

**Certified Translator Program
CTP**

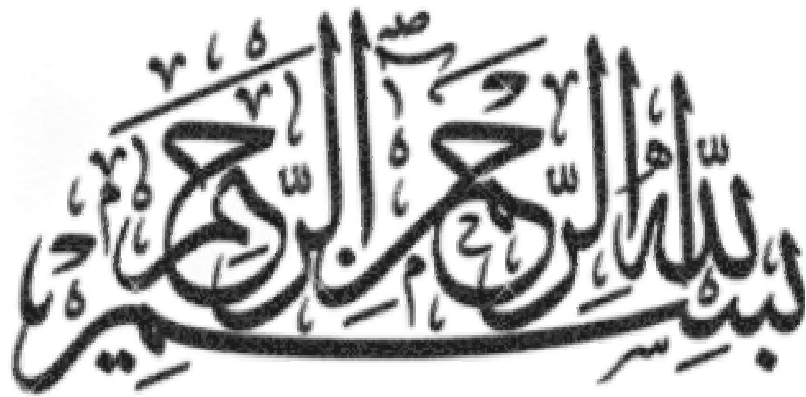
Introduction to literal Translation

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Unit one
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Preface

This book, this unit of English-Arabic Translation, is a course for those whose mother tongue is Arabic but who have learnt English as a second language for a number of years. It is preliminary, though not necessarily too elementary, course in English-Arabic Translation: those who can read and understand English will find it a useful beginning (if they want to practice translation either as a help in their jobs or as a career). The emphasis throughout is on syntactical and morphological transformations in the process of rendering English into Arabic. The method is therefore designed to help the student translate the passages given himself /herself with the help of Arabic translation(s) of the new /difficult-to-translate words, and a full guide to the teacher who may undertake to give this course. Although addressed to the teacher mostly, my notes (appended to each passage) are also addressed to the learner. The user is therefore encouraged to read what I have called 'exercises' and see what he/she can get out of them. I have not confined my comments to problem words and phrases, or, indeed, to how to undertake the aforementioned transformations: sometimes I go out of my way to explain a grammatical rule in English or in Arabic, all part of the well-known 'contrastive analysis' technique, and sometimes I point

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out some of the common mistakes in both languages and ways to correct them.

The subjects of the passages chosen are varied enough to provide the learner with knowledge of the essential English vocabulary and structures needed as a basis for further translation drills. The passages are graded in difficulty from easy to difficult and are of varied styles, too, which have given me the chance to say a word or two on handling various styles. They are short and will be very easy and useful to be faced by those students who wish to have a certified translation program to be professionals in their fields.

Lesson one

Introduction to literal translation

The description of translating procedure is operational. It begins with choosing a method of approach. Secondly, when we are translating, we translate with four levels more or less consciously in mind: (1) the SL text level, the level of language, where we begin and which we continually (but not continuously) go back to; (2) the referential level, the level of objects and events, real or imaginary, which we progressively have to visualize and build up, and which is an essential part, first of the comprehension, then of the reproduction process; (3) the cohesive level, which is more general, and grammatical, which traces the train of thought, the feeling tone (positive or negative) and the various presuppositions of the SL text. This level encompasses both comprehension and reproduction: it presents an overall picture, to which we may have to adjust the language level; (4) the level of naturalness, of common language appropriate to the writer or the speaker in a certain situation. Again, this is a generalized level, which constitutes a band within which the translator works, unless he is translating an authoritative text, in which case he sees the level of naturalness as a point of reference to determine the deviation - if any - between the author's level he is

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pursuing and the natural level. This level of naturalness is concerned only with reproduction. Finally, there is the revision procedure, which may be concentrated or staggered according to the situation. This procedure constitutes at least half of the complete process.

The purpose of this theory of translating is to be of service to the translator. It is designed to be a continuous link between translation theory and practice; it derives from a translation theory framework which proposes that when the main purpose of the text is to convey information and convince the reader, a method of translation must be 'natural*'; if, on the other hand, the text is an expression of the peculiar innovative (or clichéd) and authoritative style of an author (whether it be a lyric, a Prime's speech or a legal document), the translator's own version has to reflect any deviation from a 'natural' style. The nature of naturalness is discussed in detail in my exposition of the theory of translating below; 'naturalness' is both grammatical and lexical, and is a touchstone at every level of a text, from paragraph to word, from title to punctuation.

The level of naturalness binds translation theory to translating theory, and translating theory to practice. The remainder of my translating theory is in essence psychological - the relationship between language and

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'reality*' (though all we know of 'reality' is mental images and mental verbalizing or thinking) - but it has practical applications.

If one accepts this theory of translating, there is no gap between translation theory and practice. The theory of translating is based, via the level of naturalness, on a theory of translation.

So we can find that translation is a process that must be combined by a theory that develop a safe transition between two languages to deliver the meaning and culture in an easy way.

Exercise based on lesson one

- 1. What do you think about the process of translation?**

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- 2. Express in five lines some of the problems that can be faced as a translator?**

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- 3. Translate this text into Arabic**

Arab Inspectors for Iraq

On 11 November, Amr Moussa announced that he would speak to UN Secretary General Kofi Annan and ask him to include Arab nationals on weapons Inspection teams being sent to Iraq. "Having

Lesson two

Steps of translation

One person's view of the translating procedure. But there is a caveat (a warning and a proviso). I have tended to assume a demanding and challenging \$L text. One can admittedly find, somewhat artificially, translation problems in any text, any metaphor. Unfortunately, there are a great many run-of-the-mill texts that have to be translated which present few challenges once you have mastered their terminology, which carries you through into a series of frankly boring and monotonous successors. They become remotely challenging only if they are poorly written, or you have to skew the readership, i.e. translate for users at a different, usually lower, level of language and/or knowledge of the topic. Many staff translators complain of the wearisome monotony of texts written in a humdrum neutral to informal style, full of facts, low on descriptions, teetering on the edge of cliché; certainly my account of the translating process will appear largely irrelevant to them. Enterprising translators have to appeal to the research departments of their companies for more interesting papers, or themselves recommend important original foreign publications in their field for translation. Others transfer from, say, general administration to the human rights department of their

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international organization to find something worthwhile to do.

It is one of the numerous paradoxes of translation that a vast number of texts, far from being 'impossible', as many linguists and men of letters (not usually in agreement) still believe, are in fact easy and tedious and suitable for MAT (machine-aided translation) and even MT (machine translation) but still essential and vital, whilst other texts may be considered as material for a scholar, a researcher and an artist.

I think that, academically, translation can be regarded as scholarship if:

- (1) the SL text is challenging and demanding, e.g., if it is concerned with the frontiers of knowledge (science, technology, social sciences) or if it is a literary or philosophical text written in innovatory or obscure or difficult or ancient language,
- (2) the text evidently requires some interpretation, which should be indicated in the translator's preface,
- (3) the text requires additional explanation in the form of brief footnotes.

I think translation 'qualifies' as research If:

- (1) it requires substantial academic research.

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- (2) it requires a preface of considerable length, giving evidence of this research and stating the translator's approach to his original, (Bear in mind that all translated books should have translators' prefaces.)
- (3) the translated text is accompanied by an apparatus of notes, a glossary and a bibliography.

Translation is most clearly art, when a poem is sensitively translated into a poem. But any deft 'transfusion' of an imaginative piece of writing is artistic, when it conveys the meaning through a happy balance or resolution of some of the tensions in the process.

Analysis of the text

READING THE TEXT

You begin the job by reading the original for two purposes: first, to understand what it is about; second, to analyze it from a 'translator's point of view, which is not the same as a linguist's or a literary critic's. You have to determine its intention and the way it is written for the purpose of selecting a suitable translation method and identifying particular and recurrent problems.

Understanding the text requires both general and close reading. General reading to get the gist; here you may have to read encyclopedias, textbooks, or specialist papers to understand the subject and the concepts, always bearing in mind that for the translator the function precedes the description - the important thing about the neutrino in context is not that it is a stable elementary particle-preserving the law of conservation of mass and energy, but that now the neutrino has been found to have mass, the Universe is calculated to be twice as large as previously thought, - they all present somewhat different images, lax bundles of shapes that differ in each culture, united primarily by a similar function, an object for a person to sit on plus a few essential formal features, such as a board with a back and four legs. A knife is for cutting

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with, but the blade and the handle are important too - they distinguish the knife from the scissors.

Close reading is required, in any challenging text, of the words both out of and in context. In principle, everything has to be looked up that does not make good sense in its context; common words like serpent (F), to ensure they are not being used musically or figuratively (sly, deceitful, unscrupulous) or technically (EEC currency) or colloquially; neologisms - you will likely find many if you are translating a recent publication (for 'non-equivalent1 words, see p. 117); acronyms, to find their TL equivalents, which may be non-existent (you should not invent them, even if you note that the SL author has invented them); figures and measures, converting to TL or Systemic International (SI) units where appropriate; names of people and places, almost all words beginning with capital letters - 'encyclopedia words are as important as 'dictionary1 words, the distinction being fuzzy- (Words like 'always*, 'never', *ali\ 'must1 have no place in talk about translation - there are 'always' exceptions.) You can compare the translating activity to an iceberg: the tip is the translation - what is visible, what is written on the page - the iceberg, the activity, is all the work you do, often ten times as much again, much of which you do not even use.

THE INTENTION OF THE TEXT

In reading, you search for the intention of the text, you cannot isolate this from understanding it, they go together and the title may be remote from the content as well as the intention. Two texts may describe a battle or a riot or a debate, stating the same facts and figures, but the type of language used and even the grammatical structures (passive voice, impersonal verbs often used to disclaim responsibility) in each case may be evidence of different points of view. The intention of the text represents the SL writer's attitude to the subject matter.

A piece about floors may be 'pushing1 floor polishes; about newspapers, a condemnation of the press; about nuclear weapons, an advertisement for them -always there is a point of view, somewhere, a modal component to the proposition, perhaps in a word- * unfortunately', 'nevertheless', 'hopefully1.

What is meant by 'That was clever of him1? Is it ironical, openly or implicitly? {In a text showing that BBC Radio 2 is a pale imitation of commercial radio, the irony may only be implicit and obscure to a non-British reader, and the translator may want to make the point more writes a journalist meaning Our repressive judicial system is far from lenient1, or is it a bluff, mainly nonsense, for amusement? It may be 'iceberg1 work to find out, since

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the tone may come through in a literal translation, but the translator has to be aware of it.

Again, in a detailed, confused piece about check-ups on elderly patients who may have to undergo chemotherapy the author's intention is to show that patients must have a thorough physical check-up before they start a course of drugs: if physical problems are cleared up first, there may be no need for psychiatry.

A summary of this nature, which uses only a few key words from the original, appears to be isolated from the language, simply to show what happens in real life, and it is indispensable to the translator. But he still has to 'return' to the text. He still has to translate the text, even if he has to simplify, rearrange, clarify, slim it of its redundancies, pare it down.

THE INTENTION OF THE TRANSLATOR

Usually, the translator's intention is identical with that of the author of the SI - text. But he may be translating an advertisement, a notice, or a set of instructions to show his client rather than how to adapt them in order to persuade or instruct a new TL reader-ship. And again, he may be translating a manual of instructions for a less educated readership, so that the explanation in his translation may be much larger than the 'reproduction'.

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how such matters are formulated and written in the source language

TEXT STYLES

we distinguish four types of (literary or non-literary) text:

- (1) Narrative: a dynamic sequence of events, where the emphasis is on the verbs or, for English, 'dummy' or 'empty' verbs plus verb-nouns or phrasal verbs
- (2) Description, which is static, with emphasis on linking verbs, adjectives, adjectival nouns.
- (3) Discussion, a treatment of ideas, with emphasis on abstract nouns (concepts), verbs of thought, mental activity ('consider', 'argue', etc.), logical argument and connectives,
- (4) Dialogue, with emphasis on colloquialisms

THE READERSHIP

On the basis of the variety of language used in the original, you attempt to characterize the readership of the original and then of the translation, and to decide how much attention you have to pay to the TL readers, (In the case of a poem or any work written primarily as self-expression the amount is, I suggest, very little,) You may try to assess the level of education, the class, age and sex of the readership if these are 'marked

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The average text for translation tends to be for an educated, middle-class readership in an informal, not colloquial style. The most common variety of 'marked' error in register among student translators tends to be 'Colloquial' and 'intimate', e.g. use of phrases such as 'more and more' for 'increasingly' (de plus en plus), 'above air' for 'particularly', 'job' for 'work'; 'got well' for 'recovered' and excessively familiar phrasal verbs ('get out of', 'get rid of'). Other common error, use of formal or official register (e.g. 'decease' for 'death*'), also shows signs of translations. These tokens of language typify the student-translators instead of the readership they are translating for; they may epitomize their degree of knowledge and interest in the subject and the appropriate culture, i.e. how motivated they are. All this will help you to decide on the degree of formality, generality (or specificity) and emotional tone you must express when you work on the text.

