translation, it would be necessary to compare the same text, and in the same language, as it enters the process of translation and as it leaves it. You can obtain these ideal conditions, necessary in experimentation, when you f. ex. give to groups of German translators extracts from several foreign versions of a book by Heinrich Böll and ask them to translate them back into German. The resulting texts will have passed twice through the process of translation, in which different intermediary languages and translators of different individual styles have participated, so that the statistical results of the experiments may be considered to be, more or less, representative of the most common shifts which literary style undergoes in translation. I am not going to enter into stylistic details, but perhaps it may not be without interest to indicate at least two of the most characteristic impoverishments of style in translating which the experiments showed with great clarity.

1. When choosing from among several equivalents or quasi-equivalents for a foreign term, a translator inevitably tends to choose a general term, whose meaning is broader than that of the original one, and in consequence is devoid of some of its specific semantic traits. Here are two or three examples taken from “normal,” not experimental, translations:

In the *Letters from England* by Karel Čapek, the English translator correctly rendered the rich repertory of acoustic impressions with which Čapek was confronted in London, while his French colleague succumbed to the tendency we are speaking about. Where the English translator has, in agreement with the original, “a moving staircase, which *clatters* like a mill,” you find in the French version “un escalier roulant *bruyant* comme un moulin”; instead of “*a grunting and rattling* flood”—“*avalanche grondante*”; instead of “and a *snorting* train flew in” you will find a general French expression “où surgit un train dans un *fracas* de tonnerre.” That is to say, instead of quite specific acoustic impressions rich in connotations—clattering, rattling, grunting, snorting—only a general denomination for a strong, more or less unpleasant noise—bruit, fracas—was used. In experimental translations, the degree of this tendency in individual translators, and also in different areas of meaning, could be measured.

The reason for this phenomenon is obvious. Within a group of semantically cognate expressions, the single words occur with different average frequencies in common usage, and therefore have different degrees of predictability; those that are used with the greatest average frequencies are the first to occur to the translator seeking the right expression. And unfor-

tunately the most frequent terms are usually those which refer to the greatest number of things or phenomena, that is to say the most general terms with the least amount of specific semantic attributes.

2. The second most striking phenomenon revealed (and “measured”) in experiments with “secondhand” translation was the fact that in constructing his sentences a translator tends to explain the logical relations between ideas even where they are not expressed in the original text, to explain away any breaks in thought or changes in perspective, to “normalize” the expression. Again I can give two or three examples from foreign versions of *Hordubal* by Karel Čapek:

Consider f. ex. the sentence which in a correct German rendering contains an internal monologue by Polana’s daughter Hafia: “Hafia fand ihn im Stalle. Die Kühe waren unruhig und Polana schickte sie, geh, sieh dort nach.” In the French translation, we are not witnesses of the interior monologue by Hafia, but are only informed, in a summary way, of the details of the situation: “Hafia le trouva à l’étable où Polana l’avait envoyée en entendant remuer les vaches.” Another example from the same novel: “Begossen hat sich Manya in der Nacht, wie ein Vieh hat er sich begossen; nicht hier in Krivá, sondern ganz weit in Toltschemetsch beim Juden; mit den Burschen hat er sich herumgeschlagen, und, so sagt man, auch herumgestochen, wer weiß.” In French: “Manya cette nuit-là se saoula comme une brute, loin de Kriva, chez un Juif de Tolcèmes, se battit avec des valets, joua du couteau, a ce que l’on raconta, et rentra à l’aube, enflé et noir de coups.” This is a *compte rendu* of the action, where everything is explained and nothing left to instigate the reader’s imagination and intellectual cooperation, dozens of similar changes in thought could be quoted, even if we limit our attention to this single book.

This phenomenon again has a simple psychological cause. The translator is under the impact of his main objective: to interpret, i.e., to make intelligible a foreign book to the reader of his country. And while interpreting the book from a foreign language, he quite naturally tends to explain things which are difficult, not for linguistic reasons, but because the author preferred to use understatement, an indirect expression, and not to state his idea in full.

The two tendencies mentioned so far are responsible for minute changes in style which, however, since they occur in hundreds in almost every average or mediocre translation, finally result in changing the style of a literary work into a dry and uninspiring description of things and actions.

To save time, I mentioned two very obvious details and their corresponding causes. By experimental methods many other less obvious and

therefore more revealing tendencies can be detected. The aim of a systematic psycholinguistic research ought to be to establish the whole dynamic pattern of agents operative in the process of encoding the text and influencing the quality of the translator's work. When methods become more refined, it ought to be possible to find out from results of his work whether a young adept of translation has the necessary talent, and to devise methods of a more effective training of translators.

Psycholinguistic experiment is of course no panacea which can solve all problems of translation. It hardly can instruct the translator in his choice of method by which to bridge the differences of cultural background between author and translator, by which to solve the many *cruces translatorum* resulting from the fact that the pattern of life and thought of the author and his reader are different from those of the translator and his reader. These, of course, are problems treated by *structural anthropology*.

