

A TEXTBOOK OF TRANSLATION

翻 译 教 程

Peter Newmark

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SHANGHAI FOREIGN LANGUAGE EDUCATION PRESS



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*A Textbook of
Translation*

For my daughter Clare

Preface

This book has been five years in the writing. Sections of it have twice been stolen during travel and have been rewritten, hopeniliy better than the first time - the fond hope of ail writers who have had their MSS lost, stolen or betrayed. Its 'progress' has been further interrupted by requests for papers for conferences; four of these papers have been incorporated; others, listed in the bibliography are too specialised for inclusion here. It is not a conventional textbook. Instead of offering, as originally planned, texts in various languages for you to translate, I have supplied in the appendices examples of translational text analyses, translations with commentaries and translation criticism. They are intended to be helpful illustrations of many points made in the book, and models for you to react against when you do these three stimulating types of exercise.

If the book has a unifying element, it is the desire to be useful to the translator, Its various theories are only generalisations of translation practices. The points I make are for you to endorse or to reject, or simply think about.

The special terms I use are explained in the text and in the glossary.

I hope you will read this book in conjunction with its predecessor, *Approaches to Translation*, of which it is in many respects an expansion as well as a revision; in particular, the treatment of institutional terms and of metalanguage is more extensive in the earlier than in this book.

I dislike repeating myself writing or speaking, and for this reason I have reproduced say the paper on case grammar, about which at present I haven't much more to say, and which isn't easily come by.

This book is not written by a scholar, I once published a controversial piece on Corneille's *Horace* in *French Studies*, and was encouraged to work for a doctorate, but there was too much in the making that didn't interest me, so I gave up. And a German professor refused to review *Approaches* because it had so many mistakes in the bibliography; which is regrettable (he was asked to point them out, but refused; later, he changed his mind and reviewed the book), but academic detail is not the essential of that or this book either.

I am somewhat of a itteralist', because I am for truth and accuracy. I think that words as well as sentences and texts have meaning, and that you only deviate from literal translation when there are good semantic and pragmatic reasons for doing so, which is more often than not, except in grey texts. But that doesn't mean,

as Alex Brothenon (Amsterdam) has disparagingly written without evidence, that I believe in the * absolute primacy of the word¹. There are no absolutes in translation, everything is conditional, any principle (e.g. accuracy) may be in opposition to another (e.g. economy) or at least there may be tension between them.

Much as at times I should like to get rid of the two bugbears of translation, *the* dear old context and the dear old readership, alas, we never can. I can only go as far as saying that some words in a text are far less context-bound than others; and that some readerships (say of a set of instructions, of which the readership is the reason for its existence) are more important than others (say a lyric, where the poet and his translator) may only be writing for himself.

Again when Halliday writes that language is entirely a social phenomenon and consequently collapses or conflates Bühler's expressive and appellative functions of language into the interpersonal function, stating that there is no distinction between the first two functions in language, I can only say that this is a matter of belief or philosophy as the expression of belief, and that I disagree. But all this is to some extent a matter of emphasis (and reaction) rather than (diametrical) opposition. The single word is getting swamped in the discourse and the individual in the mass of society - I am trying to reinstate them both, to redress the balance. If people express themselves individually in a certain type of text, translators must also express themselves individually, even if they are told they are only reacting to, and therefore conforming with, social discourse conventions of the time.

Writing a book about translation, I am aware that this is a new profession, though an old practice, and that the body of knowledge and of assumptions that exists about translation is tentative, often controversial and fluctuating.

This book is intended to be reasonably comprehensive, that is, to discuss most of the issues and problems that come up in translating. (In this aim, at least, the book is original.) In spite of the controversial nature of several of its chapters, it is therefore designed as a kind of reference book for translators. However, some of the shorter pieces in Chapter 18 are inadequate and can only offer you a few pointers. I hope to expand the book (my last one on translation) for a second edition, and I would welcome suggestions for its improvement,

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I warmly thank Pauline Newmark, Elizabeth Newmark and Matthew Newmark, whom I have consulted so frequently; Vaughan James, who has helped so much at every stage; Vera North, who coped so superbly with the ins and outs of my handwriting; Mary FitzGerald; Sheila Silcock; Margaret Rogers, Louise Hurren; Mary Harrison; Simon Chau, Hans Lindquist, Rene Dirben, Robin Trew, Harold Leyrer, David Harvey.

