DEVELOPING TRANSLATION STUDIES TO BETTER ACCOUNT FOR AUDIOVISUAL TEXTS AND OTHER NEW FORMS OF TEXT PRODUCTION

Chapter Six

Language and Communication Factors

In this Chapter we will be looking at the importance of language and communication as Factors and variables in the translating process. The two are obviously very closely related and the only reason they appear under different headings in this Chapter is for purposes of textual organization. Even so, there is still a lot of overlap, which is a natural consequence of their close relationship.

Newmark (1982: 4) reminds us of translation's contribution to the development of national languages, and the relation of translation studies to meaning, thought and the language universals. Newmark (1982: 19) defends that translation theory is concerned not with the mechanics of either the SL or the TL, but with choices and decisions. He also says that translation theory attempts to give some insight into the relation between thought, meaning and language.

Languages are the stuff of which texts are made of and communication is the reason for their existence. The fact that different speech communities speak different languages is what makes translation necessary. So the basic concept behind translation is that it enables people who do not share a common language to communicate with each other. This is also why translation is regarded as a form of mediated communication which involves an original message undergoing certain changes or processes, carried out by a mediator, before it can be interpreted by a certain so-called target audience. In this respect we must conclude that communication is the goal of translation and the set of differences between

two given languages (or language cultures as Hewson and martin prefer to call them) is the main obstacle.

6.1. LANGUAGE FACTORS

There are obvious limitations in a theory which is based entirely on language Factors. Comparative linguistics and linguistic descriptions and accounts of individual languages obviously play a very important role in translation theory, but their importance is relative and their conclusions must be used with discretion. A thorough knowledge of SL and TL (or, more precisely LC1 and LC2), as we have already seen, is only one part of the translator's competence. This is what a translator has in common with any bilingual, although it has often been said that being bilingual is not a necessary condition of translation competence (it has even been argued that it is counterproductive, but this debate is beyond the scope of this work) and, on the other hand, there is a growing agreement that a translator is not one merely on the basis of knowing two languages. However, it is undoubtedly extremely useful to know, in their broadest, descriptive senses, the grammatical, lexical, and rhetorical similarities and differences that exist between the SL and the TL. At this point it is also necessary to draw a line between having a comparative, contrastive knowledge of two languages, on the one hand, and, on the other, making an itemized list of 'prescriptive' (and therefore wrong) translation procedures and/or rules of the type: *'How to translate English gerunds into Catalan'*. It is easy to see that the weakness of such statements or rules is that they are not context- or text-sensitive. They cannot foresee all the potential Factors and they dampen the translator's creativeness, or worse still, lead directly to mistaken renderings.

Newmark (1982: 7) describes the following ways in which language differences are an obstacle not only for communication between people who do not speak the same language but even within the translating process, particularly if the main goal is to achieve equivalent effect. First, he says that the two languages, in basic character and in social varieties, may have different lexical and grammatical and sound systems, and usually segment many physical objects and virtually all intellectual concepts differently. Therefore we can say that usually the closer the languages and cultures, the closer the translation will be to the original, and when we come across closely related languages we will be able to find frequent instances of **Restrictions Reversed**. However, returning to Newmark we are told that few words, phrases or sentences correspond precisely on the four scales which interest the translator:

(1)　Formality: from frozen to uninhibited

(2)　Feeling or affectivity: from overheated to deadpan

(3)   Generality or abstraction: from popular to opaquely technical

(4)   Evaluation. with 4 subscales: morality. pleasure. intensity. dimension

Newmark has proposed a rule that corresponding words. collocations. idioms. metaphors. proverbs. sayings. syntactic units and word-order must be **equally frequent** (in the appropriate style and register of the text) in the source and the target language; but the translator can **never follow this rule to the letter.** since it even has inherent contradictions, as he himself admits. A second type of obstacle that Newmark finds is the case where the individual uses of language of the text-writer and the translator do not coincide. In both cases the translator must be guided by the concept of rhetorical purpose in order to understand the relative value of each segment of text.

Newmark (1982: 138) relates language Factors and the arbitrary nature of translation:

> "Since language systems differ phonologically, grammatically and lexically, translation is
> an unnatural, artificial and artistic activity, always in varying degrees."

We cannot agree that translation is any more unnatural and artificial than language itself is. Surely Newmark really means that translation is arbitrary in its nature, although sometimes the Factors and Restrictions are such powerful forces as to leave the translator with little choice, while at other times the very nature of the Factors and Restrictions force the translator to produce a rendering that is quite personal.

Roger Bell (1991: 17)   asks the following question. *What do communicators know about language?* His answer is that they require a knowledge of the options for:

(1)   Converting amorphous ideas into concepts which are organized into propositions (semantic knowledge)

(2)   Mapping propositions, which are universal and not tied to any language, onto the clause-creating systems of a particular language (syntactic knowledge)

(3)   Realizing clauses as utterances and texts in actual communicative situations (rhetorical knowledge).

6.1.1. STANDARDIZED AND NON-STANDARDIZED LANGUAGE

According to Newmark (1982: 16), all texts may be regarded by the translator as an amalgam of standardized and non-standardized language. He goes on to say that for standardized language, there should be only one correct equivalent provided one exists (i.e. depending on the Factors), provided it is used in the same situations by the same kind of person. and Newmark calls that the 'science' of translation. Non-standardized language

would then be the term used to cover language creatively used. Here, says Newmark, translation becomes a craft and an art where there are limited choices (and in our model the margins of these choices can be defined by all of the Factors involved in the process as well as the translators Priorities and Restrictions). For these terms to be of any practical use, we must consider standardized and non-standardized language by purely statistical parameters; what we need to look at is the combination of form, context and intention.

6.1.2. LANGUAGE FACTORS AND THE UNIT OF TRANSLATION

"Totes les llengües tenen frases i expressions autòctones, de vegades exportables i traduïbles gairebé literalment, però altres vegades molt difícils d'entendre, més sovint intraduïbles, si no és per expressions autòctones de la LT; però, fins i tot si la traducció fos possible, expressió per expressió, el conjunt perdria l'efecte de la traducció original." Mallafrè (1991: 117)

The greatest drawback that I can see in using the concept of translation unit is that we cannot find a stable segment of text that can be used at all times or even with any predictable degree of frequency. However this question requires a more workable solution in certain kinds of translating activities, e.g. simultaneous and consecutive interpreting, subtitling and dubbing. One of the aspects of drawing up a list of 'bilingual equivalences' is that of the length of each potential entry. One can have bilingual equivalences at almost any level and for any stretch of language; words, word groups, collocations, idioms, clauses, phrases, proverbs, metaphors, images, puns, jokes, sentences, groups of sentences and possibly (depending on the languages and discourse involved) even whole texts. All of these equivalences can be glossed of course after a very arduous and productive work. However such glosses will have to be used by any translator with great care and in a very similar way as if they were dictionaries, because indeed, such glosses would have the same kind of virtues and limitations. Just as a dictionary cannot cover all eventualities of all words it will be even more difficult for a gloss of any unit larger than the word to describe anything beyond a sample of the whole range of potential uses. This is because languages are alive and productive, constantly changing and developing.

In this light there are three separate areas that the translator needs to take into consideration:

(1)   Translation theory, which is about translator awareness and interlingual and intercultural communication

(2)   General and technical monolingual and bilingual dictionaries and glossaries, including all the possible combinations and varieties

(3)   Publishers' glossaries, stylebooks and handbooks provided or recommended by the TI.

If we accept compensation as a translation procedure, we will have to discard the concept of Translation Unit.

Newmark understands unit of translation as the portion or chunk of text that we take at a time for its translation. prior to final revision to ensure that the resulting TT complies with the requirements of referential accuracy, cohesion. coherence and naturalness. He writes (1982: 22) *"Unit of translation is always as short as possible, as long as is necessary."* Newmark ties his understanding of unit of translation in with a functions of language scheme and proposes different sizes for the unit according to the main function of the text; Newmark (1982: 21) *"Before deciding on his translation method, the translator may assign his text to a particular function of language."*

6.1.3. CONTRASTS BETWEEN LANGUAGE STRUCTURES AND SYSTEMS

SYNTAX, MORPHOLOGY, LEXICAL ITEMS

Because of the arbitrary nature of languages, any two languages, one for the ST and one for the TT, no matter how close, must be considered by the translator as being fundamentally different. The plainest difference is that of form, as Chomsky and his followers are quick to point out. But form is not the only difference. Languages are systems and from this it follows that two different languages are two different culturally-bound communication systems, each with its own lexical, syntactic and morphological structures. Languages are complex systems made up of many interrelated and interdependent levels of structures such as: phonological (segmental and suprasegmental) patterns, spelling (for those languages with writing systems), morphological and syntactic structures, lexical configurations. Jackobson (1959: 236) writes,

"languages differ essentially in what they *must* convey and not in what they *can* convey."

This is especially true for syntax and morphology, and maybe slightly less so for lexical items. It is also at the root of Newmark's concept of under- and overtranslation. Analogously, we might even say that two different translations of the same ST differ in what (and how) they 'must' (or need ñot) convey (or render) from the ST, and not in what they can convey in the TT. We understand that, in principle, any language is an adequate vehicle for its speakers to communicate anything they want to, but not necessarily in the same way or by using the same structure as other languages. It is also worth remembering at this point that even in one language there are different ways of achieving the same communicative goal. It is this feature of the nature of languages that enables us to say that two different translations - in the same TL and of the same ST - will be different because they respond to two different sets of Priorities and Restrictions.

Hatim and Mason (1990: 27) say that pronouns of address pose a problem of structural contrast. These problems are said to arise typically in literary translating and in film subtitling, where dialogues often involve significant shift from formal to familiar forms of address. However, once the translation theorist has pointed that such a problem may arise, the translator can only decide on how to solve specific problems by taking into account the particular characteristics of the SL and the ST and of the TL and the Priorities of the TT.

It is then easily foreseeable that, due to the idiosyncratic relationships that exist between any pair of languages, possible strategies, suggestions and procedures will be different each time, or to be more precise, not necessarily the same. *Not necessarily the same* means that certain procedures and strategies may very well be valid for a different pair of languages, or different translating contexts from the one(s) they were thought up for, but theorists and instructors must be extremely cautious about rushing to welcome blanket solutions.

An important distinction or relationship that needs to be properly defined in a theory of translation is the difference that exists between instances of SL interference that a translator might succumb to, on the one hand, and something that is often regarded as the same thing, on the other; SL influence on the TL either through a corpus of translations, a single translation or through other forms of contact between languages. On this point we read in Hatim and Mason (1990: 190),

> "The degree of tolerance of foreign structures seems to be proportional to the relative prestige of the language."

Mallafrè (1991: 114) says *"La importació de models externs pot portar-nos un ritme que ens resulti aliè"* without specifying whether this is good or bad or in what circumstances it might be one or the other. Newmark says that interference is always wrong, and it might be useful to define interference in this way, just as it was proposed that we define ambiguity as always being a weakness in either the ST or the TT, but it cannot be denied that languages tend to influence one another and this is a natural part their dynamism. So we cannot include influence with interference, despite adamant resistance from purists and Royal Academies. Otherwise we would be forced to discard or ignore such phenomena as loans, Latinisms, neologisms, etc. and such translation procedures as transcription, transliteration, and through-translation.

Newmark (1982: 12), while admitting that the Priorities differ for each work, defends the following three rules of thumb;

(a)   The translation should be as literal as possible and as free as is necessary, i.e. the unit of translation should be as small as possible

(b)   A source language word should not normally be translated into a target language word which has another primary one-to-one equivalent in the source language

(c)   A translation is impermeable to **interference** - it never takes on a typical source language collocation, structure or word-order. Interference, however plausible, is always mistranslation.

Mallafrè (1991: 135) sees some finer points of the issue from a slightly different angle:

> "L'onomatopeia existeix a totes les llengües, si bé cada llengua té els seus recursos - molt afeblits en el català actual, a causa de la interferència lingüística -. (...) Un aspecte que es dóna de tant en tant és la imitació de modes de parlar d'una altra llengua. Les imitacions lingüístiques no es limiten a voler copiar l'estil d'un personatge, sinó a reflectir la llengua estrangera en general, amb els mitjans de la pròpia."

Mallafrè, in his book Llengua de tribu i llengua de polis: bases de una traducció literària, develops a very interesting theory which consists in seeing different manifestations of language on a scale, or more specifically arranged in concentric circles, divided into two main areas with a fuzzy borderline. The two areas are labelled, respectively, *Llengua de tribu* and *Llengua de Polis*. According to this division the former type of language is stongly culture-bound, tribe-related, in-group defining. The latter type of language is definied as being more impersonal and more readily translatable. Mallafrè represents this diagrammatically as follows:
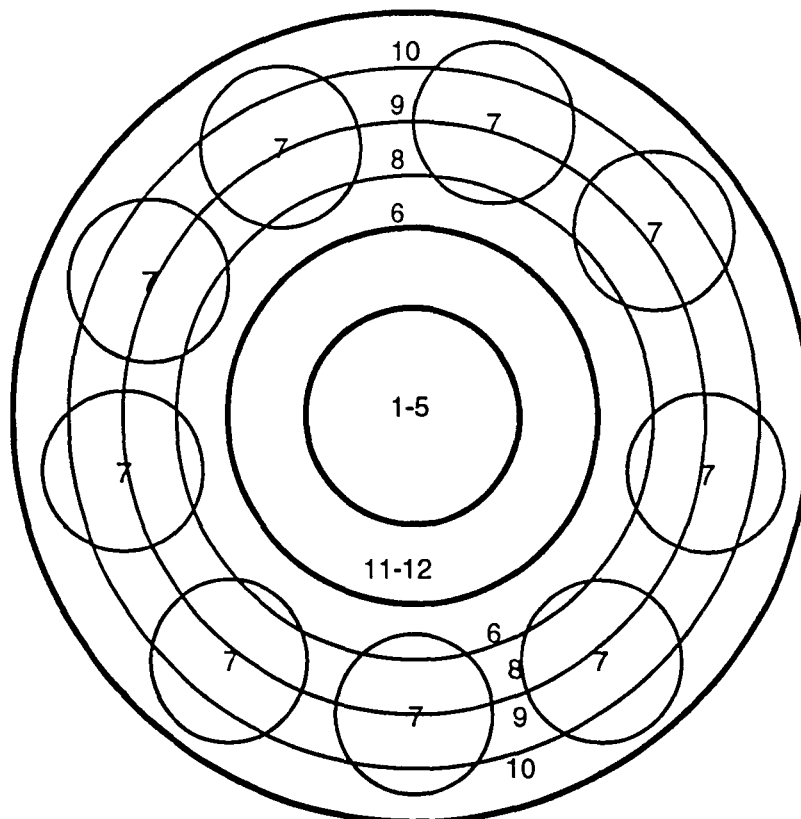
	TRIBU		POLIS
1.	Body and immediate surroundings	6.	Social organization and practices
2.	Language	7.	Science and technology
3.	Observation and judgement	8.	Ideology
4.	Mystery and spell	9.	Positive religion
5.	Poetry, folk-tales, songs	10.	High literature[1]

THE BRIDGES

11.   Schooling

12.   Mass media[2]

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[1]   We feel tempted to add *lingua franca* to this list.

[2]   Here, we feel tempted to add *bilingualism*.

Mallafrè (1991: 159) identifies the following characteristics of the *tribu* and the *polis* that will determine the type of language:

TRIBU	POLIS
- Direct human contact and communication.	- Indirect contact, by means of writing and/or technology.
- Emotional connotation.	- Referential denotation.
- Global universal view of the world.	- Plural, classificational perception.
- Static hierarchies.	- Dynamic hierarchies.
- Crafts and guilds.	- Professionalization.
- Self-supporting but limited societies.	- Interdependent but unlimited societies.
- Intratribal, biological language.	- Intertribal, institucional and prescriptive langauge.

6.1.4. QUESTIONS OF MEANING

Meaning is one of the most elusive concepts in linguistics, yet it is a central issue in translation studies. Unfortunately, semantics is one of the least developed areas of linguistics. Meaning, as we can see then, is a very complex matter that has been studied at different levels, such as lexical meaning, grammatical meaning, propositional meaning, sentence meaning, speaker meaning, utterance meaning, referential meaning and so on; and semantics is agreed to be responsible firstly for explaining such phenomena as ambiguity, synonymy, antonymy, polysemy, hyponymy, neologisms; secondly it must provide models of lexical configurations, taxonomies, hierarchies, chains, and semantic fields; thirdly it must account for denotation and connotation, metaphorical language, symbolism, idioms, associations, irony, understatement, hyperbole, etc.

Newmark (1982: 113) points out the prime importance of context in any discussion about meaning within the process of translating:

> "A word can be legitimately stipulated to mean anything ('let us assume for the purposes of this essay that "egg" means "love'"); context is the overriding factor in all translation, and has primacy over any rule, theory or primary meaning."

However, Newmark (1982: 134) does find the need to draw a line at some point. While conceding that context determines meaning, he also argues that, at least in 'ordinary language', it does not determine all meaning on the grounds that a vast number of compounds are monosemous, and he draws our attention to the fact that the ratio increases the larger the lexical unit. So, for Newmark, a translator is not *always* justified in demanding to inspect the micro- or macrocontext before he translates.

According to Hatim and Mason (1990: 107) De Saussure's signifier/signified pair ignores **connotation**, and is unable to cope with a term's place within a particular system of values. The other basic Saussurean distinction - that between *Langue* (viewed in terms of code) and *Parole* (the exigencies of individual speech events) - involves, they claim, a too-rigid opposition. So Hatim and Mason conclude that de Saussure's emphasis on the arbitrary nature of the sign has diverted attention from the important role of motivated signs in real communication. Motivated signs can be either linguistic or non-linguistic, verbal or non-verbal, and this is obviously an important Factor when it comes to dealing with audiovisual texts.