ATTITUDE

In passages making evaluations and recommendations, you have to assess the standards of the writer. If he writes 'good', 'fair*', 'average', 'competent', 'adequate', 'satisfactory', 'middling', 'poor', 'excellent', are his standards relative to the context - absolute, generally accepted in his culture, or arbitrary? Often there is only a thin line in the critical difference between a positive and a

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negative opinion, which is not clarified by the 'middle' words I have listed.

Similarly, approximately the same referent may often be expressed positively, neutrally or negatively in many languages; (The process develops as writers become more aware of their language.) Regime ('government') is neutral in French but negative in English.

SETTING

You have to decide on the likely setting: Where would the text be published in the TL? What is the TL equivalent of the SL periodical, newspaper, textbook, journal, etc?, or Who is the client you are translating for and what are his requirements? You may have to take account of briefer titles, absence of sub-titles and sub-headings, shorter paragraphs and other features of the TL house-style.

You have to make several assumptions about the SL readership. From the setting of the SL text, as well as the text itself, you should assess whether the readership is likely to be motivated (keen to read the text), familiar with the topic and the culture, and 'at home' in the variety of language used. The three typical reader types are perhaps the expert, the educated layman, and the uninformed. You then have to consider whether you are translating for the same or a different type of TL

readership, perhaps with less knowledge of the topic or the culture, or a lower standard of linguistic education. Finally, if you are translating a poem or an important authoritative statement, should you consider the TL reader at all, apart from concessions or cultural 'scraps' to help him out

THE QUALITY OF THE WRITING

You have to consider the quality of the writing and the authority of the text, two critical factors in the choice of translation method. The quality of the writing has to be judged in relation to the author's intention and/or the requirements of the subject-matter. If the text is well written the manner is as important as the matter, the right words are in the right places, with a minimum of redundancy, you have to regard every nuance of the author's meaning (particularly if it is subtle and difficult) as having precedence over the reader's response - assuming they are not required to act or react promptly; on the contrary, assuming hopefully that they will read your translation at least twice. Deciding what is good writing is sometimes criticized as 'subjective' but it is a decision, like many others, not subjective but with a subjective element ('the area of taste!' which you have to make, using any experience of literary criticism you may have had but bearing in mind that the criterion here is meaning: to what extent does the web of words of the SL

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text correspond to a clear representation of facts or images? If a text is well written, the syntax will reflect the writer's personality - complex syntax will reflect subtlety (Proust, Mann) - plain syntax, simplicity. Words will be freshly used with unusual connotations. A badly written text will be cluttered with stereotyped phrases, recently fashionable general words and probably poorly structured. Note that language rules and prescriptions have nothing much to do with good writing. What matters is a fresh reflection of the reality outside language or of the writer's mind.

The authority of the text is derived from good writing; but also independently, unconnectedly, from the status of the SL writer. If the SI. writer is recognized as important in his field, and he is making an ex-cathedra or official statement, the text is also authoritative. The point is that 'expressive* texts, i.e. serious imaginative literature and authoritative and personal statements, have to be translated closely, matching the writing, good or bad, of the original. Informative texts, statements that relate primarily to the truth, to the real facts of the matter, have to be translated in the best style that the translator can reconcile with the style of the original.

CONNOTATIONS AND DENOTATIONS

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Bear in mind that whilst all texts have connotations, an aura of ideas and feelings suggested by lexical words (crudely, 'run' may suggest 'haste', 'sofa' may suggest 'comfort'), and all texts have an 'under life' (viz. as much of the personal qualities and private life of the writer as can be derived from an intuitive/analytical reading of a text), in a non-literary text the denotations of a word normally come before its connotations. But in a literary text, you have to give precedence to its connotations, since, if it is any good, it is an allegory, a comment on society, at the time and now, as well as on its strict setting.

From a translator's point of view this is the only theoretical distinction between a non-literary and a literary text. In fact, the greater the quantity of a language's resources expended on a text, the more difficult it is likely to be to translate, and the more worthwhile. A satisfactory restricted translation of any poem is always possible, though it may work as an introduction to and an interpretation of rather than as a recreation of the original.

THE LAST READING

Finally, you should note the cultural aspect of the SL text; you should underline all neologisms, metaphors, cultural words and institutional terms peculiar to the SI. or third

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language, proper names, technical terms and 'Untranslatable' words. Untranslatable words are the ones that have no ready one-to-one equivalent in the TL; they are likely to be qualities or actions - descriptive verbs, or mental words - words relating to the mind, that have no cognates in the TL, e.g. words like 'fuzzy', 'murky', 'dizzy' many such English words arise from Dutch or from dialect. You underline words that you have to consider them of as well as within context, in order to establish their semantic range, their frontiers; unlike Humpty, you cannot normally decide to make any word mean what you want, and there are normally limits to the meaning of any word. The purpose of dictionaries is to indicate the semantic ranges of words as well as, through collocations, the main senses.

I should say here whilst the meaning of a completely context-determined word may appear to be remote from its no n-con textual (core) meaning there must be some link between the two meanings. Thus it might appear to be beyond reason that the French word communication could possibly mean 'fistula', but it can be translated as such if the fistula is a way of communication between the aorta and the pulmonary artery. Sometimes the link is a secret code.

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I am not claiming that you should carry out this analysis on every part of the text; much of it may be intuitive or unnecessary in the case of a particular text. Underline only the items where you see a translation problem, and bear in mind that it is often helpful to study such an item first in context, then in isolation, as though it were a dictionary or an encyclopedia entry only, and finally in context again.

And to conclude what we say:

In principle, a translational analysis of the SL text based on its comprehension is the first stage of translation and the basis of the useful discipline of translation criticism. In fact, such an analysis is, I think, an appropriate training for translators, since by underlining the appropriate words they will show they are aware of difficulties they might otherwise have missed. Thus you relate translation theory to its practice. A professional translator would not usually make such an analysis explicitly, since he would need to take only a sample in order to establish the properties of a text. A translation critic, however, after determining the general properties - first of the text and secondly of the translation (both these tasks would centre in the respective intentions of translator and critic) - would use the underlined words as a basis for a detailed comparison of the two texts.

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To summarize, you have to study the text not for itself but as something that may have to be reconstituted for a different readership in a different culture.

The process of translation

A translation is something that has to be discussed. In too many schools and universities, it is still being imposed as an exercise in felicitous English style, where the warts of the original are ignored. The teacher more or less imposes a fair copy which is a 'model' of his own English rather than proposing a version for discussion and criticism by students, some of whom will be brighter than he is.

Translation is for discussion. Both in its referential and its pragmatic aspect, it has an invariant factor, but this factor cannot be precisely defined since it depends on the requirements and constraints exercised by one original on one translation. All one can do is to produce an argument with translation examples to support it- Nothing is purely objective or subjective- There are no cast-iron rules. Everything is more or less. There is an assumption of 'normally*' or 'usually' or 'commonly' behind each well-established principle; as I have stated earlier, qualifications such as "always", 'never', 'must' do not exist-there are no absolutes.

Given these caveats, I am nevertheless going to take you through my tentative translating process.

There are two approaches to translating (and many compromises between them):

- (1) you start translating sentence by sentence, for say the first paragraph or chapter, to get the feel and

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the feeling tone of the text, and then you deliberately sit back, review the position, and read the rest of the SL text;

- (2) you read the whole text two or three times, and find the intention, register, tone, mark the difficult words and passages and start translating only when you have taken your bearings.

Which of the two methods you choose may depend on your temperament, or on whether you trust your intuition (for the first method) or your powers of analysis (for the second). Alternatively, you may think the first method more suitable for a literary and the second for a technical or an institutional text. The danger of the first method is that it may leave you with too much revision to do on the early part, and is therefore time-wasting. The second method (usually preferable) can be mechanical; a transitional text analysis is useful as a point of reference, but it should not inhibit the free play of your intuition. Alternatively, you may prefer the first approach for a relatively easy text, the second for a harder one.

From the point of view of the translator, any scientific investigation, both statistical and diagrammatic (some linguists and translation theorists make a fetish of diagrams, schemas and models), of what goes on in the brain (mind? nerves? cells?) during the process of

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translating is remote and at present speculative. The contribution of psycholinguistics to translation is limited: the positive, neutral or negative pragmatic effect of a word as a good's work on semantic differentials is helpful, since the difference between 'positive' and 'negative' (i.e. between the writer's approval and his disapproval) is always critical to the interpretation of a text. The heart of translation theory is translation problems (admitting that what is a problem to one translator may not be to another); translation theory broadly consists of, and can be defined as, a large number of generalizations of translation problems, A theoretical discussion of the philosophy and the psychology of translation is remote from the translator's problems. Whether you produce a statistical survey through questionnaires of what a hundred translators think they think when they translate, or whether you follow what one translator goes through, mental stage by mental stage. I do not see what use it is going to be to anyone else, except perhaps as a corrective of freak methods - or ideas such as relying entirely on bilingual dictionaries. Substituting encyclopedia descriptions for dictionary definitions, using the best-sounding synonyms for literary translation, transferring all Greco-Latin words, continuous paraphrasing, etc. But there is never any point in scientifically proving the obvious.

THE TEXTUAL LEVEL

Working on the text level, you intuitively and automatically make certain 'conversions'; you transpose the SL grammar (clauses and groups) into their 'ready' TL equivalents and you translate the lexical units into the sense that appears immediately appropriate in the context of the sentence.

Your base level when you translate is the text. This is the level of the literal translation of the source language into the target language, the level of the translations you have to eliminate, but it also acts as a corrective of paraphrase and the purer-down of synonyms. So a part of your mind may be on the text level whilst another is elsewhere. Translation is pre-eminently the occupation in which you have to be thinking of several things at the same time.

THE REFERENTIAL LEVEL

You should not read a sentence without seeing it on the referential level. Whether a text is technical or literary or institutional, you have to make up your mind. Summarily and continuously, what it is about, what it is in aid of? What the writer's peculiar slant on it is it may be the action of drugs on blood, the need to detect toxic effects, the benefits of blood transfusion Say, quantitative - the large number of pupils in schools, the demand for better-quality education, the need for suitable education for all.

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the attempt to find a substance in the body fluid that promotes urine production, the disorders that inhibit the formation of the substance, the attempts to isolate the substance. Always, you have to be able to summaries in crude Jay terms, to simplify at the risk of over-simplification, to pierce the jargon, to penetrate the fog of words. You get an abstraction like exact pour cellules et fibers - referring to a tumors becoming so large that it compresses the parenchyma next to it. Usually, a more specific reference is desirable in the translation: the tumor's swelling, deterioration. etc. Thus your translation is some hint of a compromise between the text and the facts.

For each sentence, when it is not clear, when there is an ambiguity, when the writing is abstract or figurative, you have to ask yourself: What is actually happening here? and why? For what reason, on what grounds, for what purpose? Can you

see it in your mind? Can you visualize it? If you cannot, you have to 'supplement¹ the linguistic level, the text level with the referential level, the factual level with the necessary additional information (no more) from this level of reality, the facts of the matter. In real life, what is the setting or scene, who is the actors or agents, what is the purpose? This may or may not take you away temporarily

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from the words in the text. And certainly it is all TOO easy to immerse yourself in language and to detach yourself from the reality, real or imaginary, that is being described. Far more acutely than writers wrestling with only one language, you become aware of the awful gap between words and objects, sentences and actions (or processes'.. grammar and moods (or attitudes). You have to gain perspective (stand back from the language and have an image of the reality behind the text, a reality for which you, and not the author (unless it is an expressive or an authoritative text), are responsible and liable.