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PART I

Principles

Figures appear in Part I as follows:

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Introduction

My purpose in this book is to offer a course in translation principles and methodology for final-year-degree and post-graduate classes as well as for autodidacts and home learners. Further, I have in mind that I am addressing non-English as well as English students, and I will provide some appropriate English texts and examples to work on.

I shall assume that you, the reader, are learning to translate into your language of habitual use, since that is the only way you can translate naturally, accurately and with maximum effectiveness. In *fact*, however, most translators do translate out of their own language ('service' translation) and contribute greatly to many people's hilarity in the process.

Further, I shall assume that you have a degree-level 'reading and comprehension' ability in one foreign language and a particular interest in one of the three main areas of translation: (a) science and technology, (b) social, economic and/or political topics and institutions, and (c) literary and philosophical works. Normally, only (a) and (b) provide a salary; (c) is free-lance work.

Bear in mind, however, that knowing a foreign language and your subject is not as important as being sensitive to language and being competent to write your own language dexterously, clearly, economically and resourcefully. Experience with translationese, for example,

Strauss' Opus 29 stands under the star of Bierbaum who in his lyric poems attempted to lie in the echoes of the German love poetry with the folk song and with the impressionistic changes,

Opus 29 &tekt im Zekhen Bkrboums, der als Lyriker versuchte, Nachklange des Mintwsangs mil dem Volkslied und mit impressicmistischen XPendungen zu verknupfen.

(Record sleeve note)

shows that a good writer can often avoid not only errors of usage but mistakes of fact and language simply by applying his common sense and showing sensitivity to language.

Being good at writing has little to do with being good at 'essays', or at 'English'¹ as you may have learned it at school. It means being able to use the

appropriate words in the appropriate order for the object or process you are attempting to describe; continuously trying to improve your writing (a translation is never finished); and increasing your own English vocabulary co-extensively with your knowledge of new facts and new foreign-language words. And it means making flexible use of the abundant grammatical resources of your language, which are enriched by contemporary speech. It is something which, like translation, you can learn: you are not born a good writer; you do not have to be one now; you have to be determined to become one, to relate new experience to fresh language.

Finally it means having a sense of order and pertinence - learning to construct a specific (*gezieh*, purposeful) beginning, body and conclusion for your subject: a beginning that defines and sets the subject out; a 'body'¹ that gives and illustrates the pros and cons of the argument; a conclusion that states your own verdict — and all without irrelevance.

A translator has to have a flair and a feel for his own language. There is nothing mystical about this 'sixth sense', but it is compounded of intelligence, sensitivity and intuition, as well as of knowledge. This sixth sense, which often comes into play (*joue*) during a final revision, tells you when to translate literally, and also, instinctively, perhaps once in a hundred or three hundred words, when to break all the 'rules' of translation, when to translate *malheur* by 'catastrophe*' in a seventeenth-century text,

I cannot make you into a good translator; I cannot cause you to write well. The best I can do is to suggest to you some general guidelines for translating. I shall propose a way of analysing the source language text; I shall discuss the two basic translation methods; and I shall set out the various procedures for handling texts, sentences and other units. I shall at times discuss the relation between meaning, language, culture and translation. By offering plenty of examples I hope to provide enough practice for you to improve your performance as a translator.