Good experienced translators tend to develop a keen awareness of the importance of inferential and intended meaning when it comes to translating. This is why we have stressed the need to regard texts to be translated as utterances, and therefore their basic meaning will have to be treated as *utterance meaning*, which overlaps with the new discipline of pragmatics. What matters is not so much what meanings the words have in the dictionary, or the sentences have in the grammar, but what the author can be

interpreted as having meant by using certain words and sentences, and not any others, in order to compose the ST. And the translator will take a similar approach when composing the TT. Here we can see why such concepts as assumed knowledge are so relevant and so intimately connected with issues of meaning.

Here we present Newmark's ANALYSIS OF MEANING (1982: 23):

1- The translator must assess whether the whole or a part of the text is 'straight' (means what it says), ironical (slightly or entirely opposite in meaning), or nonsensical.

2- The theorist has to decide which of the countless varieties of general meaning he has to take account of. In my opinion, these are the linguistic, the referential, the subjective, the 'intention' of the utterance, the 'performative', the inferential, the cultural, the code meaning, the connotative, the pragmatic and the semiotic.

And here is Newmark's (1982: 27) model of LEXICAL MEANING:

The translator can look at lexical items in three different ways as dictionary items;

1- There are (potentially) four (distinguishable) types of senses: concrete, figurative, technical, colloquial;

2- Each different sense may be placed on a scale seen as having four degrees of frequency: primary, secondary, collocational, nonce (or idiolectal);

3- Each sense may include core and peripheral components (from a componential analysis point of view).

These are important Factors that any translator has to bear in mind at all times so as not to be taken off guard. Many errors and howlers can be traced back to a wrong (or total lack of) assessment in looking at a lexical item in one or more of these three respects. Newmark (1982: 138) deals with the problems of relaying meaning across languages in the following lines:

> "The more difficult a sentence is linguistically, in its 'sense' rather than in its 'reference', and the further it is removed from its deep structures, the greater the number of translations will be acceptable. The difficulty may lie in the obscurity, the complexity or the degree of abstraction of the thought in the sentence. The greatest spectrum of variance in translation lies in the communicative, which is also the stylistic element."

Newmark's defence of COMPONENTIAL ANALYIS in the practice of translation:

Componential analysis is normally seen as an extracontextual procedure. (...) However, Newmark (1982: 29) argues that there is no reason why a different componential analysis should not be made contextually.

The following are *the main uses of componential analysis* for the translator as seen in Newmark (1982: 30):

1- To translate an SL word into two or more TL words by distributing its semantic components over a larger TL area.

2- To distinguish the meanings of two collocated synonyms, if the distinction is emphasized in the SL text.

3- To analyse the content of one or more SL words within a series.

4- To expose and fill in gaps in the TL lexis, due to cultural distance between SL and TL, in the same semantic field.

5- To analyse neologisms.

6- To explain cultural differences between one word with one common main component, but different secondary components, in SL and TL.

7- To analyse theme words that require extended definitions in TL.

8- To reduce metaphor to sense.

Connotation is a more important Factor in poetry than in other texts. Mallafrè (1991: 112) provides support for this statement in the following lines:

> "Més que en cap altra traducció, cal tenir en compte la selecció de paraules, la seva associació expressiva i la seva ordenació rítmica, però també el context cultural de la LO i de la LT, els hàbits versificadors i la diversitat prosòdica de cada llengua, que pot fer, per exemple, que l'alexandrí francès sigui inapropiat per a traduir el vers blanc anglès."

This statement also provides support for our claim about the arbitrary nature of translation.

6.1.5. OVERTRANSLATION AND UNDERTRANSLATION

> "Translation is a craft consisting in the attempt to replace a written message and/or
> statement in one language by the same message and/or statement in another language. Each
> exercise involves some kind of loss of meaning, due to a number of **factors**[1]. It provokes a
> continuous tension, a dialectic, an argument based on the claims of each language. The basic
> loss is on a continuum between overtranslation (increased detail) and undertranslation
> (increased generalization)." Newmark (1982: 7)

This distinction drawn between overtranslation (increased detail) and undertranslation (increased generalization) is based on the word as basic unit of translation and an acceptance of componential analysis as semantic yardstick. The two terms refer to the degree of specification or generalization to which the ST word is accounted for in the TT. The nature of these compounds suggests the negativeness of either including too much or too little in the TT.

However, these terms are not very useful if they are going to be prejudiced pre-set solutions regardless of the text and context in which they are to play a role. The distinction is a useful one, though, if we think of processes where there is a Restriction regarding the number of words that are allowed to convey a certain concept, object, or topic word. There is no discrimination as to whether the under- or overtranslations are inevitable, that is to say forced by the lexical and/or morphosyntactic differences between the SL and the TL, or whether, on the other hand, they are avoidable, and hence must be interpreted as being either a weakness of the translator's performance or the solution to some problem posed by the process of transferring a certain Priority from the ST and making it fit adequately in the TT.

Newmark (1982: 23), in his characteristic style, says that inevitably, most texts, particularly those rich in metaphor and polysemy (which cannot be adequately compensated), will be rather clearer, simpler and 'poorer' in translation, and will serve as one (of several possible) interpretations of the original.

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[1] Emphasis mine.

6.2. COMMUNICATION FACTORS

"Només es tracta de defensar la possibilitat de traducció si admetem la possibilitat de comunicació, amb els mateixos problemes que aquesta o semblants, amb alguns d'específics, i (...) la traducció ens obliga un esforç d'exactitud més gran que el de l'exegesi o la paràfrasi." Mallafrè (1991: 58)

6.2.1. THE PRAGMATIC DIMENSION

THE COOPERATIVE PRINCIPLE, CONVERSATIONAL ANALYSIS, THE CONCEPT OF RELEVANCE

The importance of recognising translation as a manifestation of communication and a translator as a communicator has already been stressed. Communication must therefore be seen as the key Factor and therefore the translator's Priorities will be born from the nature of the communicative act that is being aimed for, and the Restrictions that are operative in different areas will help to define the conditions and circumstances of any translation as communication. It follows that findings in communications studies will be of tremendous help both to the translator and the translation theorist. As in the case of the other Factors outlined above, it is not the aim of this dissertation to give a full account of all the little details involved in all the various types of communication that may take place, but to defend the active role of communication Factors in any translation process and its variable nature dependent for its full characterization on all the other operative Factors. As in the case of other Factors I will support my ideas with quotations and supporting ideas from other authors.

Ernst Gutt (1991: 54) defends the variable nature of communication Factors when he writes that the communicative functions of the ST are not constant Factors, but variables that depend on the *purpose of the communication*; if a translation can differ in virtually all aspects from the original, Gutt asks, what makes the translation a translation? In one of his examples, the publisher of a tourist booklet on Nürenberg is presumably much more interested in whether its English (TT) brochures are *as effective as possible* in attracting tourists than in how closely any of these brochures matches up in a point-by-point comparison with a corresponding German brochure (ST) in terms of some translation-theoretic notion like 'functional equivalence'. And, he says, the same seems true from the receptors point of view; in fact it would seem immaterial to them whether there were a corresponding version in German at all. However, this example is probably a very different case to philological translation of literary classics, for instance, where the

publisher and the readers expect the translation to be as close as possible to the original in as many aspects as possible. In the former case, a similar piece of writing in the other language is irrelevant to the communication act of the TT in its own context (i.e. it is not a Priority in this case).

Hatim and Mason (1990: 57) offer a diagrammatic view of what they call the Three Dimensions of Context; communicative, pragmatic, and semiotic dimensions; treating a communicative item, including its pragmatic value, as a sign within a system of signs.
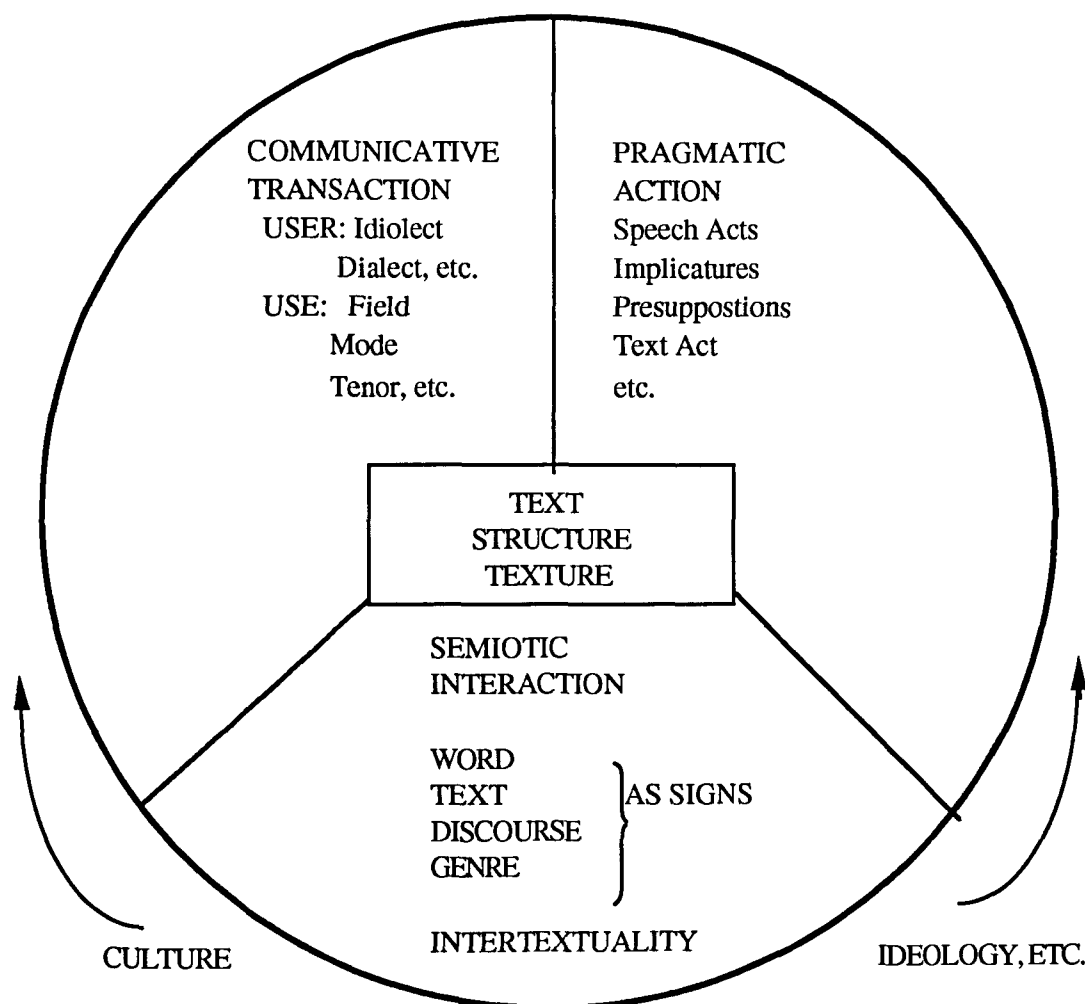
Pragmatics has been defined as the study of the relations between language and its context of utterance. Hatim and Mason (1990: 59) offer Stalnaker's definition:

"Pragmatics is the study of the purposes for which sentences are used, of the real world conditions under which a sentence may be appropriately used as an utterance."

Austin (1955) distinguished three different kinds of actions which are performed when a language user produces an utterance: locutionary, illocutionary, and perlocutionary. It is the illocutionary act which lends communicative force to an utterance. Together, the

locutionary, illocutionary and perlocutionary acts constitute what is referred to as **speech act.**

Speech Acts can be divided into

representatives	directives
expressives	commissives
verdictives	declarations

In principal at least, any stretch of utterance could be analysed into a sequence of speech acts such as these. Austin showed that in order for sentences to count as commissives, declarations, etc, certain conditions had to be fulfilled, these conditions were called **felicity conditions.** Felicity conditions are among what we will call contextual (situational) Restrictions.

The Cooperative Principle and Gricean Maxims (Grice: 1975);

cooperation

quantity

quality

relation

manner

Taken together, the maxims could be summed up as: how to be **maximally effective and efficient in communication.** Any deviation from them is perceived as involving **implicature.** What the translator, or the TI, has to know is:

- Are the TT receivers as able to infer unexpressed content as the ST receivers would be?

- To what extent can the translator compensate for any deficit on the part of the TT receiver?

- Is the perlocutionary effect of the translator's utterance (TT) subject to the translator's control?

On this point Gutt (1991: 131) says that usually we are aware not only of the propositional form expressed by an utterance, but also its implicatures. In short: we are not usually aware of the communicative clues provided by the semantic representation of an utterance, but only of its interpretation as a whole.

So, meaning takes on a pragmatic character. We must see the meaning of texts as something which is negotiated between producer and receiver and not as a static entity. And when Newmark (1982: 21) says,

"Literal translation is always best provided it has the same communicative and semantic effect."

We must say no to literal translation as some kind of *a priori* desirable; literal translation is *only* best if our Priority is to translate the words as well as other aspects. There is no other reason why it should be best. One (e.g. the TI) may wish to impose the following Restriction: *'compensation and expansion are not allowed here'*. But the pragmatic value of each word and text-segment is usually more important than the word itself. A particular word is present at a particular point in a text almost always for some reason, and not for its own sake, or because of some *divine* quality. One of the trickiest problems posed to critics and scholars is answering the question, *how did that word get into the text in the first place?* And it is often difficult to discern whether the presence of a word can be put down to carefully planned design, sheer genius, accident or happy coincidence, or whether the word was not really supposed to be in the text anyway, and the ST author might be grateful if a translator were sharp enough to realise this and render the text some other way.

What Newmark first says about equivalent effect is that there is a wide but not universal agreement that the main aim of the translator is to produce as nearly as possible the same effect on his readers as was produced on the readers of the original. The principle is variously referred to as the principle of similar or equivalent response or effect, or of functional or dynamic equivalence. The emphasis of this principle is rightly on communication, on the reader. The translator should produce a different type of translation of the same text for a different type of audience. The principle emphasizes the importance of the psychological Factor - it is mentalistic - its success can hardly be verified according to Newmark.

On the other hand, Newmark (1982: 12) claims that the 'literal' principle of translating works of art is 'scientific' and verifiable, whilst the equivalent-effect principle is intuitive, but offers no proof of this, and would seem that there are at least as many arguments against such a claim.

Newmark (1982 and 1991) proposes his own two translation methods; the communicative method and the semantic method. Our proposal is a single approach by the translator towards any text. All translation must be communicative, differences only arise in what and how you wish to communicate, notwithstanding some things are much easier to communicate than others. We understand that one might want to communicate, for example:

- ideas (whether original or not)

- feelings (personal or otherwise)

- information (for any number of reasons)

- instructions (including orders and commands)

Whatever we wish to communicate can be done in a considerably wide range of ways and for a host of different reasons. So, although the functional classification of language draws a line between informative and expressive language, and Newmark picks this idea up to say that there is a tendency to translate informative language communicatively, and expressive language semantically, it is just as reasonable to consider that the difference between informative and expressive language is that the former is trying to communicate information, and the latter is an attempt at communicating one's feelings.

Although Newmark does not make it explicit anywhere, he is basically saying that the way to know when to use his communicative method or his semantic method depends on how easy it is to communicate the message and/or the intention to a specific target audience. If the audience is well-defined and the purpose of the text is to communicate a single idea or instruction, for example, then the translator can feel comfortable and justified in manipulating as many small units as he/she feels are necessary in order to achieve an equivalent text. However, if the text does not have a readily-identifiable target audience, and there are other Restrictions imposed on the text, then the translator should be extremely careful in wandering from the straight and narrow path of literal translation. Unfortunately, this is dangerously reminiscent of what many bad translators do when they do not achieve a full understanding of the ST and/or cannot render it satisfactorily in the LC2.

When some translators (especially trainees and unprofessional ones) come across a word, a collocation, a sentence, or whatever, that is particularly difficult (i.e. there is a Restriction of some kind) for one reason or another (ambiguity, vagueness, polysemy, metaphorical imagery, irony, allusion, etc.) the standard retreat seems to be to translate the item (or segment) regardless of context and regardless of the consequences, and merely hope that the damage done will be as little as possible.

Despite what has just been said about Newmark's methods, we must agree with the reasoning behind them: equivalent effect is not always going to be the translator's Top Priority, and therefore the equivalent effect principle is not to be the universal guiding star for translation studies. Newmark is aware of this, but is probably a shade overenthusiastic about swinging the pendulum the other way, being a *sourcerer* as he is.

6.2.2. THE SEMIOTIC DIMENSION

The introduction of semiotics as a Factor to be reckoned with is soon justified by the awareness of the need to account for another kind of equivalence; what will henceforth be called *semiotic equivalence*. Hatim and Mason (1990: 67)

> "Translators may achieve semiotic equivalence by retaining, modifying or even omitting whole sequences within a text."

We must insist on the fact that any kind of equivalence, including equivalence of semiotic value, supposing that such a thing can be attained, is only a potential goal. So, although semiotics can put us on the right track for solving certain kinds of problems borne out of interlingual communication, it has to be regarded in its proper perspective in relation to all the other types of relevant discoveries that make studying translations a multidisciplinary activity. Other kinds of equivalence or Priorities may also be achieved by modifying or even omitting whole sequences within a text. This is a result of the acceptance of translation techniques or procedures as part of the nature of translation. If we do not accept the validity of certain translation procedures it is not translation we are talking about.

The actual form of the text (lexical selection, attribution of action to agent, selective presentation of information, etc.) is a reflection of the particular circumstances surrounding - and indeed the social conditions governing its production. Moreover, the circumstances of the translation are equally important. Each aspect of a text, and indeed the text as a whole, its existence, has to be regarded, as well as everything else, to discover its real semiotic value, and then measure that against its relative importance in the text. Some signs are inserted in a text merely to play on the reader's feelings of sympathy or empathy towards the writer of the text.