The referential goes hand in hand with the textual level. All languages have polysemous words and structures which can be finally solved only on the referential level, beginning with a few multi-purpose, overloaded prepositions and conjunctions, through dangling participles ('reading the paper, the dog barked loudly') to general words. The referential level, where you mentally sort out the text, is built up out of, based on, the clarification of all linguistic difficulties and, where appropriate, supplementary information from the 'encyclopedia' - my symbol for any work of reference or textbook. (Thus in *pour le passage de Flore*, you find that Flore/Flora was an Italic goddess of flowers and gardens. As it is in Claudel you translate: 'for the goddess Flora to pass' and leave the rest to the reader.) You build up the

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referential picture in your mind when you transform the SL into the TL text; and, being a professional, you are responsible for the truth of this picture.

Does this mean, as Seleskovitch claims, that the (SL) words disappear' or that you verbalize the concepts' (Delouse)? Not at all, you are working continuously on two levels, the real and the linguistic, life and language, reference and sense, but you write, you 'compose¹, on the linguistic level, where your job is to achieve the greatest possible correspondence, referentially and pragmatically, with the words and sentences of the SI-text. However tempting it is to remain on that simpler, usually simplified layman's level of reality (the message and its function[^] you have to force yourself back, in as far as the readership can stand it, into the particularities of the source language meaning

THE COHESIVE LEVEL

Beyond the second factual level of translating, there is a third, generalized, level linking the first and the second level, which you have to bear in mind. This is the 'cohesive' level; it follows both the structure and the moods of the text: the structure through the connective words (conjunctions, enumerations, reiterations, definite article, general words, referential synonyms, punctuation marks) linking the sentences, usually proceeding from

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known information (theme) to new information (rheme); proposition, opposition, continuation, reiteration, opposition, conclusion - for instance - or thesis, antithesis, synthesis. Thus the structure follows the train of thought; determines, say, the 'direction' ('besides', 'further', 'anyway') in a text, ensures that a colon has a sequel, that has a later reference; that there is a sequence of time, space and logic in the text.

The second factor in the cohesive level is mood. Again, this can be shown as a dialectical factor moving between positive and negative, emotive and neutral. It means tracing the thread of a text through its value-laden and value-free passages which may be expressed by objects or nouns (Margaret (1982) has shown how a text alternates between 'help' and 'disaster'), as well as adjectives or qualities. You have to spot the difference between positive and neutral in, say, 'appreciate' and 'evaluate'; 'awesome' and 'amazing'; 'tidy' and 'ordered'; passed away (indicating the value of the person) and *died\ Similarly you have to spot differences between negative and neutral in say 'potentate' and 'ruler', These differences are often delicate, particularly near the centre, where most languages have words like 'fair', 'moderate', passable whose value cannot always be determined in the context.

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My third level, this attempt to follow the thought through the connectives and the feeling tone, and the emotion through value-laden or value-free expressions, is, admittedly, only tentative, but it may determine the difference between a humdrum or misleading translation and a good one. This cohesive level is a regulator, it secures coherence, it adjusts emphasis. At this level, you reconsider the lengths of paragraphs and sentences, the formulation of the title; the tone of the conclusion (e.g. the appropriateness of a whole (often tricky), an argument at the beginning of a final sentence). This is where the findings of discourse analysis are pertinent.

THE LEVEL OF NATURALNESS

With all that, for all texts (except the ones you know- or badly written but authoritative, innovatory or 'special', e.g., where a writer has a peculiar way of writing which has to be reproduced - so for philosophy, Heidegger, Sartre, Husserl; so for fiction any surrealist, baroque, and certain Romantic writers) - for the vast majority of texts, you have to ensure: a; the your translation makes sense; □b^ that it reads naturally, that it is written in ordinary language, the common grammar, idioms and words that meet that kind of situation. Normally, you can only do this by temporarily disengaging yourself from the SL text, by reading your own translation as though no original existed

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Now you still have to make that passage sound natural, which will usually depend on the degree of formality you have decided on for the whole text. But you might consider: doctrine originating in a group of Latin American clergy and proliferating among various writers and coteries, which is now just beginning to be put into practice in an authoritarian fashion under the auspices of the State'

You have to bear in mind that the level of naturalness of natural usage is grammatical as well as lexical (i.e., the most frequent syntactic structures, idioms and words that are likely to be appropriately found in that kind of stylistic context), and, through appropriate sentence connectives, may extend to the entire text,

In all 'communicative translation', whether you are translating an informative text, a notice or an advert, 'naturalness' is essential. That is why you cannot translate properly if the TL is not your language of habitual usage. That is why you so often have to detach yourself mentally from the SL text; why, if there is time, you should come back to your version after an interval. You have to ask yourself for others): Would you see this, would you ever see this, in The Times, The Economist (watch that Time-Life style), the British Medical Journal, as a notice, on the back of a board game, on an appliance, in a textbook, in a children's book? Is it usage; is it common usage in that

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kind of writing? How frequent is it? Do not ask yourself: is it English? There is more English than the patriots and the purists and the chauvinists are aware of.

Naturalness is easily defined, not so easy to be concrete about. Natural usage comprises a variety of idioms or styles or registers determined primarily by the 'setting¹ of the text, i.e. where it is typically published or found, secondarily by the author, topic and readership, all of whom are usually dependent on the setting. It may even appear to be quite 'unnatural¹, e.g., take any article in Foreign Trade Moscow): 'To put it figuratively, foreign trade has become an important artery in the blood circulation of the Soviet Union's economic organism', or any other exorable of Soviet bureaucratic jargon; on the whole this might occasionally be tactfully clarified but it should be translated 'straight¹ as the natural language of participants in that setting.

Natural usage, then, must be distinguished from 'ordinary language¹, the plain non-technical idiom used by Oxford philosophers for (philosophical explanation, and 'basic' language, which is somewhere between formal and informal, is easily understood[^] and is constructed from a language's most frequently used syntactic structures and words - basic language is the nucleus of a language produced naturally. All three varieties - natural, ordinary and basic - are the process of translating formed

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exclusively from modern language. However, unnatural translation is marked by interference, primarily from the SL text, possibly from a third language known to the translator including his own, if it is not the target language. 'Natural' translation can be contrasted with 'casual' language (Vangelis), where word order, syntactic structures, collocations and words are predictable. You have to pay special attention to:

- Word order. In all languages, adverbs and adverbials are the most mobile components of a sentence, and their placing often indicates the degree of emphasis on what is the new information (rhyme) as well as naturalness. They are the most delicate indicator of naturalness
- Common structures can be made unnatural by silly one-to-one translation from any language,
- Cognate words. Both in West and East, thousands of words are drawing nearer to each other in meaning. Many sound natural when you transfer them, and may still have the wrong meaning
- The appropriateness of gerunds, infinitives, verb-nouns (cf. the establishment of, 'establishing', 'the establishing of,* to establish*).

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Lexically, perhaps the most common symptom of unnaturalness is slightly old-fashioned, now rather 'refined', or 'elevated' usage of words and idioms possibly originating in bilingual dictionaries,

Note

1- The fact that the SL expression is now old-fashioned or refined is irrelevant, since you translate into the modern target language;

2- However, if such expressions appear in dialogue, and are spoken (typically or say) by middle-aged or elderly characters, then a correspondingly 'refined*' translation is appropriate;

3- naturalness has a solid core of agreement, but the periphery is a taste area, and the subject of violent, futile dispute among informants, who will claim that it is a subjective matter, pure intuition; but it is not so. If you are a translator, check with three informants if you can. If you are a translation teacher, welcome an SL informant to help you decide on the naturalness or currency (there is no difference), therefore degree of frequency of an SL expression.

4- Other 'obvious' areas of interference, and therefore unnaturalness, are in the use of the articles; progressive tenses; noun-compounding; collocations; the currency of idioms and metaphors; aspectual features of verbs; infinitives.

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How do you get a feel for naturalness, both as a foreigner and as a native speaker? The too obvious answer is to read representative texts and talk with representative TL speakers (failing which, representative TV and radio) - and to get yourself fearlessly corrected. Beware of books of idioms - they rarely distinguish between what is current

There is a natural tendency to merge three of the senses of the word 'idiom':

- (a) a group of words whose meaning cannot be predicted from the meanings of their constituent words
- (b) the linguistic usage that is natural to native speakers of a language;
- (c) the characteristic vocabulary or usage of a people. The danger of this procedure is that it tends to devalue literal language at the expense of 'idiomatic' language, as though it were unnatural. If anything,

The reverse is the case. Certainly, idiomatic language can, being metaphor, be more pithy and vivid than literal language, but it can also be more conventional, fluctuate with fashion, and become archaic and refined and, above all, it can be a way of avoiding the (literal) truth. In translating idiomatic into idiomatic language, it is

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particularly difficult to match equivalence of meaning with equivalence of frequency.

Check and cross-check words and expressions in an up-to-date dictionary (Longmans, Collins, COD)- Note any word you are suspicious of. Remember, your mind is furnished with thousands of words and proper names that you half take for granted, that you seem to have known all your life, and that you do not properly know the meaning of. You have to start checking them. Look up proper names as frequently as words: say you get 'sound natural', but looking up will show you it is incorrect, it must be 'a town of small council flats' - always assuming 'council flat' is good enough for the reader.

Naturalness is not something you wait to acquire by instinct. You work towards it by small progressive stages, working from the most common to the less common features, like anything else rationally, even if you never quite attain it.

There is no universal naturalness. Naturalness depends on the relationship between the writer and the readership and the topic or situation. What is natural in one situation may be unnatural in another, but everyone has a natural, 'neutral' language where spoken and informal written language more or less coincides. It is rather easy to

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confuse naturalness with: (a) a colloquial style; (b) a succession of ditched idioms, which some, particularly expatriate teachers, think is the heart of the language; (c) jargon; fd) formal language.

COMBINING THE FOUR LEVELS

the process of translating, I am suggesting that you keep in parallel the four levels - the textual, the referential, the cohesive, the natural: they are distinct from but frequently impinge on and may be in conflict with each other. Your first and last level is the text; then you have to continually bear in mind the level of reality (which may be simulated, i.e., imagined, as well as real), but you let it filter into the text only when this is necessary to complete or secure the readership's understanding of the text, and then normally only within informative and vocative texts. As regards the level of naturalness, you translate informative and vocative texts on this level irrespective of the naturalness of the original, bearing in mind that naturalness in, say, formal texts is quite different from naturalness in colloquial texts. For expressive and authoritative texts, however, you keep to a natural level only if the original is written in ordinary language; if the original is linguistically or stylistically innovative, you should aim at a corresponding degree of innovation, representing the degree of deviation from naturalness, in your translation — ironically, even when translating these

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innovative texts, their natural level remains as a point of reference. For explosive, 'impassioned, enthusiastic, intense or violent, sincerity' may be natural, but explosive is what the text, a serious novel, says, so 'explosive sincerity' is what you have to write, whether you like it or not (you will get accustomed fait a tout)-unless? Of course, you maintain (I disagree) that the figurative sense of explosive {temperament explosive) has a wider currency than the figurative sense of 'explosive1 Can explosive temperament'), when you are justified in translating explosive by another word you claim comes within its semantic range

Paradoxically, it is at the 'naturalness*' rather than the 'reality1 stage of translating that accuracy becomes most important - therefore at the final stage. When you (reluctantly!) realize that a literal translation will not do that it is either unnatural or out of place, there is a great temptation to produce an elegant variation simply because it sounds right or nice; You translate: 'So thin, so deprived of flesh that you really can't blame his spiteful little friends at the local primary school who have nicknamed him "Stick"/ Here the main trouble is 'spiteful' for: 'spiteful' simply isn't in the word fierce, it will not stretch that far and it is unnecessary. The pragmatic (not the referential) component of is missed (but 'pals' or 'mates' won't fit). On that oblige is stretched a little too

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far, whilst de is deceptive, it is such a common construction that even 'lacking in' is a little 'refined' or elevated. I would suggest: 'So thin, so fleshless that you have to show understanding for his fierce (alt. 'ferocious') little friends at the local primary school, who have nicknamed him "Stick". *

This is a stab at accuracy as well as naturalness, and in the case of the colloquial level of the first translation, but one could maintain that the French is not racy or colloquial either. Admittedly, except for technical terms and for well-used words for culturally overlapping familiar objects and actions, accuracy in translation lies normally within certain narrow ranges of words and structures, certain linguistic limits. It is not so precise as precise, it is not 'this word and no other'. It is not an absolute (there are no absolutes in translation). It represents the maximum degree of correspondence, referentially and pragmatically, between, on the one hand, the text as a whole and its various units of translation (ranging usually from word to sentence) and, on the other, the extra linguistic 'reality', which may be the world of reality or of the mind. Admittedly it is harder to say what is accurate than what is inaccurate - translation is like love; I do not know what it is but I think I know -what it is not - but there is always the *rappel a Verdure*> usually to bring you back to a close translation, and at least to show you there is a point beyond which you can't go.