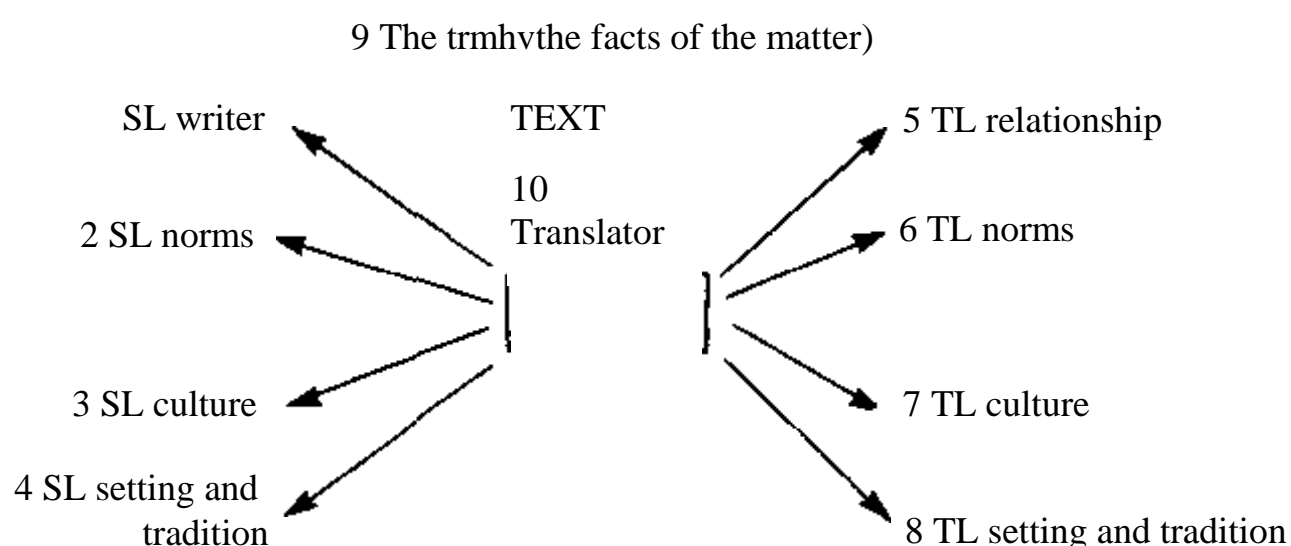


Figure I. The dynamics of translation

What is translation? Often, though not by any means always, it is rendering the meaning of a text into another language in the way that the author intended the text. Common sense tells us that this ought to be simple, as one ought to be able to say something as well in one language as in another. On the other hand, you may see it as complicated, artificial and fraudulent, since by using another language you are pretending to be someone you are not. Hence in many types of text (legal, administrative, dialect, local, cultural) the temptation is to transfer as many SL (Source Language) words to the TL (Target Language) as possible. The pity is, as Mounin wrote, that the translation cannot simply reproduce, or be, the original. And since this is so, the first business of the translator is to translate.

A text may therefore be pulled in ten different directions, as follows:

- (1) The individual style or idiolect of the SL author. When should it be (a) preserved, (b) normalised?
- (2) The conventional grammatical and lexical usage for this type of text, depending on the topic and the situation.
- (3) Content items referring specifically to the SL, or third language (i.e, not SL or TL) cultures.
- (4) The typical format of a text in a book, periodical, newspaper, etc., as influenced by tradition at the time.
- (5) The expectations of the putative readership, bearing in mind their estimated knowledge of the topic and the style of language they use, expressed in terms of the largest common factor, since one should not translate down (or up) to the readership,
- (6), (7), (8) As for 2,3 and 4 respectively, but related to the TL,
- (9) What is being described or reported, ascertained or verified (the referential truth), where possible independently of the SL text and the expectations of the readership. (10) The views and prejudices of the translator, which may be personal and subjective, or may be social and cultural, involving the translator's 'group loyalty factor*', which may reflect the national, political, ethnic, religious, social class, sex, etc. assumptions of the translator.

Needless to say, there are many other tensions in translations, for example between sound and sense, emphasis (word order) and naturalness (grammar), the figurative and the literal, neatness and comprehensiveness, concision and accuracy.

Figure 1 shows how many opposing forces pull the translation activity (*Vactivitti traduisante*) in opposite directions. The diagram is not complete. There is often a tension between intrinsic and communicative, or, if you like, between semantic and pragmatic meaning. When do you translate *Il fait froid* as 'It's cold'¹ and when as 'I'm cold', 'I'm freezing'¹, 'I'm so cold', etc., when that is what it means in the context? All of which suggests that translation is impossible. Which is not so.