Hatim and Mason insist in their book (1990: 86) on the vital role of discourse Factors, very much underplayed by Newmark. They claim that the impact of a given discourse on a given environment involves far more **Factors** than might at first be supposed. They have incorporated into their model of communication process such notions as the beliefs and perceptions of language users, the social circumstances of the event and effects on language users and their discourse institutional relations prevailing in society.

There is now a wide acceptance of the Gricean view that comprehension of an utterance is not simply a matter of decoding the message which it contains in coded form but rather of seeking to interpret 'speaker meaning'; the hearer infers what the speaker means. Hatim and Mason (1990: 92) write that it is more accurate to treat *reader meaning* as being an interpretation of writer meaning. The implication of this is that for different readers the

same text will mean different things, not because of a multiplicity of writer meaning, but simply due to the fact that each reader will produce a different interpretation, conditioned by personal experience and learning, time and place of receiving the text to name but a few of a whole series of contextual Factors. So, these authors go on (1990: 93) to say that the judgements that text producers make about what can be assumed to be shared with text receivers often exert a determining influence on the form an emerging text will take. Finally they conclude (1990: 94) that what is required of any given communicative purpose within a TL cultural environment is then a matter for the translator's judgement, which brings us back to our point about the translator's central role as reader and writer during the process.

For Hatim and Mason (1990: 101) there are two basic premises in establishing the relationship between the various levels of a text:

(1)   lexical and syntactic choices are ultimately determined by pragmatic considerations

(2)   we need to appreciate the semiotic dimension which regulates the interaction of the various discoursal elements as 'signs'

Whole sequences of text are also perceived as signs. Text users recognise a sequence which may involve 'false concession' followed by 'opposition' followed by 'substantiation'. Formats such as these are recognisable by virtue of being **patterns of thinking characteristic of a given culture**. The semiotics of context may thus be seen as an overall enabling dimension (the prime mover which pushes communication forward). The concept of 'INTERACTION' is used in the sense of what takes place between interlocutors; it also implies what takes place between signs.

For Hatim and Mason (1990: 112) a given sign may be viewed as a self-renewing phenomenon which gradually establishes itself within the collective subconscious in a given culture. Such notions are central to the analysis of language and power. They go on to say that the concept of sign is gradually giving way to that of *semiotic entity*, and in some formulations to **sign function**. The resulting sign-functions are semantic units which, singly or collectively, constitute the filters through which a culture thinks, develops or decays.

They go on to say (1990: 111) that the sign does more than simply elicit a concept. It is not an entity, but a **correlation**. It is in this way that cultural beliefs are sustained. Indeed, whole myths can develop as a result. Roland Barthes pioneered investigations into what came to be known as second-order semiotic systems: systems which, in order to signify, build on other systems. Literature is an ideal example and so is comedy, including television comedy. Whatever semiotic Factors serve to identify a text as literary also come into play in the identification of texts as being editorials, television situation comedies, contracts, etc.

We will finish the first part of this section with two examples from Mallafrè:

"Si d'ara endavant un traductor s'enfronta amb una obra o un personatge que, en un moment de l'acció, cita uns versos d'una altra llengua que ja tenim en català, el traductor farà bé de referir-se a la nostra tradició traductora i utilitzar, quan sigui possible sense perdre eficàcia contextual, aquestes traduccions preexistents, en comptes de posar-se a traduir-los ell. Si un autor anglès pot dir que certes fantasies d'un dels protagonistes d'una novel·la seva actual no són més que *a midsummer's night dream* per defugir *the proud man's contumely* a què es troba normalment sotmès, la referència a Shakespeare és evident[1]. El traductor català haurà de saber[2] no solament que el missatge és explícit denotativament sinó que explica unes coses usant uns mots de Shakespeare, fons cultural que activa el mode de receptivitat del lector anglès. Potser més que traduir la frase ell, aconseguirà l'equivalència utilitzant la frase de la traducció catalana de J.M. Sagarra, de Morera i Galícia, Terenci Moix o Salvador Oliva. I encara haurà de triar, si hi ha diverses traduccions, com en aquest cas, la que pot ser més familiar en el context català, la més suggeridora de Shakespeare[3], i la que s'adapti més a allò que expressa el text que tradueix."[4] (1991: 114).

"Moltes vegades un autor pot utilitzar un tipus de missatge, descriptiu: «En un poble del Priorat del nom del qual no em vull recordar, vivia ... » es un missatge expressable amb els recursos lingüístics del català, i un traductor podria ignorar una forma calcada que hi és latent[5], la del començament del Quixot, que l'autor pot haver volgut suggerir per un o altre motiu[6]." (1991: 129)

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[1] A case of intertextuality.

[2] Here Mallafrè is proposing a feature of translator performance.

[3] Here is a instance of what I would call a Priority-oriented procedure.

[4] This depends on whether the allusion to Shakespeare does not interfere with another Priority of a higher order.

[5] Intertextual Factor.

[6] Translator awareness: first, the translator has to be aware of a potential allusion, secondly, the translator has to find out whether the allusion is only apparent or whether, on the contrary, it is deliberate.

6.2.2.1. THE CONCEPT OF RELEVANCE IN TRANSLATION

Grice's Maxim of Relation is stated as: *be relevant*. This principle is extremely important for the translator as reader of the ST and as writer of the TT, as well as for the theorist. Relevance is a concept that must be directly related to meaning and is an essential ingredient in the communication process. It is also directly related to the concept of the occasion of the translation (*why are we going to translate this text?*) In this respect relevance will have to be considered as a Global Priority, that needs to be specifically defined for each process. The translator's job is not so much deciding whether to render form or content, whether to translate literally or freely, not even semantically or communicatively, as knowing in what way(s) he/she wants to make the translation relevant to the expected audience of the TT. The method and the procedures must be governed by this Global Priority. An instance of this can be seen in Hatim and Mason (1990: 95):

> "Ellipsis and redundancy in texts are also governed by the principle of relevance."

They go on to say that the interaction of 'new' and 'old' information may give rise to what are called 'CONTEXTUAL EFFECTS' , of three possible kinds:

(1)   it may strengthen previously held assumptions

(2)   weaken/eliminate unconfirmed/false assumptions

(3)   the fusion of old and new may serve as premises from which other contextual implications are derived.

Relevance to a context is a matter of degree and what is relevant in one (ST) environment may be less or more so in another (TT) environment. In the case of translation summaries, or selective reductions of the ST, the process will involve decisions as to which portions of the source text are to be omitted. Selective reduction may be even carried out by the TI.

In their comments about Grice's maxims and relevance Hatim and Mason (1990: 97) write the following:

> "Perceiving a statement to be intended as ironical involves perceiving that the first maxim of quality is being FLOUTED: the speaker manifestly does not believe what is said. (...) But (...) ironic understatement, while it may not flout the maxim of quality, does involve apparent violation of the maxim of quantity ('make your contribution as informative as required')."

Their account of irony which is that the apparent violation of a maxim implicates that:

(1)   The speaker dissociates self from view expressed

(2)   The speaker is echoing a point of view in order to display some attitude towards it (ridicule, indignation, exasperation, etc.); and that drawing the appropriate inference involves a second-degree interpretation achieved by:

(3)   Matching the view apparently expressed with any discordant view expressed co-textually

(4)   Matching the view apparently expressed with what is assumed to be the case

Their conclusion is that pragmatic notions relevant to the translator has brought us towards a dynamic concept of the text as an evolving entity, a process whereby producers and receivers cooperate and communicate by making assumptions about a shared cognitive environment. This is fundamental when it comes to sharing humour.

Ernst Gutt's book, entitled *Translation and Relevance* (1991) is, as one would expect from the title, an ardent defence of the usefulness of this concept in any theory of translation. In his effort to explain the principle, Gutt writes (1991: 33):

> "To be consistent with the principle of relevance, an utterance must achieve adequate contextual effects and *put the hearer to no unjustifiable effort in achieving them*. (...) We do not necessarily say what we think, but more often than not what we say *interpretively resembles* what we intend to communicate."

Relevance theory calls those analytic implications which the communicator intends to convey *explicatures*; the contextual assumptions which he intends to convey are called *implicatures*. Thus the intended interpretation of an utterance consists of its explicatures and its implicatures.

Gutt (1991: 98) tells us that the interpretation of a stimulus is always relevance-determined, and hence context-dependent. It is therefore not always possible to take some given 'meaning' or 'message' and produce a stimulus that will be able to communicate just this 'message' to some particular audience. We will find that many of the samples of so-called *'impossible-to-translate'* items may be so by virtue of the fact that they cannot be made relevant in the same way (or may be not in any way) that they were relevant to some original target audience, because too many contextual Factors have changed most radically from the original to the circumstances of the possible translation. A case in point might be certain kinds of poetry and poetic effects. This seems to fit in quite nicely with Newmark's idea of what functionally *expressive* texts are like.

However, according to relevance theory (Gutt, 1991: 156), poetic effects arise essentially when the audience is induced and given freedom to open up and consider a wide range of implicatures, none of which are very strongly implicated, but which together create an

'impression' rather than communicate a 'message'. Here we have yet another case for defending the need to have a free hand in setting up context-sensitive Priorities, an example of the uselessness of the 'form v. content' debate.

The fallacy of proposing the existence of the ideal, perfect, unique version can be seen in the following observations by E. Gutt (1991: 186):

(1)   The defining characteristic of direct translation is not that it *achieves* complete interpretive resemblance but rather that it *purports to achieve it*, that is, that it creates a *presumption* of complete interpretive resemblance. It entitles them to consider all the explicatures and implicatures which they can recover with respect to the original context as having been part of the intended interpretation of the original.

(2)   This presumption is of value not only where complete resemblance is, in fact, achieved, but also where the translator knows that it is *not* achieved - for example, because linguistic differences between the two languages make this impossible. Being aware that there his translation will not meet the expectations of the audience and hence mislead them, the translator can consider strategies for preventing communicative failure, for example by alerting the audience to the problem and correcting the difference by some appropriate means, such as footnotes, comments on the text or the like.

(3)   There is no *a priori* reason why a translation should aim at complete interpretive resemblance throughout. There can, of course, be cases where this is required, but this would be a matter of circumstance rather than principle or theoretical necessity.

Hatim and Mason (1990: 197) sensibly remind us that interference is an essential property of the communication process. But it is also a variable, and its specific characteristics change from communication event to communication event, and translation is no exception to this. When Newmark (1982) underlines the fact that interference is always wrong, he is talking about something else. He is referring to ungrammatical structures or expressions in the TT due to unwarranted influence from some language system which is not the TL.

For Gutt (1991: 26), the crucial question for successful communication is: how do hearers manage to select the *actual*, speaker-intended assumptions from among all the assumptions they *could* use for their cognitive environment? Misunderstandings, he says, are likely to arise when wrong assumptions are used. The different degrees of accessibility of contextual assumptions make themselves felt by the amount of *effort* their retrieval requires in a particular act of communication. So, Gutt identifies in this sensitivity to processing effort one of the crucial Factors that make inferential communication possible. One aspect of optimization of resources is to keep the effort spent to a minimum. The general principle that people will try to spend as little processing effort on supplying contextual information as possible is, for Gutt, a perfectly general Restriction. And, on

page 27 of *Translation and Relevance*, he points out that the other aspect of optimization is that of obtaining benefits:

> "(...) the audience expect that the effort spent in comprehension will in some way *modify* the contextual assumptions they brought to the communication act."

Too often where the translation leads to misunderstandings, the cause will naturally be thought to be a coding mistake, that is, an error on the translator's part. However the cause may simply be some kind of communication impediment, either on the part of the ST encoder, or even on the part of the TT decoder. If translation is a form of communication we cannot demand that translation be perfect when communication is, as a rule, faulty. Gutt writes (1991: 187):

> "Misunderstandings can go unrecognized for quite some time, not only in translation, but in communication in general."

According to Gutt (1991: 166), in secondary communication situations there is a need for the target audience to familiarize themselves with the context assumed by the original communicator. From this we interpret that if a translator knows his/her audience to be very familiar with the shared knowledge required to understand the ST, the explication of implicatures will become both unnecessary and undesirable hence, one of the Priorities will be to avoid providing such unnecessary help. Since in direct translation it is the audience's responsibility to make up for such differences, the translator need not be concerned with them.

6.2.3. THE COMMUNICATIVE DIMENSION

The new direction for translation studies restores to the translator the central role in a process of cross-cultural communication and ceases to regard equivalence merely as a matter of entities within texts. Beaugrande (1978: 13) provides the words for this new orientation:

> "The focus of translation studies would be shifted away from the incidental incompatibilities among languages toward the systematic communicative factors shared by languages. Only in the light of this new focus can such issues as equivalence and translation evaluation be satisfactorily clarified."

Hatim and Mason (1990: 55) claim that, together the three variables of field (what has taken place), tenor (who has participated) and mode (the medium selected) set up a **communicative transaction** in the sense that they provide the basic conditions for communication to take place. Thus, a TT may be a faithful rendering in terms of denotative meaning yet fail to carry the **conviction** of the ST. Equivalence

should not always aim to be just linguistic and semantic; it often also needs to be pragmatic. In this last sentence it is clear that *often* has to be defined in much stricter terms.

Dell Hymes (1972) introduces the concept of **'communicative competence'**. The concept is directly relevant to translation studies; but needs to be looked at from an interlingual point of view. The translator's communicative competence needs to be attuned to what is communicatively appropriate in both LC1 and LC2 communities and individual acts of translation may be evaluated in terms of their appropriateness to the context of their use, this being a very important Restriction for the translator to bear in mind. One also expects communicative competence of all the other participants, the ST writer, the TI, and the TT reader or audience. Any flaw in the competence of any of these participants, or (more commonly) a miscalculation of *expected* competence on the part of ST writer, TI or translator will almost always result in a flawed translation in some respect.

> ". . . communication is an asymmetrical process where more responsibility lies with the communicator than with the audience." Sperbre and Wilson (1986: 43)

Quite often it is the case, as Ernst Gutt (1991: 62) points out, that problems can arise when the communicator does not clearly recognize that the role of the source language text is merely that of a convenient help for composing a receptor language text, not a model to be faithfully reproduced. If this is not clear, the objective of the communication act can be obscured, and hence its achievement endangered.

Gutt (1991: 65) goes on to say that there are instances of interlingual communication that have often been referred to as 'translation' and that translation theorists have tried to account for, but that differ from other instances of translation in that the source language original is incidental rather than crucial to the communication act. He seems to argue that there may be no use for a general theory of translation to concern itself with such cases, but this is surely a matter of degree. It can be defined in terms of number and relevance of Priorities; and this may happen locally within a text, or globally across the whole text; the degree to which the TT will closely follow the ST cannot be known beforehand, and can only be properly assessed by hindsight; this applies especially to television comedy, where the fact of whether the translation will be closer or more distant with regard to the original version must be subordinated to the Priorities of comic coherence and audiovisual cohesion, according to the characteristics of the TT audience.

Gutt (1991: 63) points out a final complication in the communication process. He says that while we tend to think of communication in terms of a single, individual communicator, it is not difficult to see that there are many instances even of intralingual communication which are much more complex than that.

For Mallafrè (1991: 51), *"La traducció serà impossible en la mesura que la comunicació sigui impossible, cosa que no creiem."*

6.2.4. UNIVERSALISTS AND RELATIVISTS

Newmark (1982: 34-5) brings in the universalist v. relativist debate to explain the interlingual transfer process:

> "In the pre-translation period we reduce texts to simple language before we reconvert them to the corresponding jargon, if it is appropriate. (...) This process presupposes the notorious *tertium comparationis*, the existence of a universal logic embedded in each language without which translation and communication would not be possible."

Hewson and Martin (1991: 29) describe the relationships that exist among some of the main aspects of translation, i.e. text, language, communication, motivation, meaningfulness, gaps, replacement, conversion strategies, and tensions. Indeed they say, *"the language difference should not obscure the fact that communication of some sort can always be established across languages"*. In all cases of conversion the extent of the gap in communication and the motivation for re-establishing contact have to be carefully assessed. The finality of conversion strategies should be to establish a meaningful tension between original and translation. Even in the most frequent case of complete replacement, Hewson and Martin are of the opinion that conversion should always be considered as a *meta-text* or a text constructed upon another text.

When, if ever, asks Ernst Gutt (1991: 185), can translations consistently achieve complete interpretive resemblance with the original? His answer to his own question is that there is no *a priori* reason why from a purely linguistic point of view it should be possible to compose a receptor language utterance or text that will be able to consistently direct the receptors to the originally intended interpretation without distortion or loss. Presumably one must conclude that translation understood in this way does not depend entirely on the existence of linguistic universals in order to produce realistically satisfactory results.

Mallafrè (1991: 137) sees the issue in the following terms:

> "Si no podem parlar d'universals [estructures profundes], sí de constants aplicables interlingüísticament a grans grups culturals, amb una certa validesa objectiva."

Chapter Seven

The Textual Factors

This Chapter will present a personal presentation of the role that an awareness of the text (as an entity and all of its properties) plays in an accurate description of the translation process as well as being an essential ingredient in a truly descriptive theory. The authors who are quoted or referred to are laid out in a sequence of quotations and remarks that best suit the aim of this chapter. To this end there are a series of useful insights and passages worthy of being commented, from publications by Hatim and Mason, who propose an approach that looks into textual phenomena such as structure, texture and intertextuality from the point of view of discourse analysis; Newmark, who proposes that translators analyse the ST and review their TT on four different levels (referential, textual, coherence, naturalness); Snell-Hornby who stresses the importance of the TT within the global context of TL texts; and Hewson and Martin, who emphasize the importance of the situational Factors of any text.