THE UNIT OF TRANSLATING

Normally you translate sentence by sentence (not breath-group by breath-group), running the risk of not paying enough attention to the sentence-joins. If the translation of a sentence has no problems, it is based firmly on literal translation (the literal translation of comprehensive is 'understanding¹ and of versatile¹), plus virtually automatic and spontaneous transpositions and shifts, changes in word order etc

The first sign of a translation problem is where these automatic procedures from language to language, apparently without intercession of thought (scornfully referred to as Transco age by the ESIT School of Paris), are not adequate. Then comes the struggle between the words in the SL - it may be one word like 'sleazy', it may be a collocation like la dark horse¹, it may be a structure like 'the country's government' (who governs what?), it may be a referential, cultural or dialectal problem - in any event, the mental struggle between the SL words and the TL thought then begins- How do you conduct this struggle? Maybe if you are an interpreter, a natural communicator (I write half-heartedly), you try to forget the SL words, you verbalize, you produce independent thought, you take the message first, and then perhaps bring the SL words in. If you are like me, you never forget

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the SL words, they are always the point of departure; you create, you interpret on the basis of these words.

You abandon the SL text - literal translation if you like (which, for the purpose of this argument, I couple with mandatory or virtually mandatory shifts and word-order changes) only when its use makes the translation referentially and pragmatically inaccurate, when it is unnatural, when it will not work. By rule of thumb you know literal translation is likely to work best and most with written, prosy? semi-formal, non-literary language, and also with innovative language; worst and least with ordinary spoken idiomatic language. Further, it is more often effectively used than most writers on translation,

Since the sentence is the basic unit of thought, presenting an object and what it does, is, or is affected by, so the sentence is, in the first instance, your unit of translation, even though you may later find many SL and TL correspondences within that sentence. Primarily, you translate by the sentence, and in each sentence, it is the object and what happens to it that you sort out first. Further, if the object has been previously mentioned, or it is the main theme, you put it in the early part of the sentence, whilst you put the new information at the end, where it normally gets most stress:

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Your problem is normally how to make sense of a difficult sentence. Usually you only have trouble with grammar in a long complicated sentence, often weighed down by a series of word-groups depending on verb-nouns. Grammar being more versatile than lexis, you can render a sentence like the following in many versions:

Other difficulties with grammar are usually due to the use of archaic, little used, ambiguously placed or faulty structures. You should bear in mind however, that if long sentences and complicated structures are an essential part of the text, and are characteristic of the author rather than of the norms of the source language, you should reproduce a corresponding deviation from the target language norms in your own version (as in Proust)

THE TRANSLATION OF LEXIS

However, the chief difficulties in translating are lexical, not grammatical - i.e. words, collocations and fixed phrases or idioms; these include neologisms and 'unfindable' words, which I deal with separately.

Difficulties with words are of two kinds: (a) you do not understand them; (b) you find them hard to translate.

If you cannot understand a word, it may be because all its possible meanings are not known to you, or because its meaning is determined by its unusual collocation or a reference elsewhere in the text.

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Therefore can have figurative meanings - the more common the word, the more contagious and accessible the figurative meanings. If we are desperate, we have to test any sentence for a figurative meaning e.g., 'The man loved his garden¹. The garden may symbolize privacy, beauty, fertility, simple hard work, sexual bliss, etc, Other possible solutions to the word problem' are that the word may have an archaic or a regional sense (consult appropriate dictionaries), may be used ironically, or in a sense peculiar or private to the writer (idiolect), or it may be misprinted.

But be assured of one thing: the writer must have known what he wanted to say: he would never have written a drop of nonsense in the middle of a sea of sense, and somehow you have to find that sense, by any kind of lateral thinking: for autonomic), author's linguistic or technical ignorance. But what has a prostate to do with a skull? Skull, head, top? Upper prostate?). You have to force your word (usually it is a word) into sense, you have to at least satisfy yourself at last that there are no other reasonable alternatives, and you have to write a footnote admitting this to be a a light (actually* a gravel because there is no other light, a reduction to absurdity, and so "not found".

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So far I have been assuming that the word is more or less context-free - and I do think that far more words are more or less context-free than most people imagine. However, the meaning of many words is determined by their collocations, whether they appear in compounds or idioms or as an item in a lexical set (e.g., root, in a text on linguistics). Very rarely, they can only be clarified by a reference to the adjoining paragraphs or beyond: any mysterious object qualified by 'the' may take you far outside your sentence.

Another general point about translating is that* in principle, since corresponding SL and TL words do not usually have precisely the same semantic range (though many do in cognate languages), you are over- or under-translating most of the time, usually the latter. In fact, since in the majority of texts you are more concerned with the message (function) than with the richness of description, and since the meanings of all but technical words are narrowed down in their context, translation correspondence is usually close. However, we must remember that a great number of words in one language include and overlap in varying degrees of meaning the words they appear most obviously to translate into another language.

THE TRANSLATION OF PROPER NAMES

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You have to look up all proper names you do not know. First, geographical terms. In a modern text, Beijing is no longer Peking; nor is Karl Marx Stadt now Chemnitz; nor is Mutare (Zimbabwe) any longer Umtali; and in 1997 Hong Kong will be Xianggang. Itn Saaletai is 'in the Saale valley1 not *in Saa!etal\ Do not normally call Polish or Czechoslovak towns by their German names: Posen/Poznan, Breslau/Wroc+aw, Karlsbad/Karlovy Vary, Teschen/Decin. (The Polish Minister of Information rightly protested to the West Germans about this habit recently.) Only the English refer to the Channel as theirs. Consider giving classifiers to any town, mountain or river likely to be unknown to the readership, Check the existence of any place name used in a work of fiction: Tonio Kroger's Aarlsgaard does exist, but not in my atlas. Bear in mind and encourage the tendency of place-names to revert to their non-naturalised names (Braunschweig, Hessen, Hannover), but do not overdo it - let Munich remain Munich, Do not take sides on any political disputes about place-names,

Be particularly careful of proper names in medical texts: a drug in one country will be marketed under another brand name in another, or it may merely be a chemical formula such as 'aspirin'. Tests, symptoms, diseases, syndromes, parts of the body are named after one 'scientist' in one language community and a different one, or are given a

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more general term, in another. Check the spelling of all proper names - this is where misprints are most common. Remember that while English keeps the first names of foreign persons unchanged, French and Italian sometimes arbitrarily translate them, even if they are the names of living people,

In the period between translating and revision, you should not lose sight of the linguistic problems of the text. (All translation problems are finally problems of the target language.) Do not always be searching for synonyms. A change in word order may be the answer. If it is a fact, not a word, you are searching for- How many casualties at Casino? - let your mind play over the various types of reference books - or your own memories. I am not denying neuron linguistic, psychological processes in translation, far from it, I am merely saying you cannot analyze or schematize them; they are unconscious, part of the imagination. If you are lucky, when you brood, you find a solution suddenly surfacing,

And to conclude what we said

Thus one person's view of the translating procedure. But there is a caveat (a warning and a proviso). I have tended to assume a demanding and challenging \$L text. One can admittedly find, somewhat artificially, translation problems in any text, any metaphor. Unfortunately, there are a great many run-of-the-mill texts that have to be

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translated which present few challenges once you have mastered their terminology, which carries you through into a series of frankly boring and monotonous successors. They become remotely challenging only if they are poorly written, or you have to skew the readership, i.e. translate for users at a different, usually lower, level of language and/or knowledge of the topic. Many staff translators complain of the wearisome monotony of texts written in a humdrum neutral to informal style, full of facts, low on descriptions, teetering on the edge of cliché; certainly my account of the translating process will appear largely irrelevant to them. Enterprising translators have to appeal to the research departments of their companies for more interesting papers, or themselves recommend important original foreign publications in their field for translation. Others transfer from, say, general administration to the human rights department of their international organization to find something worthwhile to do.

It is one of the numerous paradoxes of translation that a vast number of texts, far from being 'impossible', as many linguists and men of letters (not usually in agreement) still believe, are in fact easy and tedious and suitable for MAT (machine-aided translation) and even MT (machine translation) but still essential and vital, whilst other texts

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may be considered as material for a scholar, a researcher and an artist.

I think that, academically, translation can be regarded as scholarship if:

- (1) the SL text is challenging and demanding, e.g., if it is concerned with the frontiers of knowledge (science, technology, social sciences) or if it is a literary or philosophical text written in innovatory or obscure or difficult or ancient language,
- (2) the text evidently requires some interpretation, which should be indicated in the translator's preface,
- (3) The text requires additional explanation in the form of brief footnotes.

I think translation 'qualifies' as research If:

- (1) It requires substantial academic research.
- (2) It requires a preface of considerable length, giving evidence of this research and stating the translator's approach to his original, (Bear in mind that all translated books should have translators' prefaces.)
- (3) The translated text is accompanied by an apparatus of notes, a glossary and a bibliography.

Translation is most clearly art, when a poem is sensitively translated into a poem. But any deft 'transfusion' of an

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imaginative piece of writing is artistic, when it conveys the meaning through a happy balance or resolution of some of the tensions in the process.

Reviewing your work

During the final revision stage of translating, you constantly try to pare down your version in the interest of elegance and force, at the same time allowing some redundancy to facilitate reading and ensuring that no substantial sense component is lost. (Another tension - the translator of a demanding text is always on some tight-rope or other, this means translating to a successful conclusion', far less "pregnancies taken up to term' but perhaps as 'successful pregnancies¹; faire as 'operating' not 'putting into operation'. You are trying to get rid of paraphrase without impairing your text, the reality behind the text or the manner of writing you have preferred (natural, innovative or stale) - The virtue of concision is its packed meaning - and the punch it carries. Your text is dependent on another text but, paradoxically again, in communicative translation you have to use a language that comes naturally to you, whilst in semantic translation, you have to empathize with the author (the more you feel with the author, the better you are likely to translate - if you dislike a literary text, better not translate it at all) - and in your empathy you should discover a way of writing which, whilst normally not natural to you, expresses a certain side of you 'naturally' and sincerely. A great translation is also a work of art in its own right, but a good translation, even of a great work, need not be so.

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But my last word is this: be accurate. You have no license to change words that have plain one-to-one translations just because you think they sound better than the original, though there is nothing wrong with it; or because you like synonyms, because you think you ought to change them to show how resourceful you are. Mind particularly your descriptive words: adjectives, adverbs, nouns and verbs of quality. The fact that you are subjected as a translator to so many forces and tensions is no excuse for plain inaccuracy.

'But that's what the author wrote.' Why do you want to change it? You couldn't have a clearer indication that this is what the author would write in the foreign language, if he could. Is it because you're into text-linguistics, because your overall text strategies, your proto-typical structures, the global superstructures, the exciting new developments in the broad interdisciplinary field of the science of cognition demand this change? Surely not.

Many translators say you should never translate words, you translate sentences or ideas or messages. I think they are fooling themselves. The SL texts

Consist of words that are all that is there, on the page. Finally all you have is words to translate, and you have to account for each of them somewhere in your TL text, sometimes by deliberately not translating or by

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compensating for them, because if translated cold you inevitably over-translate them.