Why a book of this sort? Because I think there is a body of knowledge about translation which, if applied to solving translation problems, can contribute to a translator's training. Translation as a profession practised in international organi-

sations, government departments, public companies and translation agencies (now often called translation companies) began only about thirty years ago; even now, the idea that all languages (there are 4000) are of equal value and importance, and that everyone has a right to speak and write his own language, whether it is a national or a minority language (most countries are at least *bilingual) is not generally recognised. Translation as a profession has to be seen as a collaborative process between translators, revisers, terminologists, often writers and clients (literary works have to be checked by a second native TL reviser and desirably a native SL speaker), where one works towards a general agreement. Nevertheless, finally, only one person can be responsible for one piece or section of translation; it must have the stamp of one style. The principle with which this book starts is that everything without exception is translatable; the translator cannot afford the luxury of saying that something cannot be translated,

Danila Seleskovitch, a brilliant interpreter and writer, has said: 'Everything said in one language can be expressed in another - on condition that the two languages belong to cultures that have reached a comparable degree of development/ The condition she makes is false and misleading. Translation is an instrument of education as well as of truth precisely because it has to reach readers whose cultural and educational level is different from, and often 'lower' or earlier, than, that of the readers of the original - one has in mind computer technology for Xhosa. 'Foreign' communities have their own language structures and their own cultures, 'foreign' individuals have their own way of thinking and therefore of expressing themselves, but all these can be explained, and as a last resort the explanation is the translation. No language, no culture is so 'primitive' that it cannot embrace the terms and the concepts of, say, computer technology or plain song. But such a translation is a longer process if it is in a language whose culture does not include computer technology. If it is to cover all the points in the source language text, it requires greater space in the target language text. Therefore, whilst translation is always possible, it may for various reasons not have the same impact as the original.

Translation has its own excitement, its own interest. A satisfactory translation is always possible, but a good translator is never satisfied with it. It can usually be improved. There is no such thing as a perfect, ideal or 'correct' translation. A translator is always trying to extend his knowledge and improve his means of expression; he is always pursuing facts and words. He works on four levels: translation is first a science, which entails the knowledge and verification of the facts and the language that describes them- here, what is wrong, mistakes of truth, can be identified; secondly, it is a skill, which calls for appropriate language and acceptable usage; thirdly, an art, which distinguishes good from undistinguished writing and is the creative, the intuitive, sometimes the inspired, level of the translation; lastly, a matter of taste, where argument ceases, preferences are expressed, and the variety of meritorious translations is the reflection of individual differences.

Whilst accepting that a few good translators (like a few good actors) are

'naturals', I suggest that the practical demands on translators are so wide, and the subject still so wrapped up in pointless arguments about its feasibility, that it would benefit students of translation and would-be translators to follow a course based on a wide variety of texts and examples. This book claims to be useful, not essential. It attempts to set up a framework of reference for an activity that serves as a means of communication, a transmitter of culture, a technique (one of many, to be used with discretion) of language learning, and a source of personal pleasure.

As a means of communication, translation is used for multilingual notices, which have at last appeared increasingly conspicuously in public places; for instructions issued by exporting companies; for tourist publicity, where it is too often produced from the native into the 'foreign' language by natives as a matter of national pride; for official documents, such as treaties and contracts; for reports, papers, articles, correspondence, textbooks to convey information, advice and recommendations for every branch of knowledge. Its volume has increased with the rise of the mass media, the increase in the number of independent countries, and the growing recognition of the importance of linguistic minorities in all the countries of the world. Its importance is highlighted by the mistranslation of the Japanese telegram sent to Washington just before the bomb was dropped on Hiroshima, when *mokasuiu* was allegedly translated as 'ignored' instead of 'considered', and by the ambiguity in UN Resolution 242, where 'the withdrawal from occupied territories' was translated as *le retrait des tmitoires occupes*, and therefore as a reference to all of the occupied territory to be evacuated by the Israelis.