7.1. DISCOURSE AND INTERTEXTUALITY IN TRANSLATION

Text linguistics (Beaugrande and Dressler) attempts to account for the form of texts in terms of their users. So do sociolinguistics, pragmatics, and discourse linguistics. Hatim and Mason (1990: 33) pick up the insights of text linguistics and report attempts to formalise knowledge about texts in terms of:

(1) **s c r i p t s** (standard sequences of events),

(2) **plans** (general information about the connectivity of events) and

(3) **g o a l s** (recognisable aims of a person's behaviour).

Hatim and Mason (1990: 120-137), among other features of discourse analysis, pay considerable attention to the importance of what has become known as *intertextuality*. Although their examples tend to give one the impression that intertextuality is basically a Factor to be reckoned with in grasping the full meaning intended and the proper tone of the ST, it will be shown in this chapter and in coming chapters that this is also a tremendously important Factor to be considered in the production of the TT. Our ability, they say (1990: 1), to recognise texts as instances of a type (exposition, argumentation, instruction) depends on our experience of previous instances of the same type, in other words, on our ability to recognise texts as signs. And later on,

> "Through intertextuality texts are recognised in terms of their dependence on other relevant texts, more than a simple process of allusion." Hatim and Mason (1990: 120)

For Hatim and Mason (1990: 123), intertextuality entails the view that texts are never totally original or particular to a given author. Intertextuality makes it possible for us to situate a text in a system of relevant codes and conventions. It may take the form of imitation, plagiarism, parody, citation, refutation or transformation of texts.

Beaugrande and Dressler (1981: 182) refer to the passive-active dimensions of intertextual reference in terms of greater or lesser mediation. Mediation is to be:

> "The extent to which one feeds one's current beliefs and goals into the other model of the communicative situation."

Reference might involve minimal mediation by those who share a common, say Western, culture, but maximal mediation for readers from other cultural backgrounds. Intertextual reference is a vital ingredient in many forms of humour and comedy, and hence it is necessary to develop in the translator of this kind of text an acute awareness and feeling for intertextual allusions.

Hatim and Mason (1990: 128) explain that citations, references, etc., will be brought into a text for some reason. The motivated nature of this intertextual relationship may be

explained as text function or overall communicative purpose. In the process, the utterance (citation ...) is bound to take on new values. In assessing translations, the insight which all this provides is that it will be important to assess the extent to which the different codes have been maintained and how. Issues such as the translation of metaphor can be seen in this light. Hatim and Mason (1990: 130) define contratextuality as covering all instances where speakers or writers systematically employ some opponent's discourse (terms of reference) for their own purposes, another frequent feature of jesting and comedy-writing.

A unified framework for analysing intertextual reference, for Hatim and Mason (1990: 132), will primarily serve the function of identifying a number of levels: a hierarchy building up from the word, phrase, clause and clause sequence, and reaching the levels of text, discourse and genre (Bottom - Up analysis). In addition they propose that a typology of intertextual signs be developed and integrated within the descriptive framework they have already suggested.

Intertexts are said to belong to one of the following categories (Hatim and Mason, 1990: 132):

(1)   **Reference**, when one discloses one's sources

(2)   **Cliché**, a stereotyped expression that has become almost meaningless

(3)   **Literary allusion**, citing or referring to a celebrated work

(4)   **Self-quotation**

(5)   **Conventionalism**, an idea that has become source-less through repeated use.

(6)   **Proverb**, a maxim made conventionally memorable

(7)   **Meditation**, or putting into words one's hermeneutic experience of the effects of a text.

The relationships which a community establishes between one group of texts and another may be described in a number of ways:

(1) Generic   (2) Thematic or topical   (3) Structural   (4) Functional.

Hatim and Mason sum up their insights in the following lines:

> "The essential point of an intertextual reference is to analyse it in terms of the contribution
> it makes to its host text. (...) No intertextual reference can be transferred into another
> language on the strength of its informational purport alone. In fact, intentionality normally
> outranks information content." (1990: 137)

This is especially true in the case of TV comedy and translators of this sort of text must take this to be a constant Factor.

7.2. HEWSON AND MARTIN'S FACTORS[1]

At the interpropositional level the extension of the homologon[2] can be described in three different manners: *contextually, situationally,* and *discursively.*

(1) **Contextual extension** entails the redefinition of ST-internal paraphrastic sets in keeping with interpropositional networks of meaning such as can be reconstructed by the **reading** process.

Conceptual, as opposed to structural **Restrictions** also contribute to homologous redefinition.

(2) The **situational factor** can be more or less determining according to types of discursive situations, for instance the important relationship between stage directions and the dialogue in the text of a play, or, similarly, the intimate relationship that exists between the words and the pictures of an audiovisual text.

(3) **Intertextual referencing**: consists in situating linguistically constructed meaning in relation with the preconstructed texts of all sorts that any particular text can marshal. The connection between text and intertext is the product of the reader's/translator's reading activity and should be perceived as strictly circumscribed to his or her reading capacities.

Contextual, situational, and intertextual referencing should be seen as complementary, sometimes overlapping, sometimes interlocking determinations.

> "Certain texts are essentially based for meaning production on the ability of the reader to reactivate the built-in intertextual references dispersed through the sequence of propositions."
> (p. 94)

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[1] Adapted from Hewson and Martin *Redefining Translation*, 1991, pp 88 - 96.

[2] "Homologous definition does not produce translations but variation ranges in the target language culture. The *'homologon'* or *verbal equation of the ST* serves as the basis for variations (not equivalents, much less translations) in a different language culture. For the same reasons that made the definition of the homologon strictly related to a variation range, homological generation can only consist in sets of paraphrastic related items. These variations are the 'TL paraphrastic sets'. The relation established between two variation ranges, we call a *homology*." Hewson and Martin, 1991: 49.

"A homology is composed of three components sequentially related by translation procedure. We first reconstitute the *ST definitional set* by dividing the ST into propositions, isolating planes, and levels of reference, as previously indicated. Each level and each plane will generate a paraphrastic reformulation of the values they contain and combine in order to define a homologon." idem p. 61.

Hewson and Martin isolate **three levels of intertextual perception**:

(1) The type of vague cultural knowledge that everybody is able to associate with certain cultural notions.

(2) Reference can also be to what we will call 'social texts' in various forms of explicitness and stability. They can be circumstantial, i.e. linked to some specific event in a given society, or the allusion can be to social phraseologies whose exact reproduction can provide the required semantic contribution.

(3) Other types of intertextual referencing are based on the ludicrous association between a trifling subject and a miscellaneous assortment of extraneous literary references (e.g. slanted quotations).

> "The text itself becomes a system designating the common system and displacing it."
> Hewson and Martin (1991: 95)

7.3. READING AND WRITING IN TRANSLATION

When all is said and done, translating is still essentially a twofold process involving reading the ST in the first stage, and writing the TT in the second. It follows that the Factors involved in analysing the ST and producing the TT as specific instances of reading and writing are constantly present in any written translation. In oral translation, usually (and unfortunately) referred to as *interpreting* these Factors are mostly superseded by the mechanics of speech and oral comprehension.

Although we are presenting here the Factors of ST analysis and TT production somewhat separately, it must be quite clear at all times that the process of translation is not a linear one in which stage follows stage in strict order (hence the futility of the Translation Unit concept. It is an integrated process in which, although every stage must be passed through, the order is not fixed, so back-tracking, revision and cancellation of previous decisions are the norm rather than the exception.

Roger Bell (1991: 45) agrees with dividing the process into analysis, and synthesis, and within them he distinguishes three likely areas of operation: (a) **syntactic**, (b) **semantic** and (c) **pragmatic**, which for him co-occur, roughly, with the five stages of writing: (1) *parsing*, (2) *expression*, (3) *development*, (4) *ideation*, and (5) *planning*.

Later on in his book (p. 60) he claims that the process of translating can be modelled as a *cascaded* and *interactive process* which contains three major stages: syntactic, semantic

and pragmatic processing. While each of these has to be involved in both analysis and synthesis, he writes, it is:

(a)   possible for some stages to be passed through **very quickly** (where, for example, the data being processed is represented in the **FSS** (frequent structure store) or the **FLS** (frequent lexis store) and

(b)   the norm for processing to be **a combination of bottom-up and top-down**, i.e. the analysis (and later synthesis) of the clause is approached simultaneously by both pattern recognizing procedures and by inferencing based on previous experience and expectations.

7.3.1. ST ANALYSIS

"Aquest do difícilment quantificable de saber llegir un text (...) Però m'haig d'exigir un rigor considerable a l'hora de posar-m'hi i em sembla positiu d'assentar la pràctica amb la teoria, i la comprensió amb la informació concreta sobre tants aspectes de l'obra com siguin aprofitables." Mallafrè (1991: 69)

The following quotation is repeated or paraphrased in all of the recent theories on translation:

"The 'perfect' transference is not attainable because, if for no other reasons, each reader will bring a particular set of criteria." Hewson and Martin (1991: 121)

Newmark's criteria for selecting a translation method are based on a careful study of all of the textual Factors. He writes (1982: 20) that the translator's first task is to understand the text, often to analyse, or at least make some generalizations about his text before he selects an appropriate translation method, so, he follows up, it is the business of translation theory to suggest some **criteria and Priorities** for this analysis.

(1)   The intention of a text: here he is referring mostly to the intention of the ST

(2)   The intention of the translator; including instructions given by the TI

(3)   The reader and the setting of the text; the audiences of both the ST and the TT

(4)   The quality of the writing and the authority of the text (the ST).

Implicit Information must be taken into account and is related to the first of the points above. Beekman and Callow (1974: 38) say that in every text that one may want to translate, there will be information which is implicit; that is, it is not stated in an explicit form in the text itself. Some information, or meaning, is left implicit because of the structure of the source language; some because it has already been included elsewhere in the text, and some because of shared information in the communication situation. However, the implicit information is part of the meaning which is to be communicated by

the translation, because it is **part of the meaning intended** to be understood by the original writer.

At this point it is useful to remember what we have already said about the ST - TI relationship. A ST can never be regarded as an 'innocent' document. As it has been chosen to be translated, it is thought of in most cases as an already-read document whose purpose of communication has already been defined. And this is another Factor that must be present in every translator's mind when trying to understand the meaning and implications of the ST.

Bell's textual Factors (1991: 7), below, can be easily seen to interrelate with other Factors such as the participants and communication Factors, outlined here in previous chapters:

(1)   the semantic sense of each word and sentence

(2)   its communicative value

(3)   its place in time and space

(4)   information about the participants involved in its production and reception.

Hewson and Martin (1991: 59) realize that the processing of the ST involves three types of manipulations:

(1)   segmenting

(2)   structuring

(3)   globalizing

Segmenting the ST will produce the working basis. They consider the basic working unit as being constituted by the proposition or the combination of a subject and a predicate with related qualification and referencing elements that may also involve imbricated propositions. The choice of proposition as the working basis creates an evident distinction between intra- and interpropositional relationships.

An important stage in ST analysis is a close inspection and an accurate understanding of what Crombie (1985: 43) calls relations of binary values (cause-effect, condition-consequence, statement-exemplification, etc.). It is also an important ingredient of good writing skills in order to achieve a balanced cohesive and coherent text. Clues for underlying coherence systems exist in every language. They are bound to be present in one way or another, even if they are not made explicit. They are a basic Factor that needs to be taken into consideration for achieving the desired type of equivalence. Or, as Hatim and Mason (1990: 209) say:

"Conditions of equivalence can only be met when elements of texture are analysed in terms of their basic function as reflectors of higher-level intentions and signs."

Hatim and Mason (1990: 150) distinguish between the following two:

(1) **Macro-text processing**, which includes all of those questions related to; field, tenor, channel, pragmatics, semiotics, in other words the contextual Factors.

(2) **Micro-text processing**; deals with text cohesion: such structures as introduction - thesis - antithesis - synthesis - conclusion etc.

These two levels of processing are obviously relevant Factors in dealing both with the ST and the TT.

Mallafrè (1991: 58) stresses the importance of the reading stage in any translating process, *"Com més exacta és la comprensió, més exactament el podrem reformular."* and also seems to advocate an interpretive approach towards reading the ST:

> "Quan llegim una obra en la nostra llengua, no abastem tampoc la totalitat, ni la real ni la possible, i ens quedem amb allò que ens afecta o ens interessa. (...) triem la interpretació que ens sembla més encertada. És l'autor mateix qui ofereix diferents possibilitats; l'obra ofereix ambigüitats, previstes o no previstes, però que en tot cas actuen sobre el receptor de la mateixa llengua, sobre el crític que s'hi acosta." Mallafrè (1991: 55)

When Mallafrè (1991: 70) says that sometimes the translator is forced to choose among incompatible interpretations, he seems to be acknowledging the need the translator has to establish a hierarchy of priorities.

7.3.2. TT PRODUCTION

From the point of view of TT production, we find the following statement by Hewson and Martin (1991: 31) particularly enlightening and a very useful approach to translating television comedy:

> "The function of the ST is no longer to achieve designation but to serve as the basis for the construction of another situation of communication."

Hewson and Martin follow this statement up by claiming that the final choice of a translation can only be made by selecting the appropriate terms in keeping with an explicitly defined target text. This is something that will be accounted for in this model by setting up a contextualised set of Priorities for each process. They say that the contextualization (of what they call homologies) means bringing into play a certain number of determining[1] factors, and on such a view of translation our model is also based.

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[1] In this thesis they will usually be referred to as *operative* Factors.

It is clear, in agreement with Bell (1991: 51), that readers and writers (including translators in both of these categories) deal with many of the stages of text-processing through established routines; favourite ways of tackling a particular task or process. These routines have to be structured by the theoretician and taught by instructors. The cognitive scientist would suggest that these routines form schemas, scripts and preferential strategies (or, to use Hatim and Mason's terminology: plans, scripts and goals).

Hewson and Martin (1991: 125) write that when one compares rhetorical structures in different languages, one has to conclude, quite simply, that they are different. For Hatim and Mason (1990: 9) 'Style' may be seen as the result of motivated choices made by text producers, in this sense unlike idiolect or conventional patterns. Stylistic effects are, in this sense, traceable to **the intentions of the text producer** and these are what the translator seeks to recover in the TT. Through intertextuality style can be either individual or social. The semiotic value of style must also be taken into account.

Anaphoric reference by pro-forms, as Hatim and Mason (1990: 201) rightly point out, is a device which is subject to the **Restrictions** on syntactic combinations in particular languages. According to these authors the translator has to face two issues:

(1) Ensure that continuity of sense can be recovered, that any potential ambiguity is not too disconcerting.

(2) In applying the procedure of **compensation** it matters less <u>where</u> exactly the impression is conveyed than that <u>it is</u> actually conveyed to an equivalent extent.

Over the last two or three decades there has been a growing awareness of the importance of collocations in questions of meaning, style and cohesion. Collocations perceived in texts can be pointers to an intended meaning which is not made explicit by other means. The collocational network built up over an extended length of text can, in itself, provide a model of speaker meaning at a level deeper than that of the surface text. These are Factors that the translator has to look out for in the ST, and learn to exploit as a compensating device for certain problems that may arise in the TT, or to overcome certain Restrictions. The more frequent the collocational pattern, the more cohesive will be the resulting text. In translation, the collocations should in general be neither less expected nor more unexpected than in the ST. It would be an understatement to say that such a balance is not always easy to achieve. However, this can be overcome to a considerable extent by a proper identification of the operative Restrictions and Priorities.

Regarding **explicit and implicit textual relations**, Hatim and Mason (1990: 207) say that whereas translators seek to preserve the same coherent interpretation by relaying a universal binary value (such as cause-effect), they will be aware of a difference in the range of cohesive devices available in SL and TL for signalling that value. Explicitness may be required here but not there, etc.

In linguistics, a cohesive and coherent text is one which successfully responds to indications of field, mode and tenor, pragmatic intentions, their value as signs and a specification of a given text-type focus. For this thesis a coherent translation will have to respond not only to these expectations but also to a realistic set of context-bound Priorities which will determine the general flavour and character of the translation.

One basic aspect of **texture** which works in harness with cohesion is theme-rheme arrangement. The organisation of the clause in terms of theme and rheme has come to be collectively referred to as functional sentence perspective or FSP. Thematic elements are 'context-dependent' and consequently less important than 'context-independent' rhematic elements.

Within textual cohesion it is worth stopping to look at the concept of communicative dynamism, which is the quality which pushes communication forward. Communicative dynamism is, above all, a reflection of aspects of context such as intentionality and text-type focus, and not just of basic word order.

Texts in Relation to Discourse, Hatim and Mason (1990: 186): even when a particular pattern is conventionally associated with a particular discourse and a particular genre it will still be the textual structure which is the translator's focus. Textual structures are apparently not universal.

The information structure of a text according to Hatim and Mason (1990: 215), involves

   (a)   predictability and recoverability of information

   (b)   saliency of information

   (c)   shared assumptions

The three notions overlap: if speakers assume that a given unit of information is predictable, they must also assume that it is salient and that hearers share these assumptions.

Implicit Information is just as important a Factor in TT production as in ST analysis: Larson (1984: 41) says that information which is left implicit when talking to one person might be made explicit when talking to another. This means that the translator may have to make part of the original message explicit in the TT, which was originally left implicit in the ST. However, we cannot make a normative rule of this for the simple reason that certain messages are left implicit for many different reasons, and these reasons have to be carefully identified before the translator can begin to devise a strategy for rendering them in the TT. Even more serious is the point that there is a difference between implicit information and information which is simply absent and never intended to be part of the communication. This is one of the basic problems of textual interpretation, imagery, symbolism and ambiguity. Only unexpressed information which the communicator intended to convey qualifies as implicit information. However, according to Gutt (1991:

83), Larson's insight is only satisfactory from the communicator's point of view, but it does not explain to how the audience can tell what is implied and what is absent.