We will detail the various points you have to take out for when you revise. Revision is also a technique that you acquire; I suggest you spend on revising 50-70% of the time you took on translating, depending on the difficulty of the text. If you have the time, do a second revision a day or so later. It is difficult to resist making continual 'improvements' in the taste area and this is harmless provided you make sure that each revised detail does not impair the sentence or the cohesion of the text. If appropriate, the final test should be for naturalness: read the translation aloud to yourself.

BACK-TRANSLATION TEST (BTT)

The validity of literal translation can sometimes be established by the back-translation test. The back-translation test is not valid in the case of SL or TL lexical gaps some words will not translate back satisfactorily. But the literary dictates of his time¹ will never translated back Note also that the figurative element in language militates against literal translation when it is a cultural or a stock metaphor, but favors literal translation when it is universal and/or original.

ACCEPTED TRANSLATION

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Some transparent institutional terms are translated literally in at least Western European languages even though the TL cultural equivalents have widely different function.

Also that concept-words such as 'radicalism' or 'realism' are translated literally and often misleadingly, as their *local' connotations are often different. Any 'core' denotative meaning is swamped by the connotative pragmatic meaning, the terms are normally so important in their relation to the TL culture that a literal translation rather than transference is indicated - a translated word more than a transferred one is incorporated at once into the target language. However, for new institutional terms, a translator must be careful about translating the terms directly into the TL, if they already exist but have quite different functions in the TL culture,

Exercise based on lesson two

1. Give a shore summary about steps of translation

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2. Translate this text into Arabic

Hizbullah Forces Launch Attack

Hizbullah forces launched an attack on 29 August against Israeli forces in the disputed Shebaa Farms region, wounding three Israeli soldiers. The disputed territory lies on the border between Lebanon and Syria and has been occupied by Israeli forces following the Israeli withdrawal

Lesson three

Types of literal translation

I suggest that all translations are based implicitly on a theory of language (Jakobson, Firth and Wandmzska put it the other way round - they said a Theory of language is based on a theory of translation). Thus in some respects (only) any translation is an exercise in applied linguistics, I am taking Bühler's functional theory of language as adapted by Jakobson as the one that is most usefully applied to translating,

According to Bühler, the three main functions of language are the expressive, the informative - he called it 'representation' - and the vocative ('appeal') functions: these are the main purposes of using language.

So the types of the translation are based according the text types which also are based into their functions which will be detailed here:

THE EXPRESSIVE FUNCTION

The core of the expressive function is the mind of the speaker, the writer, the originator of the utterance. He uses the utterance to express his feelings irrespective of any response. For the purposes of translation, I think the characteristic 'expressive' text-types are:

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- (1) Serious imaginative literature. Of the four principal types -lyrical poetry, short stories, novels, plays -lyrical poetry is the most intimate expression, while plays are more evidently addressed to a large audience, which, in the translation, is entitled to some assistance with cultural expressions.
- (2) Authoritative statements. These are texts of any nature which derive their authority from the high status or the reliability and linguistic competence of their authors. Such texts have the personal 'stamp' of their authors, although they are denotative, not connotative. Typical authoritative statements are political speeches, documents etc., by ministers or party leaders; statutes and legal documents; scientific, philosophical and 'academic' works written by acknowledged authorities.
- (3) Autobiography, essays, personal correspondence. These are expressive when they are personal effusions, when the readers are a remote background.

It is essential that you, as translator, should be able to distinguish the personal components of these texts: i.e. unusual ('infrequent¹) collocations; original metaphors; 'untranslatable¹ words, particularly adjectives of 'quality' that have to be translated one-to-two or -three;

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unconventional syntax; neologisms; strange words (archaisms, dialect, odd technical terms)-all that is often characterized as 'idiolect' or 'personal dialect'-as opposed to 'ordinary language', i.e. stock idioms and metaphors, common collocations, normal syntax, colloquial expressions and 'phaticisms' - the usual tramlines of language. The personal components constitute the 'expressive' element (they are only a part) of an expressive text, and you should not normalize them in a translation. (See Part II, text no. 3 for a text with expressive passages,)

THE INFORMATIVE FUNCTION

The core of the informative function of language is external situation, the facts of a topic, reality outside language, including reported ideas or theories. For the purposes of translation, typical 'informative' texts are concerned with any topic of knowledge, but texts about literary subjects, as they often express value-judgments, are apt to lean towards 'expressiveness'. The format of an informative text is often standard: a textbook, a technical report, an article in a newspaper or a periodical, a scientific paper, a thesis, minutes or agenda of a meeting, One normally assumes a modern, non-regional, non-class, non-dialectal style, with perhaps four points on a scale of language varieties: (1) a formal, non-emotive, technical style for academic papers, characterized in

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English by passives, present and perfect tenses, literal language, Latinized vocabulary, jargon, multi-noun compounds with 'empty' verbs, no metaphors; (2) a neutral or informal style with defined technical terms for textbooks characterized by first person

plurals, present tenses, dynamic active verbs, and basic conceptual metaphors; (3) an informal warm style for popular science or art books (e.g., coffee-table books), characterized by simple grammatical structures, a wide range of vocabulary to accommodate definitions and numerous illustrations, and stock metaphors and a simple vocabulary; (4) a familiar, racy, non-technical style for popular journalism, characterized by surprising metaphors, short sentences, Americanize, unconventional punctuation, adjectives before proper names and colloquialisms. (Note how metaphors can be a yardstick for the formality of a text-) In my experience, English is likely to have a greater variety and distinctiveness in these styles, because it is lexically the product of several language groups (Saxon, Norse, French, Classical), and has been in intimate contact with a wide variety of other languages; being 'carried' over most of the world, it has become the main carrier for technology and has had little authoritative pressure exercised on its growth, apart from a short period in the eighteenth century.

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However, note two points: 'informative' texts constitute the vast majority of the staff translator's work in international organizations, multi-nationals, private companies and translation agencies. Secondly, a high proportion of such texts are poorly written and sometimes inaccurate, and it is usually the translator's job to 'correct' their facts and their style (see Chapter 18). Thus, in spite of the hoary adages ("translation is impossible", etc.), the majority of translations nowadays are better than their originals - or at least ought to be so.

THE VOCATIVE FUNCTION

The core of the vocative function of language is the readership, the addressee. I use the term Vocative¹ in the sense of 'calling upon' the readership to act, think or feel, in fact to 'react' in the way intended by the text (the vocative is the case used for addressing your reader in some inflected languages). This function of language has been given many other names, including 'cognitive' (denoting effort), 'instrumental¹, 'operative' and 'pragmatic' (in the sense of used to produce a certain effect on the readership). Note that nowadays vocative texts are more often addressed to a readership than a reader. For the purposes of translation, I take notices, instructions, publicity, propaganda, persuasive writing (requests, cases, theses) and possibly popular fiction,

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whose purpose is to sell the book/entertain the reader, as the typical Vocative' text.

The first factor in all vocative texts is the relationship between the writer and the readership, which is realized in various types of socially or personally determined grammatical relations or forms of address and other variant forms; infinitives, imperatives, subjunctives, indicatives, impersonal, passives; first and/or family names, titles, hypocoristic names; tags, such as 'please', all play their part in determining asymmetrical or symmetrical relationships, relationships of power or equality, command, request or persuasion.

The second factor is that these texts must be written in a language that is immediately comprehensible to the readership. Thus for translation, the linguistic and cultural level of the SL text has to be reviewed before it is given a pragmatic impact.

Few texts are purely expressive, informative or vocative: most include all three functions, with an emphasis on one of the three. However, strictly, the expressive function has no place in a vocative or informative text - it is there only unconsciously, as 'underlife'. Most informative texts will either have a vocative thread running through them (it is essential that the translator pick this up), or the

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vocative function is restricted to a separate section of recommendation, opinion, or value-judgment; a text can hardly be purely informative, i.e., objective. An expressive text will usually carry information; the degree of its vocative component will vary and is a matter of argument among critics and translators, depending partly, at least, on its proportion of 'universal1 and 'cultural1 components. The epithets 'expressive1, 'informative1 and Vocative1 are used only to show the emphasis or 'thrust1 (Schwerpunkti) of a text.

I have proposed three main types of texts, and in the next chapter I shall propose methods of translating them. Consider now Jakobson's three other functions of language: the aesthetic (called by Jakobson the 'poetic'), the phonic and the multilingual.

THE AESTHETIC FUNCTION

This is language designed to please the senses, firstly through its actual or imagined sound, and secondly through its metaphors. The rhythm, balance and contrasts of sentences, clauses and words also play their part. The sound-effects consist of onomatopoeia, alliteration, assonance, rhyme, meter, intonation, stress - some of these play a part in most types of texts: in poetry, nonsense and children's verse and some types of publicity (jingles, TV commercials) they are essential. In many cases it is not possible to 'translate1 sound-effects unless

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one transfers the relevant language units: compensation of some kind is usually possible. In translating expressive texts - in particular, poetry - there is often a conflict between the expressive and the aesthetic function ('truth' and 'beauty') - the poles of ugly literal translation and beautiful free translation.

Descriptive verbs of movement and action, since they describe a manner, are rich in sound effect; e.g. 'race', 'rush', 'scatter', 'mumble', 'gasp', 'grunt', etc., but not hard to translate, unless the word is simply 'missing' in the other language (lexical gap), as this is a universal feature of languages.

In nonsense poetry, the sound-effect is more important than the sense; In children's poetry and in the art-for-art literature of the end of the nineteenth century (Gautier, Swinburne, Verlaine, Dowson etc.) (see Levy, 1969) euphonious 'beauty'

In other expressive texts, the expressive precedes the aesthetic function, but if the translation is 'ugly' (cacophony), the purpose of the text is defeated.

Metaphor is the link between the expressive and the aesthetic function. Through images, it is also language's only link with four of the five senses; by-producing tokens of smell ('rose', 'fish'), taste ('food'), touch ('fur', 'skin'), sight (all images), as well as the sound ('bird', 'bell') that

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language consists of, metaphor connects the extra-linguistic reality with the world of the mind through language. Thus original metaphor, being both an expressive and an aesthetic component, has to be preserved intact in translation.

Whilst the preceding four functions may operate throughout a text, the aphetic and the multilingual are normally involved in only part of a text

THE PHATIC FUNCTION

The phatic function of language is used for maintaining friendly contact with the addressee rather than for imparting foreign information. Apart from tone of voice, it usually occurs in the form of standard phrases, or 'phaticisms', e.g. in spoken language, therefore, in dialogue, 'How are you?', 'You know', 'Are you well?', 'Have a good week-end', 'See you tomorrow', 'Lovely to see you', 'Did you have a good Christmas?' and, in English, 'Nasty weather we're having', 'What an awful day', 'Isn't it hot today?' (See Newmark, 1981.) Some phaticisms are 'universal', others (e.g. references to the weather) cultural, and they should be rendered by standard equivalents, which are not literal translations. (References to the weather can be modified by translating with a TL phaticism)

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In written language, phaticisms attempt to win the confidence and the credulity of the reader: 'of course¹, 'naturally', 'undoubtedly', 'it is interesting/ important to note that', often flattering the reader: 'it is well known that'. . . Add to these the German modal particles (jo, eben, dock, etc.) and old-fashioned openings and closings of official correspondence (retained in French). The only translation problem I know is whether to delete or over-trans I ate the modal particles, or to tone down phaticisms that verge on obsequiousness (iltusinssimo Signore Rossi? 'Mr Rossi', etc.)

THE MULTILINGUAL FUNCTION

Lastly, the multilingual function of language indicates a language's ability to explain, name, and criticize its own features. When these are more or less universal (e.g, 'sentence', 'grammar', 'verb', etc.) - though they may not yet exist in languages which are only spoken or have had little contact with others - there is no translation problem. However, if these items are language-specific, e.g, 'supine', 'ablative¹, 'illative', 'optative', they have to be translated in accordance with the various relevant contextual factors (nature of readership, importance of item in SL, the SL and TL text, likely recurrences in TL etc.¹ ranging from detailed explanations, example and translations down to a culturally-neutral third term,

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Note also that SL expressions signaling multilingual words, e.g. 'strictly speaking', 'in the true (or full) sense of the word', 'literally', also called 'also to speak', 'by definition', Sometimes known as 'Laa another generation put it', 'can also mean', have to be treated cautiously, as the word following them in the SL would not usually have precisely the same sense if translated one-to-one in the TL, Thus, to get both senses of 'For the last four years, I literally coined money', into French and German (Ponderous translations.)