The world we live in is composed of objects and phenomena which take on different forms in different cultural areas. Consider only the proper names, by which individuals are denominated and distinguished from each other. It is usual in Central Europe for an individual to have a surname and a Christian name of his own, whether he be a man or a woman. It is customary in England—or at least it was so in certain strata of society—for a wife to share the Christian name of her husband: when Thackeray's Amelia Sedley married Mr. George Osborne, she became known as Mrs. George Osborne. It is the custom in Russia for a man to inherit the Christian name from his father (the so-called patronymicum): the son of Maxim Surkov becomes Ivan Maximovich Surkov. You cannot know whether the German surname Neumann belongs to a man or a woman, while in Czech a man would be called Novák and a woman Nováková. Maria Neumann or Marie Nováková may be either single or married, whereas in Poland you can guess that Maria Krayenowa is married while Krayenówna is unmarried. The conventional modes of denomination of individuals are of course one component only of a whole pattern of social conventions and relations; information on the social position of individuals and on their relations that cannot be communicated by names, may often be expressed by the ways in which people address themselves etc. The information which is missing in the name is expressed by Miss, Mrs., Mr., Fräulein, Frau, Herr; in specific situations a considerable amount of information about the relations between people may be imparted by the use of "du" and "Sie" in German (not so in English) and so on. And this is a minute section of the social pattern only. The material world in which people live is not less differentiated in character: it is well known that English bread is different from its Russian

or Czech counterpart and more like rolls in those countries, etc. I believe that a translator would find it useful if he could consult not only a comparative grammar of the two linguistic systems, but also a confrontation of the anthropological patterns of the two cultural areas; and again I would insist on the structural and not atomistic treatment of facts.

In deciding *how* to tackle the specific facts and their specific denominations, the translator cannot but have recourse to *semantics*, since he has to communicate to his readers the *meaning* these facts had for the author and for his reader.

In my opinion, there are three basic modes of translation from the semantic point of view: (1) translation *sensu stricto*, (2) substitution, and (3) transliteration. Since personal names have been mentioned, let us demonstrate the three modes according to this problem.

Only those personal names which have the character and meaning of common terms, of general notions, can be *translated*; such are the characters in allegories, moralities, in commedia dell'arte: Everyman—Jedermann, Monk—Mönch, Dottore—Doktor.

As soon as the designation of a character takes on the form of a proper name, it becomes dependent on language and on the social pattern of a certain cultural region, since every nation has a stock of linguistic forms available for use as personal names; f. ex. there certainly are many people whose name is Mr. Newman or Herr Neumann, but it would be rather uncommon to meet a Mr. New or a Herr Neu. If the translator decides to inform his reader of the meaning of "speaking names"—as he is often obliged to do f. ex. in comedies—he cannot simply translate a Mrs. Malaprop or a Charles Surface, a Mr. Ford or a Mr. Page, but must find equivalent names in his own national repertory, and *substitute* the names.

And once the name has no meaning at all—or no meaning in the particular play or novel—neither translation nor substitution are possible, and the only possibility is to *transliterate* it: the name of Mr. Ford has a semantic function in "The Merry Wives of Windsor," while it has no semantic function of its own in a biography of the American automobile manufacturer, and can only be transliterated there. So the use of the three modes of translation is predetermined by the semantic character of the literary device in question.

Bibliography

- Bassnett, Susan (1980) *Translation Studies*, London: Methuen.
- Bassnett, Susan (ed.) (1989) *Beyond Translation, New Comparison 8* (Autumn).
- Bassnett, Susan and André Lefevere (eds) (1990) *Translation, History and Culture*, London: Pinter.
- Belloc, Hilaire (1931) *On Translation*, Oxford: Clarendon Press.
- Brislin, R.W. (1976) *Translation*, New York: Gardner Press.
- Brower, R.A. (1966) *On Translation*, New York: Oxford University Press.
- Catford, J.C. (1969) *A Linguistic Theory of Translation: An Essay in Applied Linguistics*, London: Oxford University Press.
- Congrat-Butler, Stefan (1979) *Translation and Translators: An International Directory and Guide*, New York: R.R. Bowker Company.
- Firth, J.R. (1957) *Papers in Linguistics, 1934-1957*. (Ch. Five, "Linguistic Analysis and Translation" and Ch. Six "Linguistics and Translation"), London.
- Frawley, William (ed.) (1984) *Translation: Literary, Linguistic and Philosophic Perspectives*, Newark: The University of Delaware Press.
- Fuller, F. (1973) *A Handbook for Translators*, C. Smythe, Gerrard Cross.
- Graehs, Lillebil, Gustav Korlén, and Bertil Malmberg (eds) (1978) *Theory and Practice of Translation*, Nobel Symposium 39, Bern: Lang.
- Graham, Josef F. (ed.) (1985) *Difference in Translation*, Ithaca: Cornell University Press.
- Holmes, James S., Frans de Haan, and Anton Popovič (eds) (1970) *The Nature of Translation*, The Hague: Mouton.
- Holmes, James S., José Lambert, and Raymond Van den Broeck (eds.) (1978) *Literature and Translation: New Perspectives in Literary Studies with a Basic Bibliography of Books on Translation Studies*, Leuven, Belgium: Acco.
- Jakobson, Roman (1959) "On Linguistic Aspects of Translation," in Reuben A. Brower (ed.) *On Translation*, Cambridge, MA: Harvard University Press.
- Kursheva, Anna (1984) *A Handbook in Translation*, Sofia.
- Lefevere, André and Kenneth David Jackson (eds) (1982) *The Art and Science of Translation*, Disposito.