7.3.3. PROSE DESIGNS- TEXT STRUCTURE IN TRANSLATION

How Context Influences the Structure of Texts[1]

Cultural context is an important Factor in determining structural arrangement, so that, for the translator, the important question will be: what is the STATUS of any given structure in the actual process of translating. Use of any given structure is motivated by the way text users react to context. Like Hatim and Mason, Hewson and Martin also identify rhetorical purpose and intentionality as two important Factors.

Limits of Structure Modification in Hewson and Martin

The translator is constantly assessing the status of obligatory and optional elements as well as that of order and iteration.

Although different languages may prefer different structural formats, ultimately, the limits on structure modification in translation are reached when the rhetorical purpose of the ST begins to be compromised. In such cases, the SL format must be considered the overriding Factor.

How Elements are Grouped into Sequences

An element is the smallest lexico-grammatical unit which can fulfil some rhetorical function (Hewson and Martin, 1991: 173). As translators, we need to see beyond the linear progression of elements to discover how overall discourse relations are evolving. The relative importance of such traditional concepts as the unit of translation resides in the fact that any sequence of elements serves a higher-order rhetorical function.

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[1] Section 7.3.3. is an adapted version of Hatim and Mason, (1990: Chapter 9).

Perceiving Text as a Unit of Structure

Text is a coherent and cohesive unit, realised by one or more sequences of mutually relevant elements, and serving some overall rhetorical purpose. Hewson and Martin (p. 178) stress that it is of vital importance for translators to identify text boundaries.

Equivalence: Word Level or Text Level?

Hewson and Martin (p. 180) report that work in contrastive rhetoric has shown the importance of discourse structure at the paragraph and text level for determining equivalence (e.g. Hartman 1980).

Putting Text Designs to Use in Summarising

They (p. 185) also stress the importance of structural criteria in deciding what should or should not appear in the derived TT. The purpose of text structure is to serve a rhetorical purpose and, in striving to achieve equivalence, the translator seeks first and foremost to relay that purpose, making modifications accordingly. The relevance of this can be seen in the Priorities of producing translations in the form of subtitles for films.

7.3.4. THE VARIOUS PLANES AND LEVELS OF TRANSLATION HOMOLOGIES

Lexicon[1]

Rather than thinking in terms of obligatory transfer procedures or, on the contrary, excluding certain possibilities as deviant, it is vital that the translator be informed of all the reformulative possibilities and of the differences they entail.

Syntax

(1)   **Preconstruction**. Culturally predefined syntactic constraints. Syntactic rules can normally apply once the collocational constraints have been observed.

(2)   **Construction**. the linguistic construction of notions and relations through linguistic means.

(3)   **Predication**: the combination of notions and relations.

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[1]   Section 7.3.4. is an adapted version of Hewson and Martin (1991: 63-78).

Modulation

Hewson and Martin envisage modulations as **meaningful variations** within a paraphrastic set. The translator's final decision will have to rest on **contextual clues** in order to account for his or her choice of a translation notably concerning the individualizing of the subject present in all these options. They propose the following translating formula:

ST definitional set -> homologon -> LC2 paraphrastic options.

Failure, they say (1991: 62), to achieve a satisfactory result will automatically start the reformulative process on the ST at a deeper or different level. In this respect they are not very far off from Bell's flowchart representation of the translation process (1991: 59)

The systematic construction of texts which translation has to account for has finally to be envisaged as being oriented towards a finality expressed in **textual strategies**. For Hewson and Martin (1991: 97) each of these strategies predefines a characteristic type of meaning organization which regulates:

    (1)   The interpropositional dimension

    (2)   Semiotic inscription, the intertextual and contextual dimension

    (3)   The type of communication established by the text.

They refer to these three aspects of textual strategy as Content, Reference, and Relationships.

Hewson and Martin's variational approach is intended to introduce maximum flexibility into TT choices and thus to call on parameters which may be overlooked or played down (what we will call either non-operative Factors or Restrictions Reversed) by the translator aiming to produce, for instance, a primarily aesthetic text. For Hewson and Martin, one of the most delicate decisions for the translator to make concerns the act of literary creation itself, with the attendant notions of beauty, euphony, etc. If the translator puts the 'literary effect' very high on his list of Priorities, this may mean taking a certain number of decisions at levels which would otherwise be passed over. In other words, whatever the kind of text, we always reach the same conclusion: TT production depends on a series of Factors, Restrictions and Priorities all of which must regarded as variables, since they will not necessarily be the same from text to text.

7.4. TEXT TYPOLOGIES IN OTHER AUTHORS

7.4.1. NEWMARK

For Newmark, the most frequently observed criteria for establishing text-types are the following:

(1) Functions of language (expressive, informative, vocative, aesthetic, metalingual, etc.)

(2) Whether the text is authoritative or not. This type of classification, unlike others must be a question of a clear 'yes or no'.

(3) Standardized to Non-standardized use of language.

7.4.2. SNELL-HORNBY'S INTEGRATED APPROACH

Mary Snell-Hornby, in her thesis (1988: 34-40), presents a diagrammatic system of relationships between basic text-types, as **prototypes**, and the crucial aspects of translation. On the horizontal plane the diagram represents a spectrum or cline, where sharp divisions have been replaced by the notion of gradual transition, so there are no demarcation lines. At the same time, on the vertical plane, the diagram represents a **stratificational model** which proceeds from the most general level at the top, downwards to the most particular level at the bottom. There are six main levels.

Level A, the top level, represents **the conventional areas of translation** which, as in every other case, are not strictly separated at a definite point, though literary translation is seen on the far left and special-language translation on the far right, with general language translation poised in the centre.

Level B presents a prototypology of **the basic text-types** which are the main concern of the translator, from the Bible to the language of modern technology. Snell-Hornby has interestingly placed what she calls stage/film translation on the left, sandwiched between Bible translation and lyric poetry. She goes on to explain that the main fare of the modern professional translator is at the other end of the scale, the special language types. Television does not appear on the diagram, so one is left wondering whether television drama is to be placed close to stage/film translation.

Level C shows **the non-linguistic disciplines,** or areas of extralinguistic reality which are inseparably bound up with translation. Essential for special language translation, for example, is specialized factual knowledge of the subject concerned, while literary translation presupposes a background in literary studies and cultural history.

Level D names important aspects and criteria governing the translation process itself, with three subdivisions: a cline from maximum to minimum **connotation** or margin for interpretation, a scale from **non-standardized to standardized** language, and thirdly, a so-called **scale of communicative function,** where texts may range from having a shifting perspective in the target language to a purely informative function.

Level E names those areas of linguistics which are relevant for translation. And finally, the lowest **level F** names phonological aspects of specific relevance for certain areas of translation, as for example, speakability in stage translation (which links back to Nida's priority of spoken language over written language and can be an equally useful criterion for television translation), alliteration and rhythm in advertising language. Here she is probably thinking of written advertising texts, though it is easy to see how this is even more important for advertising jingles on television.

Text-type and relevant criteria for translation, from M. Snell-Hornby (1988: 32)

A. Literary Translation   General Language Translation   Special Language Translation

B. Bible Stage/ Lyric Modern   Newspaper/General Adverti-   Legal Econo- Medicine Science/
         Film   Poetry Literature   Information texts   sing L.   L.   mic L.   Techn.

    Cl. Anti- Literature Children's   Light
    quity   before 1900 literature   fiction

C. ←—→ Cultural History/   Sociocultural and Area   Studies of
         Literary Studies   Studies   Special Subjects

D. (i)   Creative extension   Narrowing scope of
         of language norm   interpretation

   (ii) Recreation of   Grade of differentiation   Relevance of   Conceptual
         language dimensions   equivalence →Invariance   identity
                                                             criteria

   (iii) Shifting of perspective   Communicative function   Information function
                                      of the translation

E. Text-linguistics

    Historical   Contrastive Grammar   LSP Syntax
    Linguistics   Contrastive Semantics   Terminology / Documentation
                                                 Standardization

    Dialectology

                      Sociolinguistics

                      Pragmalinguistics

                      Psycholinguistics

F. Speakability ←—→ Sound /   Phonological
                     Rhythm   effects
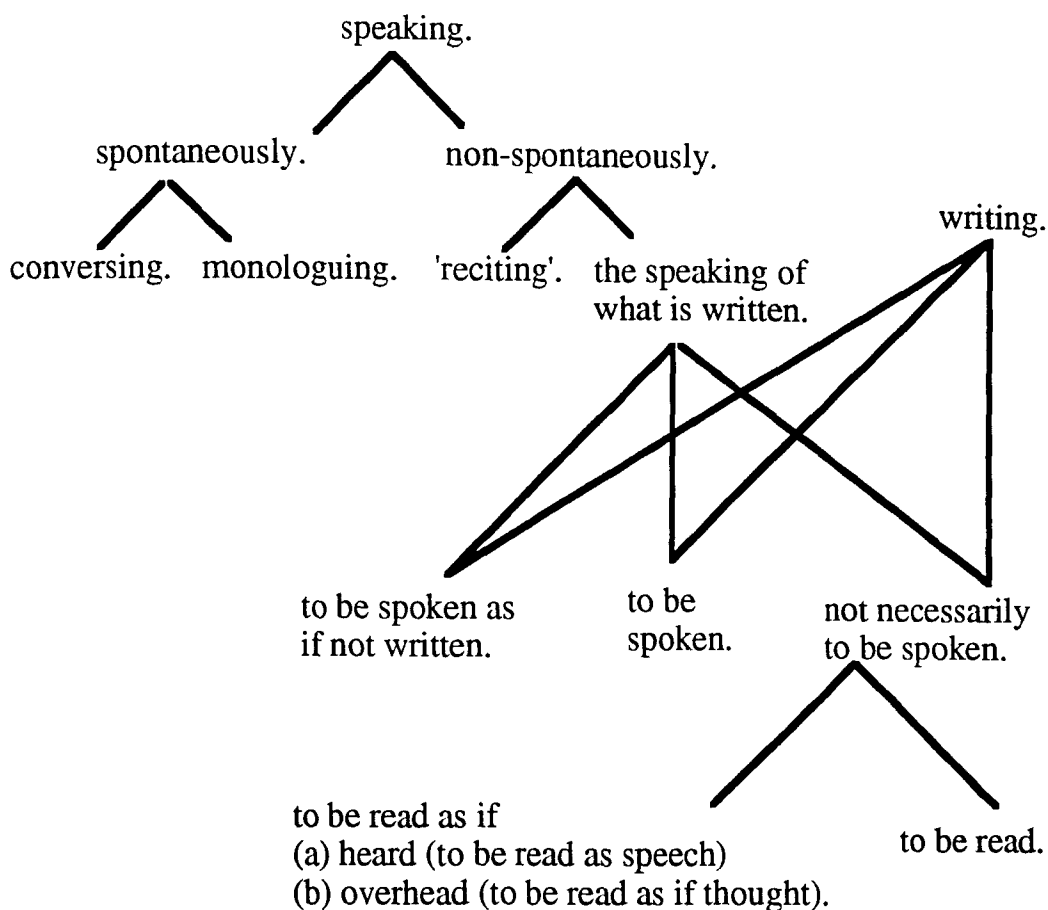
7.4.3. HATIM AND MASON

"We will refer to **t e x t   t y p e** as a conceptual framework which enables us to classify texts in terms of communicative intentions serving an overall rhetorical purpose." (1990: 139)

These authors consider a much wider range of Factors than Peter Newmark and consequently identify more text-types, mostly based on the following Factors:

(1)   Type of discourse defined in terms of *mode* (including channel of discourse), *field* (which relates subject-matter to language functions) and *tenor* (the relevant characteristics and relationships of the participants of a given communication act).

(2)   Genre membership (which is dependent on the conventions of social convention).

(3)   Rhetorical Purpose (as a more accurate means of account of style and author intention: all other textual features are regarded as being in aid of rhetorical purpose).

Mode of Discourse is the medium of the language activity, basically distinguishing **speech** and **writing** and the various permutations on such a distinction. This concept is particularly relevant in oral translation (i.e. interpretation) and orally-related translations (i.e. from dialogue in novels and speech rhythms in written poetry to dubbing and subtitling). Here is Hatim and Mason's diagrammatic representation of modes of discourse (1990: 50):

```
                        speaking.
                        /\
        spontaneously.          non-spontaneously.
          /\                      /\                          writing.
conversing.  monologuing.   'reciting'.  the speaking of
                                          what is written.


        to be spoken as        to be            not necessarily
        if not written.        spoken.          to be spoken.


to be read as if
(a) heard (to be read as speech)                       to be read.
(b) overhead (to be read as if thought).
```

C h a n n e l of discourse is an equally important Factor to consider when dealing with the translation problems involved in texts that use such vehicles as television, radio, telex, facsimile, teletext, among other recent and future means of communication. Channel can be defined as **the vehicle through which communication takes place**, and it is an important aspect of mode. It transcends *speech vs writing* to include other communicative occurrences such as the telephone conversation, the essay, the business letter, etc. It is quite common for fluctuations in mode to be inappropriately reflected in translated material. This is true not only of some translations of literary classics, but even of instances of journalistic translation: an off-the-cuff remark often reads as ponderously as the journalist's considered opinion. Likewise, **when films are subtitled**, certain phonological features of mode have to be represented in writing. The mode shift can create problems, such as **how to represent in writing the slurred speech of a drunkard**. Hatim and Mason are only too right in pointing out that the area is worthy of greater attention than it has so far received. Precisely this lack of attention is one of the justifications for writing this thesis. The values accruing from the three dimensions of language use (field, mode, tenor) help us define and identify registers. The three variables are interdependent.

Text-typologies are really more useful to the theoretician than to the translator, and they are only of any use at all if we are prepared to recognise their limitations as an inherent

part of their nature. It is not outrageous to say that we can only see the real value of one classification or typology in terms of its relative value within a whole set of different types of classifications and typologies of the same items, all of which may be equally valid in explaining some part or aspect of the whole picture. Hatim and Mason (1990: 138) are aware of the variable nature of the Factors involved:

> "All attempts to set up a typology of texts are beset by the same problems. In reality, far too many variables are at work. (...) The problem is that, however the typology is set up, any real text will display features of more than one type. This **multifunctionality** is the rule rather than the exception. (...) What is needed is a comprehensive model of context. (...) it should bring together communicative, pragmatic, and semiotic values."

They conclude that what really matters is that shifts of text focus are motivated and that any attempt at accurately analysing or translating a text must find out what the actual motivations are. For them, the relevance of one set of intentions to another is established by relating them to an overall **textual strategy**. So, at any particular juncture in an interaction, a pragmatic focus is identified.

Genre: genre membership is ultimately a function of users' intentions. Translators are aware of potential multifunctionality. Whereas the conventions of the social occasion are the key factor in determining genre, we have suggested that discourse is a matter of expression of attitude. Discourses are modes of speaking and writing. Discourses are not independent of language, though they reflect non-linguistic phenomena. Texts, finally, are perceived as divisions within discourses which signal shifts from one rhetorical purpose to another. **Rhetorical purpose** is here understood in the sense of the set of mutually relevant communicative intentions. From a semiotic point of view, generic discoursal and textual considerations offer us distinct, yet complementary, perspectives on the process of communication. Beaugrande and Dressler (1981: 11) identify other principles that regulate communicative behaviour: *efficiency, effectiveness* and *appropriateness*. According to Hatim and Mason (1990: 160), genre is related to ideology: which genres a group uses and which genres a group chooses to use. Translators must be aware of the Factor of language being used as an instrument of power. Hatim and Mason's attitude is that whatever is said about the degree of freedom the translator has, the fact remains that reflecting the ideological force of the words is an inescapable duty; and the various lexical and syntactic selections take on ideological significance by virtue of the way they participate in these pragmatic and semiotic systems.

Rhetorical Purpose: Hatim and Mason explain that while summaries are textual structures, activities such as 'persuasion' are essentially discoursal. The goal may be achieved by means of a variety of rhetorical purposes, or even a sequence of them. The existence of a particular problem, they claim, is therefore a precondition for the identification of a rhetorical purpose.

> "Rhetorical purpose, or the quality of 'being' a text, is not something inherent in a stretch of language but rather a property we assign to it in the light of a complex set of contextual factors." (Hatim and Mason, 1990: 145)

Werlich (1976: 190) among others, bases a typology of texts on what he calls **dominant contextual focus**:

> "Texts distinctively correlate with the contextual factors in a communicative situation. They conventionally focus the addressee's attention only on specific factors and circumstances from the whole set of factors. Accordingly texts can be grouped together and generally classified on the basis of their *dominant contextual focus*."

Hatim and Mason pick up this idea (1990: 146) to stress the importance of recognising *the hybrid nature of texts*. They say that a perceptible dominant focus (we include this concept of dominant rhetorical purposes among our Global Priorities) is always present while other purposes remain subsidiary. Borderline cases promote the notion of a continuum.

Rhetorical purpose and contextual focus may then be conflated into a single term, **text-type focus**. This term stands for the means whereby a text is defined as a token of a type. The basic assumption underlying a typology of texts is that:

> "texts in social communication always as manifestations of socially recognised *text types*." (Schmidt, 1977: 54)

Text type, according to Hatim and Mason, provides an important indication of how the text is going to develop and an additional aid to better recall. They distinguish:

(1) The **argumentative** text type; the contextual focus is the evaluation of relations between concepts. Given discoursal as well as generic Restrictions, **logical presentation** tends to be part and parcel of the argumentative text format.

(2) The **expository** text type; the contextual focus is either on analysis or synthesis of given concepts (two important variants of this kind of conceptual exposition are descriptive and narrative texts).

(3) The **instructional** text type; focus here is on formation of future behaviour.