I have adopted and adapted the Bühler-Jakobson functions of language operationally as the most convenient way of looking at a text for translation. It is also useful to divide texts by topic into three broad categories: (a) literary; (b) institutional; and (c) scientific - the latter including all fields of science and technology but tending to merge with institutional texts in the area of the social sciences. Literary texts are distinguished from the rest in being more important in their mental and imaginative connotations than their factual denotations,

Exercise based on lesson three

1. What do you think about literal translation?

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2. Express in brief the language functions that distinguish a text from another text?

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3. Translate this text into Arabic

Nuclear Weapons: Can they be stopped?

Nuclear technology is now so widespread that it is only political will which stops many countries from making nuclear weapons. Mohammed El-Bradei, head of the International Atomic Energy Agency (IAEA), said recently that 40 countries could make the bomb if they wanted to. The reason for this is that the technology legally used to enrich uranium to make fuel for nuclear power can easily be developed to make material for nuclear weapons. A country could do this in secret or withdraw from the Nuclear Non-Proliferation Treaty (NPT), and do it anyway. This is the Achilles' heel of the NPT— an agreement designed to stop the spread of nuclear weapons while allowing countries access to nuclear power. But even if only one or two of them go nuclear, it could bring tension and even war into their regions.

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Lesson four

Literal translation (A close look)

The present excessive emphasis in linguistics on discourse analysis is resulting in the corresponding idea in translation theory that the only unit of translation is the text, and that almost any deviation from literal translation can be justified in any place by appealing to the text as an overriding authority. The prevailing orthodoxy is leading to the rejection of literal translation as a legitimate translation procedure. Thus Neubert (1983) states that one word of an SL text and a TL word in the translation rarely correspond semantically, and grammatically hardly ever.

The meaning of many SL verbs is covered in English by a Romance and a rather less formal phrasal verb, which is likely to be Germanic. Your choice as translator will depend both on the object with which the verb is collocated and on the register of the passage. Thus in *derriere* is more likely to be 'was giving out' (fried potatoes and peas) than 'was distributing' which sounds, except in some idiolects, like a deliberate (formal) act, or 'was doling out', which betrays a translator's mania for colloquialisms. However, I would not use the most natural

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'was serving', since this, by the back-translation test, would be servant. Note that other collocations also offer alternatives: for verbs 'distribute' or 'share out'; courtier* 'deliver' or 'hand out'; orders, 'give' or 'deal out'; cartes, 'deal*' or 'deal out'; argent, 'distribute' or 'hand round'; role, 'assign' or 'give out*'. Whilst the second alternatives in the above examples are not literal translations in my definition, they all appear to be at variance with Neubert's proposition,

It may be useful to distinguish literal from word-for-word and one-to-one translation. Word-for-word translation transfers SL grammar and word order, as well as the primary meanings of all the SL words, into the translation, and it is normally effective only for brief simple neutral sentences: 'He works in the house -now'. In one-to-one translation, a broader form of translation, each SL word has a corresponding TL word, but their primary (isolated) meanings may differ. Thus in 'passer unexamined'-'take an exam', the two verb couplets can be said to correspond with each other, but, out of context, they are not semantic equivalents. Since one-to-one translation normally respects collocation meanings, which are the most powerful contextual influence on translation, it is more common than word-for-word translation. Literal translation goes beyond one-to-one translation in including, say, 'le courage' and 'courage' as literal

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equivalents; it is particularly applicable to languages that do not have definite and/or indefinite articles,

Literal translation ranges from one word to one word ('hall', Saal, salle, sala, zal) through group to group (un beau jardin, 'a beautiful garden', ein schöner Garten)^ collocation to collocation ('make a speech', faire un discours), clause to clause ("when that was done', quandcelafuifaii), to sentence to sentence ('The man was in the street,' Vhomme etait dans la rue.). The longer the unit, the rarer the one-to-one. Further, single-word metaphors (ray of hope', rayon d'espoir), extended plural-word metaphors (To force someone's hand¹, forcer la main a ^/^*wn) and proverbs ('all that glitters is not gold', tout ce qui brille n'est pas or), illustrate a second figurative semantic scale. I extend literal translation to correspondences such as un bilan sanguin, La blood check* and apres sa sortie^ 'after going out' (but apres son depart, 'after his departure¹), since it can be flexible with grammar whilst it keeps the same 'extra-contextual' lexis. Thus, 'literally', arbrt is 'tree*' not 'shaft¹, but words like aufheben^ einsteilen, Anlage have no literal translation, Here, as in many other cases, my definitions are ^operational¹ to suit translation discussion (rather than theory), not 'rigorous' or 'exhaustive' (and so on) to suit linguistics.

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I believe literal translation to be the basic translation procedure, both in communicative and semantic translation, in that translation starts from there. However, above the word level, literal translation becomes increasingly difficult. When there is any kind of translation problem, literal translation is normally (not always) out of the question. It is what one is trying to get away from, yet one sometimes comes back to it with a sigh; partly because one has got used to the sound of what at first seemed so strange and unnatural; beware of this.: can you get nearer than a 'painful' or an 'intense' temptation? 'Burning temptation' is the nearest, it is still not literal. Literal translation above the word level is the only correct procedure if the SL and TL meaning correspond, or correspond more closely than any alternative; that means that the referent and the pragmatic effect are equivalent, i.e. that the words not only refer to the same 'thing' but have similar associations (Mama, 'mum'; U prof, 'the prof) and appear to be equally frequent in this type of text; further, that the meaning of the SL unit is not affected by its context in such a way that the meaning of the TL unit does not correspond to it- Normally, the more specific or technical a word, the less it is likely to be affected by context. Further, a common object will usually have a one-to-one literal translation if there is cultural overlap, though most languages have strange lexical gaps (e.g. 'fingers', 'waist', 'knuckles', 'shins*'). A term for a

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common object sometimes has other common senses ('bank', 'peace') - so that language, particularly in English with its monosyllables, appears inefficient.

THE TRANSLATION OF POETRY

The translation of poetry is the field where most emphasis is normally put on the creation of a new independent poem, and where literal translation is usually condemned. Thus Rose Marilyn Gaddis, in her stimulating paper on Walter Benjamin (1982) demonstrating Stefan George's superiority over Benjamin as a translator of Baudelaire's *Reglement*[^] states that 'Benjamin's German translation goes into literal English more easily than George's, and is not far removed semantically from a literal plain prose English translation of the original' and 'Whereas Benjamin is working with the word, George works with a larger prosodic unit/

I agree that George is the better translator - in my experience, the greatest of all translators of poetry - but what I want to demonstrate is that he is more literal in his translation of the words as well as the structures. Compare George's title *Sammlung* with Benjamin's *Vorbereitung*: Benjamin's is way out, George's is materially and figuratively close. Compare the two opening lines.

FAITHFUL AND FALSE EQUIVALENTS:

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However, my main point is that we must not be afraid of literal translation, or, in particular, of using a TL word which looks the same or nearly the same as the SL word. At school and university I was told I must never do this, but 'theatre' is theatre is Theater is teatro is teatr\ only in Czech is it divadlo (the same applies to 'music', where the Czech is hudba). The translation of objects and movements is usually more literal than that of qualities and ways of moving. Many common adjectives of feeling cut up meaning in their own way, so that we cannot trust a transparent translation of 'sincere', 'loyal', 'trivial', 'important', 'truculent', 'brutal'; only one or two like 'excellent' and 'marvellous' are usually transparent. And again, the more general and abstract words ('phenomenon', 'element', 'affair') may or may not be translated transparently; there is often a shift at that abstract level (quality as 'property') but the translation is still usually one-to-one. In general, there are more faithful friends than faux amis -> and we must not hesitate to use them, since any other translation is usually wrong. This presupposes that, in context, the readership of O and T have similar interest and language levels. Otherwise the translation may well be different.

Many theorists believe that translation is more a process of explanation, interpretation and reformulation of ideas than a transformation of words; that the role of language

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is secondary, it is merely a vector or carrier of thoughts. Consequently, everything is translatable, and linguistic difficulties do not exist. This attitude, which slightly caricatures the Seieskovitch School (ESIT, Paris), is the opposite of the one stating that translation is impossible because aH or most words have different meanings in different languages, i.e, all words are culture-specific and, to boot, each language has its peculiar grammar everything is translatable up to a point, but that there are often enormous difficulties.. My position is that All the same, we do translate words, because there is nothing else to translate; there are only the words on the page; there is nothing else there. We do not translate isolated words, we translate words all more or less (and sometimes less rather than more, but never not at all} bound by their syntactic, collocation, situational, cultural and individual idiolect contexts. That is one way of looking at translation, which suggests it is basically lexical. This is not so. The basic thought-carrying element of language Is its grammar. But since the grammar is expressed only in words, we have to get the words right. The words must stretch and give only if the thought is threatened.

I am not making any plea for literal or one-to-one translation, since, if it is translations (and there is far too much translations published), it is wrong. But the re-creative part of translation is often exaggerated, and the

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literal part underestimated, particularly in literary translation, but also in other types of texts which have nothing linguistically wrong with them, which are competently written.

مساء الخير للجميع ، هناك لحظات قليلة جدا في حياتنا حيث لدينا امتياز التاريخ تشهده الاحداث الجارية. هذه هي واحدة من تلك اللحظات. وهى في الشعب المصرى تحدث والاصوات سمعت وان مصر لن تكون كما كانت ان وان التنحى من قبل الرئيس مبارك كان استجابة لتعطش عليه من قبل وان هذا ليس نهاية الانتقال فى مصر وانما هى . الشعب المصرى للتغيير هناك فترات عصيبة وان هناك الكثير من الاسئلة البداية ،واننى متأكد بان واثقا بان شعب مصر يمكنه ايجاد الاجابات وان التى لا اجابات لها ولكنى وبروح الوحدة التى عرفت خلال الاسابيع يفعل ذلك بطريقة سلمية وبناءة للمصريين لقد اوضحوا ان لا شى اقل من دولة القليلة الماضية ، وبالنسبة وخدم الجيش بشكل وطنى ومزعوم كراعى لهذه الدولة والان يجب . مدنية مصداقية فى عيون الشعب المصرى ، وهذا يعنى حماية ضمان انتقال ذو ورفع قانون الطوارئ واعادة صياغة الدستور حقوق المواطنين المصريين التغييرات لا يمكن التراجع عنها ووضع طريق الى وقوانين اخرى لجعل هذه وعدا ذلك فهذا الانتقال يجب ان يجمع كل انتخابات حرة وديمقراطية المثابرة التى اظهرها الشعب المصرى الاصوات المصرية الى الطاولة ومن التغيير . ستستمر الولايات المتحدة فى وهذا خدم كرياح قوية على ظهر هذا مستعدون لتقديم المساعدات صداقتها وشراكتها مع مصر. ونحن الديمقراطية فى مصر، وأنا على الضرورية التى تُطلب منا لتعزيز الانتقال إلى الشباب المصرى خلال الأيام يقين بأن الإبداع والبراعة اللذين أظهروهما للعمل وأسواق السابقة من شأنهما أن يسهما فى خلق فرص جديدة يقين بأن جديدة من شأنها أن تدفع هذا الجيل للتخليق عاليا، وأنا على مصر الديمقراطية سيكون بوسعها أن تتحمل مسؤوليتها ليس إقليميا فقط ولكن عالميا أيضا . لعبت مصر دورا محوريا فى التاريخ لاكثر من ستة الاف عاما ، وفى الاسبوعين الماضيين دارت عجلات التاريخ بسرعة عظيمة فى الوقت الذى طالبوا فيه بحقوق عالمية

لقد راينا امهات وآباء يحملون ابناءهم فوق اعناقهم كى يظهروا لهم ما ه الديمقراطية ورأينا شابا مصرى يقول : لأول مرة فى حياتى أشعر بأننى ولى قيمة وصوتى مسموع. على الرغم من أننى شخص عادى، وهذا موجود الديمقراطية، واستمر المتظاهرون فى الهتاف (سلمية.. سلمية) - هو معنى بالعربية وترجمها إلى الإنجليزية ، لقد راينا محتجون وهم يهتفون قالها كما راينا قوات . سلمية ونحن مسالمون مرة اخرى ومرة اخرى سلمية وراينا مسلحة لا تطلق النار على الشعب الذين اقساموا على حمايته متطوعين اطباء وممرضات يندفعوا الى الشارع للعناية بالجرحى ، وراينا

Lesson five

How to deal with literal translation

I am not suggesting that any more or less context-free SL word must always be translated one-to-one or literally by its 'usual* TL equivalent. The SL word may: (a) be used more frequently (within the register); (b) have a wider semantic range than the corresponding TL word. Thus *kardiesse* may translate as 'effrontery¹ (pejorative) as well as *faring*' (positive, honorific) depending on the context. But *la plaine* which appears almost to coincide in frequency and semantic range with 'the plain¹ will always translate as 'plain', unless it is the alternative spelling of *la plane* ('plane').