- Levý, Jiří (1967) "Translation as a Decision Making Process," *To Honor Roman Jakobson*, vol. 2, The Hague: Mouton.
- Luther, Martin (1530) *Sendbrief vom Dolmetschen*, Stuttgart: Reclam.
- Matejka, Ladislav and Irwing R. Titunik (eds) (1976) *Semiotics of Art: Prague School Contributions*, Cambridge, MA: The MIT Press.
- Newmark, Peter (1969) "Some Notes on Translation and Translators," *Incorporated Linguist* 8 (4) 79-85.
- Newmark, Peter (1988) *Approaches to Translation*, Prentice Hall.
- Nida, Eugene A. (1952) *God's Word in Man's Language*, New York: Harper & Brothers.
- Nida, Eugene A. (1964) *Toward a Science of Translating: With Special Reference to Principles and Procedures Involved in Bible Translating*, Leiden: E.J. Brill.
- Nida, Eugene A. (1969) *Science of Translation, Language*.
- Nida, Eugene A. (1974) *Exploring Semantic Structures*, Munich: Fink.
- Nida, Eugene A. (1975) *Componential Analysis of Meaning*, The Hague: Mouton.
- Nida, Eugene A. (1976) "A Framework for the Analysis and Evaluation of Theories of Translation," in Richard W. Brislin (ed.) *Translation: Applications and Research*, New York: Gardner Press.
- Nida, Eugene A. and William D. Reyburn (1981) *Meaning Across Cultures*, American Society of Missiology Series, Maryknoll, New York: Orbis Books.
- Nida, Eugene A. and Charles R. Taber (1969) *The Theory and Practice of Translation*, Leiden: E.J. Brill.
- Nickel, Gerhard (ed.) (1978) *Translation*.
- Quine, W.V. (1959) "Meaning and Translation" in R.A. Brower (ed.), *On Translation*, Harvard University Press, Cambridge, Mass.
- Owens, Rachel (ed.) (1996) *The Translator's Handbook*, Aslib.
- Picken, Catriona (ed.) (1989) *The Translator's Handbook*.
- Rabin, C. (1966) "The Linguistics of Translation" in *Aspects of Translation (pref. A.H. Smith)*, Secker & Warburg, London.
- Reiß, Katharina and Hans J. Vermeer (1984) *Grundlegung einer allgemeinen Translationstheorie*, Tübingen: Max Niemeyer Verlag.
- Reiß, Katharina (1993) *Texttyp und Übersetzungsmethode*, Heidelberg: Julius Groos Verlag.
- Rose, Marilyn Gaddis (ed.) (1981) *Translation Spectrum: Essays in Theory and Practice*, Albany: State University of New York Press.
- Savory, T.H. (1968) *The Art of Translation*, London: Cape.
- Schwarz, W. (1970) *Principles and Problems of Biblical Translation*, London: Cambridge University Press.

- Schulte, Rainer (1987) "Translation Theory: A Challenge for the Future," *Translation Review* 23: 1-2.
- Shattuck, R. (1971) *The Craft and Context of Translation*, ed. W. Arrowsmith and R. Shattuck, University of Texas Press, Austin, Texas.
- Smith, A.H. (1958) *Aspects of Translation*, Secker & Warburg, London.
- Snell-Hornby, Mary (1994) *Übersetzungswissenschaft, Eine Neuorientierung*, 2. Auflage, Tübingen und Basel: Francke Verlag.
- Steiner, George (1975) *After Babel*, London/Oxford: Oxford University Press.
- Tyler, A.F. (1790) *Essay on the Principles of Translation*, Dent, London, 1912.
- Wandruszka, M. (1978) in L. Grähs, G. Korlén and B. Malmberg (eds), *Theory and Practice of Translation*, Lang, Lund.
- Zdanys, Jonas (1987) "Teaching Translation: Some Notes Toward a Course Structure," *Translation Review*.

- Бархударов, Л.С. (1975) *Язык и перевод*, Москва.
- Комиссаров, В.Х. (1981) *Лингвистика перевода*, Москва.
- Комиссаров, В.Х. (1973) *Слово о переводе*, Москва.
- Рецкер, Я.И. (1974) *Теория перевода и переводческая практика*, Москва.
- Федоров, А. В. (1958) *Введение в теорию перевода*, Москва.
- Федоров, А. В. (1968) *Основы общей теории перевода*, Москва.
- Швейцер, А.Д. (1973) *Перевод и лингвистика*, Москва.