Limits of the Translator's Freedom (p. 187) The less evaluative the text is, the less need there will be for its structure to be modified in translation. Conversely, the more evaluative the text is, the more scope there may be for modification. For instructional texts the hypothesis is: The less culture-bound a text is, the less need there will be for its structure to be modified. Conversely, the more culture-bound a text is, the more scope there may be for modification. The notion of different translations for different purposes is relevant for Hatim and Mason, and, obviously, for this thesis.

The Psychological Reality of Text Types; Beaugrande and Dressler link global processing patterns into text types:

(1) Description uses **'frames'** of knowledge which state what things belong together in principle.

(2) Narration uses **'schemata'** which establish a sequential order.

(3) Argumentation uses **'plans'** which govern how events and states lead up to the attainment of a goal.

We have already said that translator competence is basically a question of different types of awareness. So we may sum up this section with the following quotation from Hatim and Mason (1990: 160):

"Awareness of text type focus is an important part of the translator's skills."

Basic Text Designs

For the translator, discourse relations provide 'patterns' which facilitate retrieval of rhetorical purposes. In the absence of explicitly marked relationships between the various units involved in such a pattern, translators have to ensure that text coherence is upheld through the perception of some underlying continuity.

Hatim and Mason (p. 137) write that the **relationships** which a community establishes between one group of texts and another may be described in a number of ways:

(1) Generic

(2) Thematic or topical

(3) Structural

(4) Functional.

7.4.4. THE SOURCE TEXT AND THE DISCOURSE FAMILY

The **discourse family**[1] corresponds in the first instance to the 'naïve' perception of the translator who 'knows' that journalistic discourse does not function in the same way as literary or scientific discourse, and will (consciously or unconsciously) choose an appropriate 'style of writing' in his translation work. More importantly, it provides a framework both for judging the potential and predictable forms which will occur in a language in a given situation and for assessing the departures from these forms.

The families and subfamilies are not definitive groupings, but need to be able to be redefined at will. In the final analysis, it is (1) the linguistic characteristics and (2) the textual strategies (and Priorities) of the discourse which will retain the translator's attention.

The **discourse family** can be approached through a double classificatory perspective. Hewson and Martin look at the general type of discourse to which a text belongs (literary, scientific, journalistic, etc.). Then they consider the textual strategies operating within the text. This double classification has the advantage of keeping categories general while allowing for more explicit determinations, and so enables direct cross-cultural comparisons to be made without falling into the trap of putting 'equivalent' types of discourse on the same footing.

The **discourse family** has a vital role to play as a focusing element within the Cultural Equation. In our case we are interested in comparing **TV sit-com** discourse in the two languages, and, of course, the textual strategies available to a producer of discourse.

> "It can be seen, then, that the use of discourse families and subclasses is a limiting, controlling and focusing device[2] enabling the translator to choose between paraphrastic possibilities." Hewson and Martin (1991: 120)

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[1] Adapted from Hewson and Martin (1991: 118-121).

[2] What we will call a Restriction.

7.5. TEXT -TYPES ACCORDING TO MODE OF PERCEPTION

A similar text typology to the one seen above for mode of discourse (7.4.3.), but an entirely personal one and thought up to help complement any model of the translating process is the one below. It is very simple and one might almost say is based on the five senses although they are naturally not all accounted for. On this basis we could classify texts according to how they are immediately perceived by their receptors:

(1) Read only: e.g. prose-fiction, a novel without illustrations, plays[1] to be read as if heard/bilingual texts.

(2) Read and seen (verbal and non-verbal visual signs); i.e. a text with pictures, often with very strict (or dramatic) formatting presentation: e.g. comic books, maps, texts such as articles, instructions or reports combined with diagrams and/or drawings, poems 'written to be seen'.

(3) Heard only (verbal and non-verbal sounds):

   (a) radio broadcasts, lectures, most speeches

   (b) texts to be *performed*: poetry readings, the words of a play

   (c) songs: e.g. *Auld Lang Syne / La Cançó dels Adéus*

(4) Heard and seen (including verbal and non-verbal signs): e.g. any cinema or video production with speech, TV programmes (of practically every sort).

(5) Heard and seen and read: i.e. any kind of text of those described in point (4) which also includes subtitles on the screen. An alternative case would be films that make an important use of writing on the screen, which are not subtitles (e.g. newspaper headlines, letters, notices, etc.). Audiovisual texts, where the whole text (both the ST and the TT) is a composition of words, picture and sound. Dubbing normally results in a different soundtrack for the same picture. Subtitles do not alter the soundtrack but are superimposed on the picture.

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[1] A play that is (written to be) read would belong to the category, *to be read as if heard* (7.4.3.), but a play that is put on the stage will obviously be able to count on a considerable amount of visual support, and even sound effects. However, a play is unlike an audiovisual text recorded on film or video tape in that each performance is unique, and each production different; only the words are fixed, and this is why plays have been placed in this category.

(6) Seen and heard only (including only nonverbal images and sounds): e.g. silent films, picture books, photographic reports, mime acting. Some people might feel inclined to include in this category paintings and sculptures 'with a message'. In short this category could include any non-verbal 'sign' that could meet the conditions usually expected of a 'text'.

7.6. AN ALTERNATIVE CLASSIFICATION OF TEXT-TYPES FOR TRANSLATION

Below there is a slightly different arrangement along the same lines, always bearing in mind, just as for the above typology, the kind of communicative manifestations that TTs are capable of taking. The numerals taken from the above classification (1, 2, 3, 4, 5) appear where there are coincidences with the types above:

(A) Written texts to be read silently by TT readership. This type of text can be either (1) entirely composed of words, a verbal text (books, reports, articles, memos, etc.), or (2) the words may be combined with pictures, a 'verbal-graphic' text (comic books, diagrams, tables, graphs, maps, etc.).

(B) Written texts to be perceived aurally (3). Non-fiction can be either read aloud or learnt by heart (news broadcasts, radio speeches), or role-played and performed or recited (scripts for plays, poetry). In this type we can also include song lyrics (where the Higher-order priorities will be the coherence of music, words and communicative intention; e.g. Auld Lang Syne => La Cançó dels Adéus).

(C) Written texts to be perceived 'audiovisually' (4). TV, video and cinema scripts, whether fiction or otherwise; dialogues for plays; poems adapted to be performed or acted out in some way.

(D) Spontaneous (in a very broad sense) speech. Business negotiating; television live reporting; round table discussion.

Another interesting distinction that is not dwelled upon anywhere in the specialised literature is the distinction between

(i) Processes where the translator is, in principle, free to manipulate the ST as much as necessary,

(ii) Those texts where the translator can influence or manipulate only a part of what might be considered the entirety of a text (i.e. texts where the words are complemented by sounds or pictures or both, as in types 2 - 5), or where the

translator is not the only interlingual manipulator (e.g. dubbing actors, sound effect specialists? artists? stage directors?).

In type (6), if the texts are entirely made up of pictures, and this might also be true for parts of (2) (e.g. a comic strip with no words), then the translator either has no role to play or is asked by the TI to manipulate the pictures by drawing culturally equivalent ones (probably with the help of an artisit) or filling in with some kind of written explanation.

A special case of (A) are summary translations. The TT only accounts for the main ideas and the major details of the ST, or whatever the Global Priorities set by the TI may be.

There are two importantly different subclasses of (4). There are the audiovisual texts with Restrictions of time (synchronization) and picture, where there is a written script and a visual support to work on. This is the case of dubbing and this also where it overlaps with subtitling.

In subtitling the translation is read, and is a variation of summary translation. Unlike dubbing there are no actors or directors. This means that in subtitling the TT is perceived in a different mode of discourse (to be read as speech) to the one of the ST ('reciting').

Type (D) is meant to cover all instances of **interpreting**, which, as we know, is frequently divided into simultaneous or sequential (consecutive). The important difference between liaison interpreting and other forms is that the ST producer is usually in view and there is often no previously produced ST. In this case Factors related to conversational analysis come to play a very important role indeed. Interpreting may be seen as an example of (D) or (B) if the interpreter is handed a copy of the TT speech (with an awareness that the speaker might digress). Examples of texts belonging to type (D) are TV talk shows, speeches and papers read at international forums, etc.

The categories that have been developed above call into question the validity or usefulness of another traditional distinction between three different kinds of translation:

>   intralingual
>
>   interlingual
>
>   intersemiotic

In a model of translation such as the one presented here it seems more logical to think in terms of a *semiotic translation* in all cases, where some texts use only verbal signs and others make use of other types of signs. Even the intralingual-interlingual boundary is a very fuzzy one, and the problems of rewriting texts involve a considerable degree of overlap in strategies regardless of whether we are rewriting in the same language or in a different one. We are in a position to say that what changes are the contextual and communicative Factors and Restrictions, but not the nature of rewriting or rephrasing an original message according to different parameters.

Chapter Eight

TT Priorities

The model presented in this thesis does not intend to put forward a complete list of potential Priorities, although the most recurrent **types of Priorities** can be pointed out. The aim is to create an **awareness** in the translator of the importance of identifying Priorities and knowing their nature.

In our model, ST analysis (often called the decoding stage of the translating process) will be a twofold process of:

(1) **identifying each and every ST Priority** (i.e. breaking down the component parts of intended meaning and rhetorical purpose, relevant information content, expressive value, vocative and argumentative force, potential levels of interpretation, degree of originality, LC1 intertextuality) in the text and its relative importance with regard to the others;

(2) **measuring the ST writer's success** in achieving the intended goals (assessing the quality, communicative effectiveness and authority of the ST) in order to assess the convenience of inserting improvements or resorting to other procedures.

The Priority-oriented model of translation described in this thesis is based on the glaring fact that a translation is not (and cannot be expected to be) the original ST, and therefore many, if not all, of the language- and culture-specific features of the ST must disappear or be changed. But the translator must be well aware at all times of exactly **which features are going to disappear and why**; and at the same time he/she must be consistent and

coherent in applying strategies for retaining those features that cannot afford to be left out of the TT. Mallafrè's view (1991: 45) of translation has points in common with ours:

> "Es tracta de triar allò que representa més exactament el pensament i propòsits de l'obra original, en primer lloc; però, si pot ser, sense deixar-se res d'essencial i anant amb compte a l'hora de decidir allò que és accessori, que potser també pot trobar un lloc en la traducció. (...) Però és clar que la tria comença quan cal renunciar a certes coses, o establir una prelació, un sistema de prioritats, cosa que no pasa solament en les traduccions."

Newmark repeatedly points out that translation involves constant choice and Hewson and Martin (1991: 208) stress the need for such choices to be part of a strategy, which is the view taken here.

8.1. PRIORITIES AND RELATED QUESTIONS IN SOME OTHER AUTHORS

8.1.1. BELL

For R.T. Bell[1] (p. 27), from the applied linguistic point of view, translation theory can be criticized for having limited its activities to the level of **technique**, or at best, to that of **method**, when what he says is needed is a principled **approach** from which the rest would flow. We have already stated in the early chapters of this thesis that in our opinion there was also a basic flaw in past approaches, namely that they were prescriptive, and consequently techniques and methods were invalidated because they were too ambitious in their scope, and were presented as universally applicable. What is needed first of all, and above all, is an approach that is wholeheartedly descriptive, and no compromises made on this score. Secondly, in our case we have found it necessary to describe translation in terms of a process that is governed by a series of variables, or Factors of various kinds, which the translator (and the critic) has to be fully aware of.

Bell's model derives from drawing upon considerable expertise in applied linguistics; then he produces a tentative list of what he considers we might expect from a theory of translation:

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[1]   Page numbers in this section are all from Bell's *Translation and Translating*, 1991.

(1)   statements of the conventions which constrain[1] the activity of translation rather than definitions of rules which determine it;

(2)   models which offer **probabilistic explanations** of what has been done[2], rather than deterministic *a priori* models which claim to predict what will be done.

We naturally agree with Bell that there are plenty of alternatives and the strategic options available to the literary translator in particular are considerable. But we also think that it is equally important to know why some texts offer greater freedom of choice than others. Bell's (p. 68) section entitled PREPARING TO TRANSLATE is a statement of a system of Priorities: Bell presents them as the extremes of five continua:

(1)   to reproduce either the *forms* (syntax and lexis) or the *ideas* (the semantic content) of the original

(2)   to retain the *style* of the original or adopt a different style (stylistic parameters of tenor, mode, and domain of discourse); retain or abandon the SL*text-form*; for example, to translate a poem as a poem or prose

(3)   to retain the historical stylistic dimension of the original or to render it contemporary in form

(4)   to produce a text which reads like an *original* or one which reads like a *translation*

(5)   to *add* or *omit* words, phrases, clauses, etc. or to attempt to transfer everything from ST to TT.

It is obvious at a glance that this is no more than a re-arrangement of Savory's 12 famous mutually contradictory translation rules. The only novelty is that Bell does not try to solve this set of paradoxes by deciding for one or the other, but seems to leave the responsibility of deciding which road to follow in the hands of the translator. If our purpose were to promulgate commandments for the creation of the 'perfect translation', he says, we would commit ourselves on each of these **parameters** and possibly (but not probably), justify our decisions (and then we would be back to square one). Significantly, however, he stresses that this is not our purpose nor is it the purpose of the vast majority of those working in the field of translation studies.

Although the lack of prescriptiveness, then, is the only real advance in this list, according to Bell it does give us some indication of the kind of decision-making that is involved at the beginning of the translation of a text. What is crucial, he reminds us, is the ability to

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[1]   In our model, any kind of constraint is called a Restriction

[2]   This thesis proposes that this can be done on the basis of textual and contextual Priorities.

recognize alternatives that are available in the original, the choices that can be found in the TL and the realization that choices foreclose others. This why we insist so much on the fundamental importance of developing various kinds of **awareness** in the translator. including an awareness of the need to make (and consequences of making) choices.

8.1.2. HATIM AND MASON

Washington

IN THE MOVIE version of Richard Condon's *Manchurian Candidate,* the poor sap who plays the Joe McCarthy figure gets all confused. One day he has to say there are 50 communists in the State Department and the next day his handlers order him to name 75. He fears that he may attract ridicule. 'You dummy,' says his ambitious wife, at breakfast, 'don't you realise? People aren't asking whether there are communists in the State Department any more. They're asking *how many* communists there are.' At this point, the husband's glassy eye falls on a bottle of Heinz Ketchup. Cut to the next scene, where he solemnly announces that there are 57 enemies of the state holed up at Foggy Bottom.

[... The chief ingredients of Reagan's doctrine can be, for convenience, numbered and placed in bags: ...]

4. Terrorism was to become the key word. Not everyone feels immediately threatened by the Red Army, but every citizen gets on an aeroplane one day. There is every reason to think that the choice of 'terrorism' as the psychological theme was very carefully worked out. (After all, it has 57 varieties.) (originally from 'No mistake: this is Reagan's foreign policy', New Statesman)

Hatim and Mason in their book *Discourse and the Translator*[1] (1990), in which this section is inspired, provide some excellent examples of the variable nature of the process's

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[1] Page numbers in this section are all from Hatim and Mason's *Discourse and the Translator.* 1990.

Factors and Priorities. One particularly well-found example is their analysis of the expression *57 varieties* in a political text (p. 122), which is presented above. A chain of intertextual references is visualized when the words in the boxes (which obviously did not appear in the original publication) are joined by lines as they are in *Discourse and the Translator*.

Hatim and Mason (p. 122) point out that, to make sense of this text, receivers must travel the whole distance from the 'ideologically neutral' denotation of language (i.e. usage) to the volume of 'signification' which underlies use. A chain of intertextual references will have to be pieced together and a thread identified, leading back from signals encountered later in the text to earlier signals and to the whole areas of knowledge being evoked, thus:

terrorism's 57 varieties > > > solemn announcement: '57 enemies of the state' > > > Heinz 57 varieties > > > 75 communists, 50 communists, etc. > > > Joe McCarthy figure > > > McCarthyism > > > etc.

The three basic intertextual strands are:

(1) McCarthyism > > > paranoias, adhoc-ery, etc.;

(2) Heinz 57 varieties > > > variety, randomness, etc.;

(3) Reaganism > > > paranoias, random targeting of enemies.

For Hatim and Mason (p. 133) *57 varieties* acts as an intertextual signal, a tangible element in the text, although not an intertextual reference as such, but a crucial pointer to it. The principal aim (p. 135) is to evaluate which aspects of the sign are to be retained[1] and which aspects must be jettisoned[2] in the act of transferring that sign into another language. It is precisely at this point that Hatim and Mason advocate for the need and to develop a hierarchy of **preferences**[3], and in this case the translator's first responsibility is to the intertextual reference as a semiotic construct, which by definition involves intentionality. Text users assess the semiotic status of the intertextual reference in what they call the intertextual space, by answering the following questions:

(1) What is the informational status of a given reference in the communicative transaction (features of field, mode, tenor, time, place, etc.)?

(2) What is the intentional status of the reference in question as action?

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[1] This is what we are calling Priorities here.

[2] In my opinion such aspects need not be defined beforehand. It is rather a case of sacrificing certain aspects of the ST only when the Priorities cannot be otherwise complied with.

[3] i.e. a set of hierarchically-ordered Priorities.

(3)   What is the semiotic status of the reference as sign 'interacting' with other
      signs?

They suggest that the answers to the above questions might form the basis of an inter-
semiotic translation of intertextual reference. They understand question (3) as assessing
the *Priority* of question (1) [related to the 'form' of the intertextual sign] over question (2)
[related to the 'function' of the signal] or vice versa. **Bottom of the list** of Priorities (p.
135), would then be the informational, denotative status[1]. Hatim and Mason's conclusion
is that intention may be perceived adequately only within overall interaction. The process
is completed when the sign is subjected to a final, crucial procedure: a reappraisal of the
contribution which that particular sign makes to the semiotics of the source text. This
includes the description of the sign in terms of membership of a particular genre,
discourse, or text. For Hatim and Mason, these membership values must be preserved as
far as possible but for us they will depend on each individual set of Priorities.