If a perfectly natural SL unit produces a clumsy literal translation, e.g. *itne parvenait pas a se digager de sa surprise* as 'he wasn't succeeding in freeing himself from his surprise¹, then the translation is 'wrong', however expressive the rest of the SL text ('he was unable to rid himself of his feeling of surprise', 'he couldn't overcome his surprise¹).

'Ordinary language¹, which in English is usually descriptive language, not colloquial but neutral, is equally appropriate in written and spoken language, marked by phrasal verbs, familiar alternatives (such as 'bloke*', 'kids', 'cash¹, 'job\ 'make love¹), empty verbs and verb-

nouns ('make his way to'), and can hardly ever be translated literally.

NATURAL TRANSLATION

However, there are all kinds of insidious resistances to literal translation. You may feel it is not translation, it is mechanical, it is automatic, it is humdrum, it is not clever. You have been told at school not to practice it. It does not enrich your knowledge either of the source or of the target language. It is too easy. We have to resist these arguments. Apart from translations (i.e. inaccurate translation) the only valid argument against what I might find an acceptable literal translation of an ordinary language unit is that you find it unnatural. If you insist you would not normally say 'the hour has come', only 'the time has come', not 'the low houses', only 'the squat or low-lying houses', I

would suspect you were deluding yourself, but I believe that, except for an expressive text, you should write in a manner natural to yourself, a manner that expresses your own sense of good style. This is yet another of the tensions within translation. In fact, by repeating several times to yourself a slightly 'unnatural' unit of language, or by saying it in a soft tone of voice, you can sometimes make it sound more natural, and convince yourself it is a good translation. If it still remains unnatural to you, you should avoid it. In this sense, the argument in favor of a

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translation having the impress of a translator's own way of writing has precedence over the principle of literal translation.

Note that it is sometimes advisable to retreat from literal translation when faced with SL general words for which there are no "satisfactory" one-to-one TL equivalents even though one is over-translating. Thus *Darstellungen* is more common and concrete than 'representations', and, in the context, 'drawings', 'pictures' or 'diagrams' may be quite suitable.

A further point. One can say that, in the human view, all objects are symbols and all words are either representations or symbols of objects. In this sense, literal translation can go either way. Commonly, *atropinique* can mean, literally, 'made of atropin' or * a tropin -like'; *brulure*, a 'burn' or la burn-like sensation. Less commonly. *Die Apfelstnne fath mir ein* may literally mean 'the orange' (previously mentioned) or 'The idea of the orange occurs to me.'

RE-CREATIVE TRANSLATION

Literal translation is the first step in translation, and a good translator abandons a literal version only when it is plainly inexact or, in the case of a vocative or informative text, badly written. A bad translator will always do his best to avoid translating word for word. Re-creative translation - 'contextual re-creation' as Delisle (1981)

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calls it-which means, roughly, translating the thoughts behind the words, sometimes between the words, or translating the sub-text, is a procedure which some authorities and translation teachers regard as the heart or the central issue of translation ('get as far away as possible from the words'). The truth is the opposite: 'interpret the sense, not the words' is, to my mind, the translator's last resource; an essential resource, certainly, and a touchstone of his linguistic sensitivity and creativity, not to mention his alertness and perspicacity, when words mislead- Further, contextual re-creation is likely to be more common in interpretation, if delegates are speaking off the cuff, than in written language translation, where words are more carefully measured and perhaps closer to thought. But most translation is not creative in this sense. You have to like struggling with words before you reach the longer passages.

In recent years, London has, in its notices and advertisements, become a trilingual often a quadrilingual (you add Dutch) city. Coming so late to reality, the British Transport Board has profited from others' mistakes and has done well. One of the most striking things about the adverts (of all things) has been how close to each other they are, how near to literal translation:

LITERARY TRANSLATION

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It is ironical that modern literary translators, reacting against a stiff and literary style, a 'periphrastic study in a worn-out poetical fashion¹, as T- S, Eliot put it in East Coker? should neglect 'the intolerable wrestle with words and meanings¹, should continually pursue what is to them more natural, more colloquial, more easy, more relaxed, than the original, which was not particularly relaxed anyway, for example, translating *it was a blazing hot afternoon¹, 'the sun bakes the houses bone-dry¹; d*aspect as La smug and placid air'; as 'a negative place*. What is the reason for this? Certainly not the translators¹ deficient knowledge of French (ignorance of German is more common); they are often bilingual, perhaps anxious to transfer their own colloquial, easy, non-academic, non-bogus French to their English translation. One reason, then, is their relish for racy, earthy, idiomatic English, which is in flagrant contrast with a neutral original.

THE SUB-TEXT

Another reason may be the search for the 'hidden agenda", the pursuit of the sub-text, the awareness that when, for instance, the Mayor in Ibsen's An Enemy of the People says: 'We have our splendid new Baths. Mark my words! The prosperity of the town will come to depend more and more on the Baths, No doubt about it*', he is expressing his belief in progress and the established

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order, which he will support even when he learns that it is corrupt, rather than just praising the new baths.

Michael Meyer (1974) has made much of the concept of the 'sub-text', what is implied but not said, the meaning behind the meaning. 'Ibsen*', he writes, 'is a supreme master of the sub-text; almost all his main characters are deeply inhibited people, and at certain crises they are brought to bay with what they fear, and talk evasively, saying one thing but meaning another. To an intelligent reader, the true meaning behind the meaning is clear, and the translator must word the sentence in such a way that the sub-text is equally clear in English.'

The above statement is in fact a plea for accuracy, and the implication is that the translator should not go beyond the words of the original by promoting the sub-text to the status of the text. Meyer complains of a previous version of Little Eyolfxhai the translator 'had repeatedly got the literal meaning and missed the real point, translated the text but missed the sub-text'; however, it suggests, to me that this translator, like the legendary William Archer, had gone wrong not so much in being too literal (unless he had misunderstood metaphors, idioms, colloquial language, pacifisms, cultural references) as in translating Norwegian 'ordinary' language by cumbersome, outdated, bookish language (slightly outdated language is usually

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comic anyway). Certainly Meyer's own merit as a translator is in his economy rather than his accuracy. (These are to my mind the main purposes of a translation, but accuracy should come first.) One small example; Archer; 'Yes, you remember- Won't you be good enough to give him a friendly talking to and perhaps you can make some impression on him/ Meyer: 'You remember? Perhaps you'd give him a friendly talking to - that might have some effect.

Thus the tautness of dialogue. The dramatist can say in five lines what the novelist needs a page for, as Terence Rattigan said to Meyer.

The concept of the sub-text is a useful variant term for the function or the intention of a text, the thin thread which the translator has to pursue throughout his work. But the concept is dangerous and misleading if the sub-text starts to obtrude on the text; put differently, if the description, or the surface text, is partially or wholly replaced by the function, the deep structure of the text, the symbol by its meaning, and so on. You cannot normally translate 'When his father died his mother couldn't afford to send him to Eton any more' Now, I am not suggesting that a literal translation - transferring Eton without stating its function - is adequate for an average German readership, though for an educated one it should be enough. But Eton is an essential element of the

translation, and Eton's function (the most prestigious school in the UK) is inadequately stated. Thus sub-text as a reason for embroidering on the original will not stand. If someone says one thing while he means another, that is a psychological feature that has to be cleanly translated; it must be equally inhibited or concealed in the translation; it may or may not be culturally induced, but, linguistically, the translation is not affected, must not be tampered with

THE NOTION OF THE NO-EQUIVALENT' WORD

The difficulties of literal translation are often highlighted not so much by linguistic or referential context as by the context of a cultural tradition. Bagehot wrote about 130 years ago that 'Language is the tradition of nations . . . people repeat phrases inculcated by their fathers, true in the time of their fathers but now no longer true.' If you consider Faust's famous struggle to translate the word *logos*, a word that is virtually context-free, and therefore has to be translated for itself

To write off as 'untranslatable' a word whose meaning cannot be rendered literally and precisely by another word is absurd, particularly when it could at least be better delineated by componential analysis into four or five words, though as a footnote, not in the text of the play. Looking at translation in an ideal sense, Gardener has pointed out that 'no translation can replace the original . . . the translator's task is never to copy what is said, but to

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place himself in the direction of what is said (i.e. in its meaning) in order to carry over what is to be said into the direction of his own saying'. Again, this reliance on the *velour-dire* and the significance of what the SL text deliberately left unsaid can be dangerous, and applies only to the most difficult texts, where some kind of interpretation and hermeneutics are essential if the translator is to be active, to 'become again the one saying the text'. Here the moment of period and time, as well as the translator's personality, the judgments he has made in the course of his emotional and intellectual development, the pre-judgments (*Vorurteile*) and preconceptions with which he meets a particular problem (after a year, he will translate the same text in a different way: is this chance or personal change?) - all this is important when one considers translating texts that appear to be on the borders of language and thought, and the struggle is with grammar as well as words, the nuances of mood (modals), and time (tense) and duration (aspect).

But in the vast majority of cases, Grammar is not going to help the translator at all. His statement 'No translation is as understandable as the original' is misleading, Many translations have been and are a good, simple introduction, a lead-in into the original - particularly translations of languages such as German with an artificial word-order inflicted on them by their scribes, then.e. the

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in fact non-SVO (subject-verb-object) languages, which postpone the lexical elements of their verbs to the end of the proposition. However, Gadamer uses his statement 'the most inclusive meaning of what's said comes to language only in the original saying and slips away in all subsequent saying and speaking'¹ as an argument against literal translation. 'Hence the translator's task must never be to copy what is said', which seems dangerous to me, suggesting that the translator has to anticipate changes of meaning into language of the future. In fact, Kant, Hegel, Heidegger and Gadamer are initially more understandable in translation than in the original. However, where Gadamer is a healthy corrective is in his insistence on the personality of the translator, the translator's state of consciousness and awareness, the limitations of the usually recognized types of context.

THE ROLE OF CONTEXT

My last point, in fact, is that, in translation, the translator indeed has to be aware of all the varieties of contexts-so many it is idle to list them again-but this does not mean that context is the overriding factor in all translation, and has primacy over any rule, theory or primary meaning. Context is omnipresent, but it is relative. It affects technical terms and neologisms less than general words; it permeates a structured text and touches disjointed

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texts rather lightly. Where a writer deliberately innovates, the translator has to follow him, and blow the context.

A translator with his eye on his readership is likely to under-translate, to use more general words in the interests of clarity, simplicity and sometimes brevity, which makes him 'omit' to translate words altogether. (A translator has to account for every SL word, not to translate it.) Under-translation is justified if an informative text is deficient in clarity. It is not justified if it is unnecessary and is a mere retreat from a literal translation- You must not write down to your reader.

A good literal translation must be effective in its own right. If it shows SL interference, that must be by the translator's conscious decision. Some mild translation in a tourist brochure has a gentle charm, like the local color of a transferred word, 'New means of creative work ripened and brought fruit later.' The translator unconscious of SL interference is always at fault. The less context-bound the words (e.g. lists, technical terms, original metaphors, 'unacceptable' collocations), the more likely a literal translation -whilst the more standard are the collocations, colloquialisms, idioms, stock metaphors, the less likely is a literal translation. Inevitably, there is a proper place for literal translation as a procedure in all good translations.