Translation has been instrumental in transmitting culture, sometimes under unequal conditions responsible for distorted and biased translations, ever since countries and languages have been in contact with each other. Thus the Romans 'pillaged* Greek culture; the Toledo School transferred Arabic and Greek learning to Europe; and up to the nineteenth century European culture was drawing heavily on Latin and Greek translations. In the nineteenth century German culture was absorbing Shakespeare, In this century a centrifugal world literature has appeared, consisting of the work of a small number of 'international* writers (Greene, Bellow, Solzhenitsyn, Boll, Grass, Moravia, Murdoch, Lessing, amongst those still living, succeeding Mann, Brecht, Kafka, Mauriac, Valery, etc.)* which is translated into most national and many regional languages. Unfortunately there is no corresponding centripetal cultural movement from 'regional' or peripheral authors.

That translation is not merely a transmitter of culture, but also of the-truth, a force for progress, could be instanced by following the course of resistance to Bible translation and the preservation of Latin as a superior language of the elect, with a consequent disincentive to translating between other languages.

As a technique for learning foreign languages, translation is a two-edged instrument: it has the special purpose of demonstrating the learner's knowledge of the foreign language, either as a form of control or to exercise his intelligence in order to develop his competence. This is its strong point in foreign-language classes, which has to be sharply distinguished from its normal use in transferring meanings and conveying messages. The translation done in schools, which as a

discipline is unfortunately usually taken for granted and rarely discussed, often encourages absurd, stilted renderings, particularly of colloquial passages including proper names and institutional terms (absurdly encouraged by dictionary mistranslations such as *Giacopo* for 'James'¹ and *Siaatsrat* for Trivy Councillor'). Even a sentence such as:

Qu'une maille \$auiat parfois a ce nssu de perfection auquel Brigitte Finn travailinit avec une vigilance de toutes les seamdes, detail dans Yordre et elle s'en consolait pourvu que cefut sans temotn.

'Mauriac, *l.a Phanstenne*[^]

might produce something like this from a sixth-former:

That a stitch should sometimes break in that tissue of perfection at which Brigitte Pian was working with a vigilance to which she devoted every second, this was in order and she consoled herself for it provided it was without witness,

which proves that each word construction is understood, where a more likely reading would be:

If Brigitte Pian sometimes dropped a stitch in the admirable material she was working on with such unremitting vigilance, it was in the natural order of things and she found consolation for it, provided she had no witnesses.

A translator, perhaps more than any other practitioner of a profession, is continually faced with choices, for instance when he has to translate words denoting quality, the words of the mental world (adjectives, adverbs, adjectival nouns, e.g. 'good', 'well*', 'goodness'), rather than objects or events. In making his choice, he is intuitively or consciously following a theory of translation, just as any teacher of grammar teaches a theory of linguistics. *La traduction appelle une theorie en acte*, Jean-Rene Ladmiral has written. Translation calls on a theory in action; the translator reviews the criteria for the various options before he makes his selection as a procedure in his translating activity.

The personal pleasure derived from translation is the excitement of trying to solve a thousand small problems in the context of a large one. Mystery, jigsaw, game, kaleidoscope, maze, puzzle, see-saw, juggling- these metaphors capture the 'play'¹ element of translation without its seriousness. (But pleasure lies in play rather than i 1 seriousness.) The chase after words and facts is unremitting and requires imagination. There is an exceptional attraction in the search for the right word, just out of reach, the semantic gap between two languages that one scours *Roget* to fill. The relief of finding it, the 'smirk*' after hitting on the right word when others are still floundering? is an acute reward, out of proportion and out of perspective to the satisfaction of filling in the whole picture, but more concrete. The quality of pleasure reflects the constant tension between sentence and word.

You may have heard of a relatively new polytechnic/university subject called Translation Theory (Translatology¹ in Canada, *Traductologia* in Spain, (*Iter-*

setzungswissenschaft in German-speaking countries, Translation Studies' in the Netherlands and Belgium); this book is intended to introduce it to you.

In a narrow sense, translation theory is concerned with the translation method appropriately used for a certain type of text, and it is therefore dependent on a functional theory of language. However, in a wider sense, translation theory is the body of knowledge that we have about translating, extending from general principles to guidelines, suggestions and hints. (The only rule I know is the equal frequency rule, viz, that corresponding words, where they exist - metaphors, collocations, groups, clauses, sentences, word order, proverbs, etc. - should have approximately equal frequency, for the topic and register in question, in both the source and target languages.) Translation theory is concerned with minutiae (the meanings of semi-colons, italics, misprints) as well as generalities (presentation, the thread of thought underlying a piece), and both may be equally important in the context.