8.1.3. HEWSON AND MARTIN

In their book, *Redefining Translation* (1991), Hewson and Martin[2] (p. 63) write that in
order for the full range of parameters involved in translation, including the human Factor,
to be properly accounted for, the relation between text and translation has to be **systemic
and parametrable** (this is what they call *homologous*). We find this to be a necessary
condition of any descriptive approach to translation. They defend a methodology that
merely consists, starting from a translator's competence, in rationalizing, ordering, and
explicating **the chain of choices** that are at work in the translating process. We could
not agree more with this approach and intend to do so by means of our model of sets of
Priorities and Restrictions.

Hewson and Martin attempt to underline **the interplay of options** within the variation
range and not the selection of one formulation. Within a wide range of predictable cross-
cultural configurations they consider that such predefined options do not exclude creativity
in translation nor do they insure the translator against erroneous solutions; the options
actually enhance and motivate the translator's practice as a cultural act.

Since their model for explaining the process is based on paraphrases, as far as translation
procedures are concerned, they (p. 41) argue that each level and each plane will generate a
paraphrastic reformulation of the values they contain. In our model these **values must**

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[1]   But, we may conclude that if exactly the same item had no intertextual value the order of the list of Priorities
      would be very different.

[2]   All page references to Hewson and Martin in this section are taken from *Redefining Translation*, 1991.

be combined. resulting in the set of Priorities. The authors of *Redefining Translation* realize (p. 105) that the TT production process involves a combination of a generative stage and a normative stage.

They say that (p. 110) once the potentialities have been generated, it is necessary to fix the socio-cultural determinations[1] that might qualify one option rather than another in keeping with a given LC2 configuration[2]. Here are some of the Factors that would have to be envisaged (in an airline advertisement featuring a smiling air-hostess) according to Hewson and Martin:

The style of address of the advertising discourse family; whether it can, for example, accommodate punning or deceitful statements, would have to be documented in the publicity literature in order to determine the best possible means to influence audiences of potential customers.

Obviously, the iconography of airline publicity in international magazines would have to be consulted in order to choose the most effective semiotic compositions and their relationship to textual material.

Once these parameters have been made clear **then a selection could be meaningfully made** among the homologous options and could be considered as a justified translation.

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[1] What we have called the Factors in the previous chapters.

[2] The translator's Pnonties.

8.1.4. GUTT

If Gutt[1] were to use our model to explain the translation process he would probably say that the universal Global Priority is **relevance**, and all other Priorities and strategies have to be hierarchically arranged in such a way that will enhance this feature in the TT and obey its laws. However the precise nature of relevance is a context-sensitive variable:

> "(..) the value, significance, importance, etc. of a phenomenon do not lie in its inherent properties, but in its relation to human beings." Gutt (1991: 20)

For Gutt (p. 102) the TT should resemble the original only in those respects that can be expected to make it adequately relevant to the receptor language audience. This is also an account of faithfulness. In our opinion a translation theory should be able to explain why a translator should have chosen a certain rendering. In answer to this, Gutt considers that the translator must have thought that the TT's interpretation resembled the original in assumptions that would make it adequately relevant to the receptors. Likewise, according to the model presented in this thesis, translation criticism should be done:

(1) firstly, on the basis of analysing and understanding the translator's intentions, Priorities, Restrictions

(2) secondly, and separately, according to whether the critic would have chosen a different, equally [or more] justifiable set of Priorities given the same contextual Restrictions and Factors.

We can find support for our thesis of a hierarchically ordered set of Priorities as a means of describing the translation process in Gutt:

> "(...) it seems fairly clear that such a hierarchy would have to be very complex in order to be adequate." (p. 15)

Gutt reports that for Hofman (1980: 23) it is of the 'highest obligation' for the translator to develop ' (...) a scheme for ranking those elements that contribute to the aesthetic effect perceived' and this process should be systematic: *"In doing so it is important for the translator to subject his intuitive creativity (...) to a systematic method of analysis."* Hofman (1980: 23) says that a grid should be applied which will be meant to offer strategies for resolving the unavoidable conflict of the expressive means that conflict with one another.

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[1] Unless otherwise stated page references in this section are taken from Ernst Gutt's *Translation and Relevance. Cognition and Context*, 1991.

"Reiss and Vermeer postulate that there is a set of purposes, and furthermore that this set has a hierarchical structure "Purposes are hierarchically ordered" (1984: 101)." Gutt (1991: 17)

Ernst Gutt (p. 56) says. for example, that an English translation of Goethe's *Faust* or a German translation of Shakespeare's *As you like it* is crucially dependent on the existence and content of the original works; their whole point. he says, is to represent those original works, and their success depends on the degree to which they achieve this. However, we seem to detect that here Gutt is inadvertently slipping back into the old concept of faithfulness; so again we are compelled to insist that we cannot always be talking about ideal renderings, abstractly equivalent representations as this is no help to the translator. On this point we think that it is more useful to resort to Newmark's concept of authoritative texts, then the translator can decide whether he/she is going to deal with the text as an authoritative text or not. Gutt says that they would be read and interpreted very differently depending on whether they were presented as works in their own right or as representations of those famous source language originals. We consider that Pope's translations, as in many cases of artistic translating, are a mixture of both.

While commenting a certain translation, Gutt (p. 58) says that there would be no point in resisting such and such a series of changes just because they violated some translation-theoretic notion like functional equivalence. One really needs to be even more radical on this point and say that there is no precondition for resisting any kind of changes for the sake of any kind of preconceived notion or prescription; it must always be a question of establishing a context-sensitive Priority hierarchy and acting accordingly. Having said this, however, there would be a point in resisting changes that contradicted the TI's instructions; this is precisely the difference between descriptive translation theory and translation order specifications, norms and context-specific Restrictions and prescriptions. Going back to Gutt's translation he writes that,

"In both cases the title chosen is the one thought most effective for the target audience[1], regardless of its relationship to some other language version[2]. Other, more trivial factors[3] may have affected the composition process - such as considerations of space[4]. (...) The similarity and difference between the two versions of section 9 could also be explained in terms of estimates of relevance[5]: travelling information is generally more relevant to first-

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[1] We call this obeying a High-order Priority.

[2] It is not a Priority, so it is not a Restriction either.

[3] We find it terminologically more accurate to call *more trivial factors* "lower-order-Priorities".

[4] This can also be seen as a *lesser Restriction.*

[5] We will regard relevance as an important Factor and its precise nature in each process as one of the translator's Priorities.

> time travellers - hence more likely to be read by such. Information about their destination is usually more relevant to travellers than information about their point of origin[1]. (...) Thus it seems possible to account for the differences and similarities between these texts on purely relevance-theoretic grounds, without resorting to translational concepts, such as 'equivalence' or 'faithfulness'."

In Gutt's final sentence one almost gets the impression that there is no real need for translation theory, since linguistics can already explain translation phenomena comprehensively with its own terminology. We think that it is more a case of accepting equivalence as a variable, the precise nature of which has to be redefined for each new process. We have already redefined faithfulness in terms of internal TT coherence and consistency of method and targets.

Gutt (p. 61) argues for *adequacy of performance* over and above *equivalence of performance*, in 'imperative' texts on the basis that the main concern is that the instructions be carried out *properly* rather than *as well as group X of individuals*. Gutt seems to wish to ignore the fact that the principle of equivalent effect presupposes that the ST fulfils its communicative goals quite satisfactorily, and if this is not the case authors like Newmark suggest that then the translator is confronted with a special case of *theoretical* equivalent response, but allowing for improvement and correction of mistakes as legitimate translation procedures. Gutt reports that Snell and Crampton (1983), for example, seem to be aware of the fact that foreign language versions of instructional material need to be evaluated in terms of their own adequacy rather than by comparison with the original text. That can easily be explained in terms of a hierarchy of Priorities, by saying that the main Priorities of the TT are clarity and a complete lack of ambiguity in the delivery of the information and instructions. It is also quite clear that multilingual booklets of instructions are not published for the fun of comparing the various versions in different languages. In the case of television comedy, although it is not a strictly imperative kind of text in the same way instructions and commands are, the crucial question must be *is the Catalan audience laughing as much as the English audience?* Gutt would seem to be pushing the issue one step further so we might want to ask whether we can improve certain parts of the original script to make the humour even more effective. This seems like a very desirable target indeed but no one will deny that it is a very tall order if the ST was really worth purchasing in the first place.

Gutt (p. 63) says that while the writer of the receptor language instruction manual (i.e. the translator) is free to make whatever changes will enable the target audience to carry out their technical tasks better[2], even if this leads to changes of content. Ernst Gutt sees the

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[1]   TT audience profile Factor.

[2]   Such a clearly-defined restricting Top Priority eliminates the possibility of a strong imposition of many other Restrictions, i.e. certain Factors reverse the power of influence of certain Restrictions.

Bible translator as necessarily being bound to the contents of a unique original, the Bible. However, it is also true, we believe, that even for this kind of text it still depends on what kind of Bible translation one wishes to produce. Here we can think of at least two rather different motivations behind an order to translate the Bible:

(1) A philological motivation, where there is mainly an academic, word-centred set of parameters which are used as a basis for determining the Higher-order Priorities

(2) An evangelical motivation (e.g. the one Nida seems to have in mind when he puts forward his *dynamic equivalence* theory), where the main considerations are 'communicative', 'imperative' and it these considerations that are used as a basis for fixing the Higher-order Priorities.

Gutt envisages the SL agent as trying to communicate relevant information to the TL audience, but he is thinking particularly of 'imperative' or 'instructional' texts where equivalent effect is a Higher-order Priority.

In further aid of the concept of an independent set of Priorities for each separate TT, as presented in this thesis, Gutt (p. 96) says that **'reshuffling'** of information is, in fact, considered a legitimate part of 'communicative' approaches to translation, but, he says, with such intricate interrelations between assumptions, propositions, utterance meanings, context, etc. it seems rather arbitrary that these assumptions can be rearranged without significant distortion. We will simply have to accept a certain degree of distortion as a part of the nature of translation as pointed out in chapter two of this thesis.

In his definition of translation Gutt really means the Top Priority[1] should be **interpretive equivalence** at all times:

> "A translation would be a receptor language text that interpretively resembled the original. (...) If we ask in what respects the intended interpretation of the translation should resemble the original[2], the answer is: in respects that make it adequately relevant to the audience - that is, that offer adequate contextual effects; if we ask how the translation should be expressed in such a manner that it yields the intended interpretation without putting the audience to unnecessary processing effort. Hence, considerations of relevance constrain[3] both the intended interpretation of the translation and the way it is expressed (...) and these constraints are context-dependent." (1991: 101)

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[1] See below, Principles of Priorities.

[2] i.e. what are our Priorities going to be.

[3] In other words, they are Restrictions.

This thesis has a very similar approach to the one stated above and accepts that **relevance** is a potential Priority, which, when operative, also acts as a Restriction, thus barring the way for certain alternative renderings in the TT.

Namy (1978: 27), as quoted in *Translation and Relevance* (p. 117), says that the interpreter should never hesitate to depart - even considerably - from the original if in doing so he makes the original message more clear. This is quite right, as long as making the message clear is the Top Priority. It is important here to underline the fact that translation is not a question of '*staying close to*' or '*departing from*' the original; it is a case of doing what you have to do in order to achieve your stated goals.

Gutt points out something that links up the need for translation theory with the ability of some translators to live without it; he says:

> "The translator will often settle for renderings that resemble the original less closely but get
> across easily what he considers to be adequately relevant aspects of the original." (p. 117)

In other words, 'adequately relevant aspects' are the Higher-order Priorities, and 'resemblance' is either a lower-order Priority or not a Priority at all. The verb 'settle for' clearly underestimates what is sometimes the only requirement of the translation anyway, and the translator will do very well to focus on such a Priority, which is not always so dead easy to satisfy as Gutt would imply. From Gutt's standpoint, the different ways in which people have translated at different times in history can be attributed to differences in what the translator believed to be relevant to his contemporary audiences. Well, this is one way of looking at it, though no proof is offered by Gutt. The other explanation is that there was a different approach and attitude towards the expectations of what translation could achieve or was supposed to achieve.

On several occasions Gutt likes to draw parallels between translation and reported speech, and translation and direct speech. For example he says (p. 128) that the notion of 'clue giving' would allow us to define translation along lines parallel to **direct quotation**: as direct quotation calls for the preservation of all linguistic properties, so this kind of translation calls for the preservation of all communicative clues (here we would have a *clue-giving* Priority).

On another occasion he provides an excellent example of a different sort of Priority, i.e. syntactic order as Priority:

> "Interlinear translations are probably the clearest examples of the concern to preserve certain
> syntactic properties of the original, such as word order and syntactic categories, with as little
> change as possible" (p. 137)

Levy (1969: 17), as quoted in Gutt's *Translation and Relevance* (p. 137), explains the difficult requirements of literary translation in that "... *the literary translator is concerned with equivalents that have as many common denominators as possible.*"

Gutt (p. 144) also comments on the Priorities involved in translating proper nouns: he claims that in his approach he can account straightforwardly for cases where proper names are not transcribed but translated on the basis of such semantic meaning as they might have; in a theory based on relevance it is easy to anticipate that this is to be expected where the semantic meaning may be felt more relevant than the phonological form of the name. Here we can see that in the case of proper nouns their are two potential Priorities (semantic value and phonological form), one necessarily of a Higher order than the other, the translator will make his/her choice depending on the text and the interpretation of intended meanings and effects.

In discussing the importance of distinguishing direct quotation from indirect quotation, Gutt says the following:

> "(...) for example, an utterance may be quoted directly in a linguistic article not in virtue of the interpretation it was intended to convey originally, but perhaps in virtue of some remarkable grammatical feature it displays." (1991: 162)

This underlines the occasional existence of a metalingual Priority.

In *Translation and Relevance* (1991: 169) there is also a mention of what might be regarded as **the Priorities of pedagogical translation**[1]. The author states that an interlingual communicator can make use of both interpretive and non-interpretive resemblance in the same utterance. This approach, he says, is often followed in translations designed to help students learn the original language. Gutt quotes Savory, who characterizes this situation as follows:

> "The student is best helped by the most literal translation that can be made in accurate English; it helps him to grasp the implications of the different constructions of the language that he is studying (...)" (Savory 1957: 58)

Gutt (p. 172) argues that it is not difficult to see that **miscommunication** is likely to arise when these two different kinds of translation [direct and indirect quotation] are mistaken for one another. He says that the cases that seem to have drawn the most attention are those where direct translations have been interpreted as if they were indirect translations. For us this is a useful insight regarding **translation criticism** and reviews. Cases like the one mentioned above would be accounted for in our model by saying that the reader or critic had not recognized the translator's own set of Priorities for the occasion

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[1] Different translation exercises used as a part of foreign language learning methodologies.

and consequently the critic had not understood what kind of translation had originally been intended and how it was meant to be interpreted. Gutt (p. 180) also recognises that considerable misunderstandings can occur when it is not clear what kind of resemblance is intended. The problem of misinterpretation created by misconceptions about the kind of resemblance actually intended is a general one. For Gutt, the question is: what, if anything, can be done about it? In relevance theory the need for the audience to recognize the degree of resemblance intended in interpretive use is part of the general requirement for successful communication. Crucially the translator's responsibility accordingly begins with the formation of his informative intention. Thus, the translator is confronted not only with the question of *how* he should communicate (and what communicative Restrictions lie in his way), but *what* he can reasonably expect to convey by means of his translation (i.e. spell out his Priorities). Gutt tells us that the answer to this question will be determined by the translator's view of the cognitive environment of the target audience (we would propose that this be done by a careful analysis of all of the operative Factors), and it will affect some basic decisions. This, in turn, may have consequences for many decisions the translator will have to make later in the production of the receptor language. In other words, such an analysis will provide the right basis for establishing the nature and order of properly justified TT Priorities.

Gutt (p. 185) sums up by saying, quite inevitably, that all this may seem very clear in principle. For communicative success, the translator has to ensure that his intentions and the expectations of the audience will be in line; so he chooses a **suitable approach** and makes sure that the audience is aware of and in agreement with his choice. But what, he asks, if it turns out to be impossible to follow the approach selected consistently throughout the translated text? In fact, given the 'messy' reality of languages, he asks:

> "(...) is it not unrealistic to expect that any particular approach will work consistently for even one text?" (1991: 186)

To provide a satisfactory answer to this question we propose in this thesis the need for Local Priorities. This concept is to be understood as being opposed in some respects to the Global Priorities of the TT. Local Priorities are to be aimed for at certain specific points of the TT, when for some reason the Global Priorities system is suspended in order to allow for some special communicative purpose or Restriction.

8.2. PRINCIPLES OF PRIORITIES

Below is a list of **principles** that is intended to help to define the concept and the mechanics of Priorities in the translating process. **Structuring Priorities** during the translation process involves setting up a list of Priorities in order of importance, a hierarchy combining Top-Priority, Higher-order and Lower-order Priorities. Priorities should not be logically contradictory, although they will often be quite difficult to account for simultaneously. An accurate evaluation of the operative Factors involved **in each stage of the whole process** will determine the number and the nature of the resulting TT Priorities.

PRINCIPLE 1.

Priorities can be divided into the following two types, allowing for fuzzy boundaries:

(a) **Higher-order** (mandatory). Higher-order Priorities can be worded as either 'aspects/items that **must appear** in the TT', or 'aspects/items that must not appear / **must be avoided** in the TT'. From among the Higher-order Priorities, the translator may choose one as the **Top Priority**.