Exercise based on lesson five

1. In some cases there is an urgent need to perform a literal translation than performing any other kind of translation discuss these cases?

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2. Translate into Arabic

Most people wonder how Muslim women are satisfied with putting on their hijab (the veil) and why they have been doing so ?

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The answer is simply that Muslims are satisfied with the duties of Islam, and they believe that Islam is the true religion from Allah (God) and it was revealed to his prophet Muhammad-peace be upon him-, and they believe in Islam by their heart. Therefore, it is their minds that will lead them to Islam. If the mind has driven you to the fact that Islam is the pure religion, then you will have to believe in it and in all its duties. This system is because Muslims know quite well that Islam has been the religion from Allah Who is The Most Knowing and The Most Aware of all the creatures and their interests.

The other part of the question includes the purpose of putting on the hijab. Looking deeply at the merits and the drawbacks, it has advantages to both men and women. As for women, it makes them as a precious jewel, a protected shell that can not be touched. Such a valuable jewel is protected from being stared at and from the eyes of prying people whose job is to stare at women's faces.

On the other hand, women like to be favored by their husbands and not to be compared by the beauty of other women who are more beautiful than them. As a result, the hijab is a great chance for a woman as her husband can not see other women. Otherwise, he may leave her and go to others who might be more beautiful than her. Furthermore, it is also helpful to men as they will keep their energy and desires to their wives instead of wasting

Lesson six

Equivalents

CULTURAL EQUIVALENT

This is an approximate translation where a SL cultural word is cultural word; thus *baccalauriai* is translated as '(the French) "A" level', or *Abitur (MatUTa)* as '(the German/Austrian) "A" level'; *Palais Bourbon* as '(the French) Westminster'; *Montecitorio* as '(the Italian) Westminster'; *charcuterie* - 'delicatessen' (now English 'deli'); *notaire* - Solicitor'. The above are approximate cultural equivalents- Their translation uses are limited, since they are not accurate, but they can be used in general texts, publicity and propaganda, as well as for brief explanation to readers who are ignorant of the relevant SL culture. They have a greater pragmatic impact than culturally neutral terms. Occasionally, they may be purely functionally, hardly descriptively, equivalents, , 'cricket', 'baseball'; 'tea break', *cafe-pause*; *carte a* identity, 'car license'. Functional cultural equivalents are even more restricted in translation, but they may occasionally be used if the term is of little importance in a popular article or popular fiction. They are important in drama, as they can create an immediate effect. 'He met her in the pub - 'twenty yards behind him*. However, the main purpose of the procedure is to support or supplement another translation procedure in a couplet.

FUNCTIONAL EQUIVALENT

This common procedure, applied to cultural words, requires the use of a culture-free word, sometimes with a new specific term; it therefore neutralizes or generalizes the SL word; and sometimes adds a particular meaning.

This procedure, which is a cultural componential analysis, is the most accurate way of translating i.e. deculturalising a cultural word.

A similar procedure is used when a SL technical word has no TL equivalent, Thus the English term 'cot death' translates as *mart subite d'un nourrisson* although the components 'unexpected*' and 'without known reason' are here omitted from the French.

This procedure occupies the middle, sometimes the universal, area between the SL language or culture and the TL language or culture. If practiced one to one, it is an under-translation (e.g. as 'tumble'). If practiced one to two, it may be an over-translation. For cultural terms, it is often combined with transference: *tattle* > as 'a tax on the common people before the French Revolution, or *taille* \ I refer to the combination of two translation procedures for one unit as a 'couplet'.

DESCRIPTIVE EQUIVALENT

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In translation, description sometimes has to be weighed against function. Thus for machete, the description is a 'Latin American broad, heavy instrument', the function is 'cutting or aggression'; description and function are combined in translated by a TL knife. Samurai is described as 'the Japanese aristocracy from the eleventh to the nineteenth century*'; its function was *to provide officers and administrators', Description and function are essential elements in explanation and therefore in translation. In translation discussion, function used to be neglected; now it tends to be overplayed.

SYNONYMY

I use the word 'synonym' in the sense of a near TL equivalent to an SL word in a context, where a precise equivalent may or may not exist. This procedure is used for a SL word where there is no clear one-to-one equivalent, and the word is not important in the text, in particular for adjectives or adverbs of quality (which in principle are 'outside' the grammar and less important than other components of a sentence): A synonym is only appropriate where literal translation is not possible and because the word is not important enough for componential analysis. Here economy precedes accuracy.

A translator cannot do without synonymy; he has to make do with it as a compromise, in order to translate more

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important segments of the text, segments of the meaning, more accurately. But unnecessary use of synonyms is a mark of many poor translations.

Exercise based on lesson six

1. what are equivalents in translating and mention the types of them ?

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2. Translate into Arabic

Prophet Mohammed

Any persons studying the biography of Islam prophet Mohammed (PBUH) will find proofs of his prophecy from three different sides:

First: His distinctive sole biography that appeared

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in all his life periods, he was known by his good morals and he was famous of his honesty and truthfulness to the degree that Makkah citizens used to trust him in leaving the most valuable possessions with him. The great lady Khadejah (God bless her soul) trusted him to take care of her trade business because of his honesty, good dealing of business and people loving.

He was known of his outstanding mind and justice. He was the man who all people agreed to accept his decision in Koraysh tribe's controversy over the sacred black stone of the Holy House to be put back in its position after rebuilding the house. His wise decision stopped fighting between tribes in Makkah over this matter that because it was an honor serve God's House.

There was consent by all historians that none of the people who lived at time of the prophet (PBUH) in Makkah even those who rejected his message has accused him of lying, dishonesty or madness. When he called them at Al-Safa and asked them If I told you that men on horses will attack you from the valley would you believe me? They all answered in loud voice yes! You never lied to us. It was the best testimony for his perfect mind, strong personality and truthfulness.

But the testimonies after his prophecy were obvious on his distinctive sole personality where he lived with noble characters, high morality made his companions adore him very much to the degree that they were ready to redeem

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their souls and wealth for him and his life was very simple where he lived devoted and renounced this life. All these indications prove clearly that he was a human with distinctive personality that create trust in every human knew him and leads to have faith and believe that he was a prophet and a messenger from God.

Second: His goal of his invocation and the message he came with was high and noble from the first moments of his invocation life. His people offered him money and marrying the beautiful ladies to abandon his invocation but he refused and assured them that his purpose is conveying Islam to all people in the world. His life going proves his high and noble goal. His moralities and dealings with people during his calling and after that in Makkah and Madinah and around the Arabian Peninsula proves that he was not the person who seeks presidency of kingship but he was a prophet sent by God. Ady Bin Hatim is a noble man from the tribe called Tuy who was a Christian telling us how he was influenced by the prophetâ€™s moralities in the first meeting between them. He said: he took me to his home and while he is leading me a woman met him and stopped him, he stood for a long time talking to him in her need. He said I said to myself I swear this is not a king.

History will not forget his attitude towards his people in Makkah who disbelieved him and hurt him and tortured his companions, they even fought him and tried to kill him

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and chased him and killed too many of his friend. After all these, he was very kind with them when he entered Makkah where he treated them with kindness and mercy in spite of what they did to him; he said what do you think I am going to do with you ? They answered you are noble brother a son of noble brother, he pronounced words of a generous prophet and said to them Go you are free and he forgave the

Third: We have to look at what he came with:

Let us look at the Holy Quran which was revealed to him and it was his biggest miracle, so what are the regards of miracle in the noble Quran?

The Quran is a miracle in many different points of view

A- From the phrasal and rhetorical in what meaning the phrase refers to that will be clear if we remember that the prophetâ€™s people are the most eloquent in the Arabic language in spite of that they did not dare to refute the quran in its linguistic sense although some of them were hostile to his innovation. How would it be if we knew that prophet Mohammed was an illiterate who did not know reading or writing and came with a book that has these miraculous characters. This point is one of the most to prove his prophecy and that he was sent by God and the greatest miracle is challenging Quraish and the Arabs and all the people till the Day of Judgment to come up with something similar to the Quran or some parts of it. It has

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been fourteenth centuries so far and no one could come up with even a verse similar to the Quran verses and they will not come up with any so the challenge is still exist for all people.

B-And from the meanings of the unknown events of the past, it told us about the prophetsâ€™™ stories (peace be upon them) as an example the Jews who lived in Madinah and did not believe in prophet Mohammed used to listen to the quran and listen to what it says about their prophet Moses (peace be upon him) in spite of that no one dare to disbelieve what the quran told them. We remind people that prophet Mohammed was an illiterate. God says (Neither did you (O Mohammed) read any book before it (this Quran) nor did you write any book (whatsoever) with your right hand. In that case, indeed the followers of falsehood might have doubted. He was sent among illiterate people who couldnâ€™™t read or write, God says (He it is who sent among the illiterate ones a Messenger from among themselves, reciting to them His Verses, purifying them (from the from the filth of disbelief and polytheism), and teaching them the Book (Quran, Islamic laws and Islamic jurisprudence) and the wise ways orders, acts of worship of Prophet Mohammed (peace be upon him) And Verily, they had been before in manifest error). And prophet Mohammed used to live among his people in Makkah and left it and he traveled only two twice to Al-

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Sham a country north of the Arabian Peninsula ; once with his uncle Abu-Talib when he was a boy before reaching puberty and he used not to leave him and another time he traveled with Maisarah (a boy used to work for the noble Lady Khadijah) for trade and he was in his twenties, with some companions who knew all his matters . He never met any a scholar Jewish, Christian or others to learn from them, nor Bohaira (a Christian Monk) or any other person but Bohaira knew him (as a prophet) when he saw him because he was mentioned in the Bible and from his description and he told the prophet's family about his prophecy and to protect him from the Jews. He did not learn even a word from Bohaira or any other person . God has defended his prophet in his book (Quran) as response to those who claimed the Quran from human teaching. God says (And indeed We know that they (polytheists and pagans) say "It is only a human being who teaches him (Mohammed peace be upon him) The tongue (language) of the man they refer to is foreign, while this (the Quran) is a clear Arabic tongue (language) so in this Verse there is a refute for them that because the language of those who they claimed they taught him was a foreign language and not clear and the Quran was Arabic and most clear.

Knowing that there are responses in the Quran to all claims and refutes made by the Jews and Christians about Jesus claiming that he was crucified and he was a god and

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he was a sorcerer and about Solomon that he was a sorcerer and similar things proves that prophet Mohammed did take up from them, Also in the Quran there are some other prophets stories(Peace be upon them)that were not mentioned in the Torah or the Bible as the stories of Hud, Saleh and Shoiab and other stories. Also the quran mentioned the Second life and details about it and description of Hell and Paradise and the delights and the punishment which an similar were not mentioned in Bible or the Torah. About the unknown future the Quran told about Aba Lahab(one of the prophetâ€™s uncles) will not believe that no God but Allah and he will die as an infidel and that man was alive when the verses were revealed and he heard these verses about himself but he did not believe in the prophetâ€™s message or claim that he is a believer to refute the Quran

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Revision

Conclusion

Why can translation be so horrible? Firstly, because originals can be so monotonous, consisting of different statistics incorporated in similar formats, styles and registers, important perhaps, but grey, dreary, tediously long, numerous, recurrent, boring, the occupational scourge of the staff translator. Secondly, because you are so vulnerable - slips, howlers, ghastly knowledge gaps all take their toll, all humiliate. Consolation: you do not usually make the same mistake twice in translation: either you have 'taken the strain' by trying to think of a word for a long time, or the horror of the careless mistake is so great, or you look the word up after an exam where you are not allowed to use reference books (such exams should not exist) - you always remember it, it does not recur, you truly learn from your mistakes. In my case, that is what my translation theory writing is about - going over the steps leading to mistakes and ensuring they do not happen again. Thirdly, translating an authoritative text, thinking you could put it better but are not allowed to. You are unable to stretch the SL words beyond their meanings. Fourthly, sometimes, the being a 'shadow', the lack of credit, the belonging to a new, often unacknowledged, profession, and the slanders: 'all you need for your job is a dictionary'; one day when all are

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bi- or trilingual, go-betweens like you will become unnecessary; ^parasites'; 'always second best: after the job is done, fetch the translator*.

Index

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