Translation theory in action, translation theory used operationally for the purpose of reviewing all the options (in particular, sensitising the translator to those he had not been aware of) and then making the decisions - in fact the teeth of the theory - is a frame of reference for translation and translation criticism, relating first to complete texts, where it has most to say, then, in descending level, to paragraphs, sentences, clauses, word groups (in particular, collocations), words -familiar alternative words, cultural and institutional terms, proper names, ¹ non-equivalent words', neologisms and key conceptual terms - morphemes and punctuation marks. Note that metaphor, perhaps the most significant translation problem, may occur at all levels - from word to text, at which level it becomes an allegory or a fantasy.

What translation theory does is, first, to identify and define a translation problem (no problem - no translation theory!); second, to indicate all the factors that have to be taken into account in solving the problem; third, to list all the possible translation procedures; finally, to recommend the most suitable translation procedure, plus the appropriate translation.

Translation theory is pointless and sterile if it does not arise from the problems of translation practice, from the need to stand back and reflect, to consider all the factors, within the text and outside it, before coming to a decision,

I close this chapter by enumerating the new elements in translation *nov.* as opposed to, say, at the beginning of the century:

- (1) The emphasis on the readership and the setting, and therefore on naturalness, ease of understanding and an appropriate register, when these factors are appropriate.
- (2) Expansion of topics beyond the religious, the literary and the scientific to technology, trade, current events, publicity, propaganda, in fact to virtually every topic of writing.
- (3) Increase in variety of text formats, from books (including plays and poems) to articles, papers, contracts, treaties, laws, notices, instructions, advertisements,

publicity, recipes, letters, reports, business forms, documents, etc. These now vastly outnumber books, so it is difficult to calculate the number or the languages of translations on any large scale.

- (4) Standardisation of terminology.
- (5) The formation of translator teams and the recognition of the reviser's role.
- (6) The impact of linguistics, sociolinguistics and translation theory, which will become apparent only as more translators pass through polytechnics and universities,
- (7) Translation is now used as much to transmit knowledge and to create understanding between groups and nations, as to transmit culture.

In sum, it all adds up to a new discipline, a new profession; an old pursuit engaged in now for mainly different purposes.

The Analysts of a Text

READING THE TEXT

You begin the job by reading the original for two purposes: first, to understand what it is about; second, to analyse 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 encyclopaedias, 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, 'Chair', *chaise** *Stuhl*, *Sessel*, *sedia*, *silla*? *siul* - 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 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-equivalent'¹ 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 *Système International* (SI) units where appropriate; names of people and places, almost all words beginning with capital letters - 'encyclopaedia'* words are as important as 'dictionary'¹ words, the distinction being fuzzy- (Words like 'always*', 'never', *ali\ 'must'¹ 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 'pushing' 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', 'hopefully',

What is meant by 'That was clever of him'¹? 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 explicitly,) "*CUmenie, noire justice repressive?*"*, writes a journalist meaning 'Our repressive judicial system is far from lenient'¹, or is it a bluff, mainly nonsense, for amusement? It may be 'iceberg'¹ work to find out, since 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'¹ 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 how such matters are formulated and written in the source language,

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'.

TEXT STYLES

Following Nida, 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 ('He made a sudden appearance', 'He burst in'¹).
- (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'¹, 'argue', etc.), logical argument and connectives,
- (4) *Dialogue*, with emphasis on colloquialisms and phaticisms.

THE READERSHIP

On the basis of the variety of language used in the original, you attempt to characterise 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' \

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'¹, e.g. use of phrases such as 'more and more' for 'increasingly' (*de plus en plus*), 'above air' for 'particularly' (*surwut*); 'job' for 'work'¹; 'got well'¹ for 'recovered' and excessively familiar phrasal verbs ('get out of', 'get rid of'). The other common error, use of formal or official register (e.g. 'decease' for 'death*'), also shows signs of translationese. These tokens of language typify the student-translators instead of the readership they are translating for; they may epitomise 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.