(b) **Lower-order** (desirable). Lower-order Priorities can be worded as 'aspects that **should appear** in the TT whenever possible', or 'aspects that should be avoided as much as possible'. *'Possible'* in these definitions means 'as long as the Higher-order Priorities are accounted for as well'.

PRINCIPLE 2.

Individual Priorities can often be expressed **in terms of Restrictions**, and vice versa. For example, if the translator considers -or is told- that there is such a Priority as 'be brief', it will very often be due to the existence of a Restriction on the amount of space that is available, or alternatively, perhaps there is a Restriction on the style of writing that would be regarded as inappropriate for the kind of translation we want to produce.

Priorities and Restrictions cannot be logically incompatible or contradictory. It does not make sense to propose that the translation 'must sound formal' (a Priority) and at the same time intend that the text be restricted to using only slang words and expressions (a Restriction).

PRINCIPLE 3.

Each potential Priority implies the existence of another, opposite, logically incompatible Priority. While both Priorities cannot be operative simultaneously, there is, in principle, at least one instance where either one or the other can be legitimately operative if the translator considers that Priority as a part of his or her global strategy. This principle precludes the possibility of establishing translation theory as a prescriptive set of context-free procedures.

For example, if we agree that a potential Priority might be 'the text (or certain aspects of it) must be funny', we will then know that there must be another Priority, 'all aspects and parts of the text must avoid being funny at all costs', and the latter Priority will be operative for certain texts, but never for the same ones as the former. We will call these pairs **incompatible Priorities.**

Even such a Priority as *informativeness* is not universal. For, example in a given translation of nonsense poetry, or of certain kinds of advertising jingles (which will place Priorities such as convincing the audience above truthfulness) or jokes (where informativeness and fact-giving are always second to laughter-eliciting), the translator may not be the least bit interested in its information content, but will aim at conveying other aspects of the ST.

PRINCIPLE 4.

Priorities which are **not logically contradictory or incompatible** may coincide in **the same set of Priorities** for a given translation. However, the translator will usually have to take a decision as to which Priorities are to be sacrificed to better account for others when no compromise solution can be found. In other words, a hierarchy of preferences will have to be established.

PRINCIPLE 5.

Translation becomes **proportionally more difficult** to the degree that

(a) The Priorities laid down by the translator increase in number, especially if many of them are also Higher-order Priorities

(b) The natures of the various Priorities, even though they are not contradictory, pose different problems that might have separate solutions but are very difficult to solve all at once and to the same degree of excellence.

For example, if a translator decides that the main Priority above all others (i.e. the Top Priority) is to communicate all of the facts included in the ST, and that any other Priorities

will have to wait until the main Priority is accounted for, the task will be simpler and more straightforward than if the translator decides that there are four main Priorities, let us say for example:

(i) translate line for line

(ii) make every other line rhyme

(iii) keep the same number of syllables in each line as there were in the ST

(iv) retain the same meanings that could be inferred in the ST

and let us say that the translator considers that they all merit the same rank of importance; **each one pushes the translator towards a different solution**, and only in a few aspects of the translation will the translator find a compromise solution, and even then it will often be the result of happy coincidence rather than some carefully planned method.

Mallafrè (1991: 132): *"Si bé tota la poesia té una música que cal considerar, la poesia traduïda amb acompanyament musical té unes exigències addicionals."*

PRINCIPLE 6.

As a matter of principle, the translator should have **a certain amount of freedom** to decide on his/her Priorities and their arrangement. However, this is a matter of degree, and **many of the translator's decisions should already have been made** for him/her in the translation order, the style book, the technical conditions, or other contextual Factors, especially in the case of staff translators. In such cases the translator's only job is to remember what the Priorities are at all times, and stick to them. From the point of view of **evaluation or criticism**, the translator cannot be held responsible for accounting for the wrong Priorities if they were imposed in him or her.

PRINCIPLE 7.

TT Priorities **may or may not coincide** with the apparent ST Priorities, (i.e. TT Priorities do always necessarily mirror ST Priorities) regarding their:

(a) Nature (which Priorities are operative in each case),

(b) Number (the number of Priorities is often a reflection of the complexity of a text) and/or their

(c) Relative importance or relevance (i.e. the order in which the various Priorities appear).

Translation theory cannot be prescriptive on this point. It all depends on the kind of translation that we want to (are able to) produce. The apparent Priorities of the ST are part of the result of a **careful ST analysis**, which will benefit from the findings of linguistics. literary criticism. and communication studies. But **the theories of these domains cannot tell you how to translate**. That lies within the boundaries of a general theory of translation.

PRINCIPLE 8.

The number, nature. and hierarchical order of **the Priorities of a TT will be variable** not only depending on the ST, but also from version to version of the same ST. **Priorities that are invariable**, or constant from one translation to the next (if not for all translations then at least across a considerable corpus of texts), should be considered to belong outside of the domain of translation theory; i.e. they usually belong to the principles of such areas as:

(a)   good writing, e.g. avoid ambiguity, look up statements of fact, punctuation rules, etc.

(b)   common sense, e.g. logical thinking

(c)   rules of social behaviour and interaction, e.g. politeness, censorship, frequently dependent on geographical and historical contexts.

(d)   technology, e.g. in the case of translation that requires technological support

(e)   the market laws of offer and demand.

PRINCIPLE 9.

We have already said that Priorities can be divided into those that are either **Higher-order** (mandatory) or **Lower-order** (desirable). Priorities can also be seen as being either of the following two:

(a)   **Global:** Typical *Global Priorities* will have to do with questions of text-types, equivalence, adequacy, and intention. Global Priorities are operative throughout the text, and are consequently of a more abstract nature.

(b)   **Local:** *Local Priorities* are Priorities of the moment, operative only over a given segment of text; on occasions there may be a temporary re-shuffling of Priorities, in answer to a specific Restriction or intention.

PRINCIPLE 10.

Traditional concepts of translation theory (e.g. method, equivalence, adequacy, faithfulness, and coherence) can all be defined in terms of Priorities. Depending on the way we define them we can also consider them as variables that depend for their specific nature on the occasion and goals of each translating process.

PRINCIPLE 11.

The number and nature of the Priorities that are operative for a given process is, theoretically, purely **arbitrary** (that is that they are not predefined and either they can be prescribed by the TI or the translator can choose how to design the TT), as long as none of them are the logical contradiction of any contextual Restriction that is operative.

PRINCIPLE 12.

This principle is inspired in Hatim and Mason (1990: 160). They say that translators may not intrude arbitrarily or inadvertently. We have already explained why translating is by nature arbitrary, so we would like to interpret Hatim and Mason's words in the sense that *arbitrarily* and *inadvertently* combined are closer to what we have preferred to call *incoherently* and *unfaithfully*, as a result of translator not being fully aware of all of the Factors involved. We will thus rephrase this statement by saying that there is a difference between *unjustified* manipulation and *Priority-oriented* manipulation and the latter is what we understand translation to be.

8.3. HOW TO ESTABLISH THE TRANSLATOR'S PRIORITIES

Once the principles of Priorities have been properly understood, the next logical question is, how does one decide *what is a Priority for a given TT and what is not?* Priorities have to be realistically attainable and it must be possible to some extent to combine the Priorities with the Restrictions. But first of all, the Priorities are born out of a careful identification of all of the operative Factors as described in previous chapters. Hence, the hierarchy of Priorities for a given TT is set up in the following way:

1) The translator must analyse the ST,

   (a) as a whole, in terms of its own original Global Priorities: its global relevance for the originally intended receptors, its rhetorical purpose, its intended meaning and its intertextual values, etc. (macro-text processing)

   (b) in order to locate certain relevant details, by identifying all the relevant linguistic and stylistic Factors, and anticipating instances of potential Local Priorities, Local Restrictions and Restrictions Reversed in the TT. (micro-text processing)

2) A proper understanding of the client's **expectations** or the translator's **intention**, in other words, what kind of translation does the translator want or need to produce? This question is best answered from a combined approach of relevance theory and *Speech Act* theory. This will result in the translator's Global Priorities for the TT.

3) A proper identification of the TT's textual and contextual **Restrictions.**

4) Clear, coherent, realistic **targets** set for the TT (global targets and compatible located targets) based on a clear understanding of the interrelation between all the Factors and Restrictions. The **'targets'** will produce the **Priorities** in the light of the **Restrictions.**

Newmark repeatedly says that how one deals with any given item(s) all depends on how important the piece is within the text. In our terminology we would say it all depends on where it is located on the Priority hierarchy scale.

8.4. TYPES OF PRIORITIES

This section illustrates the most generally basic types of Priorities that have to be accounted for in most translations. We have included six types of Priorities grouped under either 'content' or 'formal' headings. Once they have been properly understood by the translator, he/she will have to order the TT Priorities according to their relevance, the number and order of the whole set will vary for each new translation.

From each 'type' of Priority more specific Priorities will branch off and there may even be several nodes of specification. The total number of potential Priorities is probably not open-ended but it is certainly very large indeed, and it is up to the translator to assess their proper nature in each case. Below are the types of Priorities that the translator of television comedies will want to define just as much as other translators of other kinds of texts.

8.4.1. CONTENT PRIORITIES

1) **Information load**: this is not so much a question of how much information there is in the text; it is more that the translator needs to know:

   (1) how much of the explicit/implicit information needs to be communicated and

   (2) above what other considerations and for what purposes

   (3) how much factual information does the ST contain that must be communicated in the TT?

2) **Meaning**: what sort of a Priority is meaning in each case? A translator must be able to assess at all times the following:

   (a) whether any part of a text has a straight meaning, an ironical one or is simply nonsense (supposedly deliberate nonsense!).

   (b) whether meaning (the semantic and semiotic values of the text) is more, equally or less important than some formal aspect of the text.

   (c) Must the text or any part of it provide more than one level of meaning or interpretation, or must it be as unambiguous as possible?

3) **Ease of comprehension**: how important is it that the text be immediately understandable, and unambiguous in its intention (if not in its meaning). A proper understanding of this kind of Priority is dependent on an accurate typology of texts and the prototypical reader/listener among other Factors. For example, there is an important difference here between those cases in which the writer or translator can expect the reader to read the text very carefully or even reread it several times, look up difficult words or references, etc. and those texts that can only be grasped as they are presented and developed in front of the receptor's eyes and ears.

4) **Reader/listener response**:

   (a) How important is it that the TT receptor respond in a certain way while/after digesting the text?

   (b) To what extent is the text free of any bias or reader-guidance?

   (c) Is the response meant to be delayed or immediate?

   (d) Why are certain items of the text to be uttered?

Connotation and other forms of associations are just as important in this area as in questions of meaning.

8.4.2. FORMAL PRIORITIES

5)   **Aesthetic Priority**: related to TT receptor response. Is the text, or any part of it, art for art's sake, above all other aspects? Is there any direct requirement for onomatopeya, sound symbolism, visual associations, repetitions, rhyme, or any other stylistic features? An example from Mallafrè (1991: 133)

> "En moltes [traduccions de] cançons modernes es deixa absolutament de banda el text per reflectir el ritme de la música. S'atén doncs, només a aquest aspecte. (Example of Bob Dylan's *Blowin' in the Wind."*

6)   **Formal aspects:** Genre, Register, Formats, Mode of discourse, Channel of discourse. Stylebook requirements such as colour schemes punctuation and typefaces:

(1)   what kind of formal aspects are involved?

(2)   what is their place on **the Priority scale?**

(3)   is it required that meaning be conveyed through stylistic implicatures?

8.5. SCOPE AND OBJECTIVITY

Scope and objectivity are two Priority scales which will often affect the number and nature of the resulting Priorities.

(a)   **Scope-** This scale ranges from setting out to translate only one or a limited **number of aspects** of the text, to attempting to account for as many features and items as possible, every nuance of the ST. In the latter case the number of Priorities would be very great indeed, whereas on the former end of the scale the translator would be happy to fulfil no more than one or two Higher-order Priorities. An example of this might be the Priorities of summary translations or free versions of ST poems.

(b)   **Objectivity-** The translator/client's **intention** can range from being very different to no different to that of the ST author's. In the former case the nature of the Priorities might be quite personal or ad hoc. On the other end of this scale the Priorities of the TT would coincide exactly with the translator's interpretation of the ST.

Mallafrè offers us several useful examples of different types of scope and objectivity:

"De vegades podrà sortir-ne una adaptació d'allò que l'obra té de més universal, com en el cas de Maragall traduint Goethe. Diu Maseras que Maragall traduí Goethe «més per assimilar-se'l i fruir-lo íntimament que per revelar-lo». De vegades serà la base imprescindible per a una traducció més rigorosa, com en Carner." (1991: 69)

"El lector culte mitjà (...), si no coneix l'anglès, s'acosta a Shakespeare ben acuradament a través de les traduccions de Sagarra i Valverde, complementàries entre si. Però això no fa inútil una nova traducció de Shakespeare, com la de Salvador Oliva o d'altres que hi pugui haver en el futur, sobretot si els mitjans de comunicació poden potenciar-ne nova reexpressió. (...) En qualsevol cas caldrà limitar, explicar o accentuar determinats aspectes, en cada tipus de traducció. No totes tindran en la mateixa mesura l'exigència de traducció total i equivalent a què em referia amb la regla de tres." (1991: 73)

"La traducció d'una novel·la històrica cal que tingui present que l'obra no pretén en primer lloc informar-nos d'uns fets històrics, (...) sinó de comunicar-nos artísticament el punt de vista i les conseqüències vivencials que té per a l'autor, en primer pla, i que vol fer compartir al lector d'una manera o altra. (...) No totes les traduccions tindran presents en la mateixa mesura els elements esmentats, però algunes es limiten tant a un de sol que potser caldria excloure-les de la consideració de la traducció plena." (1991: 77)

The concepts of scope and objectivity are probably capable of offering an alternative account of what Mallafrè calls *especialitzacions traductores*. So the different types of translation specialist that might exist will define his/her type of task in terms how much of the ST he/she is interested in reflecting in the TT and from what angle. Two examples of this can be seen in Mallafrè's (1991: 91) account of the translation of advertising material:

"Vull subratllar que la traducció s'utilitza, i amb uns objectius concrets. Si la traducció no serviex s'agafa una altra fórmula, però habitualment es recorre sempre que és possible l'adaptació, que conserva cert to familiar, cert ritme, certa unitat que es pretén conservar en totes les llengües a què es vol arribar."

"El traductor pot visitar un país i trobar un aplec de rondalles local que l'atregui tant que el vulgui traduir per als seus compatriotes, amb la intenció reproductora que permetrà l'eixamplament d'un públic semblant a l'original, que llegirà l'obra pels mateixos motius que el nadiu. El lingüista a qui no interessin prioritàriament les rondalles, l'etnòleg per al qual els contes il·lustren una estructura social, és probable que facin una traducció determinada per la seva intenció, diferent de la de l'autor, de subratllar els aspectes de l'estructura lingüística o social respectivament, traducció potser més acurada, sobretot perquè la pot centrar en aquests aspectes i prescindir més d'altres, però desviada, parcial, respecte a la intenció comprensiva global del primer traductor, i adreçada a un públic especialitzat." (1991: 110)

An alternative definition of Adaptation

A rendering with a notably limited number of Global Priorities and very few Local Priorities (normally oriented towards some special effect for the benefit of the TT audience), where certain items of the ST that could otherwise (in a *stricter* translation) be accounted for are deliberately not. Adaptation therefore is a matter of degree, on a scale that could gauge the number and rank of the Priorities involved.

In the case of audiovisual texts, depending on the Priorities or the Restrictions one might choose for a given programme, one might decide to use either subtitles or dubbing, but one would also imagine that owing to the professional Factors involved this decision is not taken by the translator but by the producer. Nevertheless, it is not necessarily a case of saying that dubbing is better than subtitling, or vice versa; it is rather that each case needs to be properly studied from all angles (i.e. take all of the Factors into consideration, and then define one's Priorities) before deciding that one technique is better suited to the characteristics of a given programme, and a given communication act.

8.6. EQUIVALENCE

Equivalence, in our model, is simply viewed as being another variable. There are many kinds of equivalence and the translator must assess what kind of equivalence to aim for if he/she wishes to work in terms of equivalences. Among others, equivalence can be functional, referential, descriptive, emotive, expressive, connotational, conversational, cultural, and institutional.

In dealing with equivalence, it is just as dangerous to be dogmatic in this area as in any other. So, when Hatim and Mason (1990: 75) write that adjusting our criteria for the judgement of equivalence in translation, equivalence is to be achieved not only of *propositional content* but also of *illocutionary force*, we will answer that propositional content and illocutionary force can always be considered as **potential** Priorities. The translator will have to constantly assess their relative importance. Hatim and Mason (1990: 76) insist on this point by saying that in translating, one aims not at matching speech act for speech act but rather at achieving *equivalence of illocutionary structure* and the cumulative effect of sequences of speech acts leads to the perception of a text act, the predominant illocutionary force of a series of speech acts. Equivalence, they say, may also be judged at the level of the text act. What is at issue is whether the pervasive tone of the whole text is being reflected, rather than whether or not the exact degree of irony is achieved in any individual word or phrase. We insist, however on the convenience of keeping our mind and our eyes open for new unforeseen requirements for translators

regarding the many kinds of equivalence that exist now and for those that may exist in the future.

Bell (1991: 6) says that to shift from one language to another is, by definition, to alter the forms. If equivalence is to be 'preserved' at a particular level at all costs, which level is it to be? What are the alternatives? The answer, it turns out, hinges on the dual nature of language itself, as a formal structure and a communication system.

For Hewson and Martin (1991: 29) the conversion can be established in various degrees of equivalence with the original according to the **objectives** and **intentions** of the converting operators. To them it seems that assessing translations and paraphrases has always come up against the problem of **equivalence** in conversion procedures, i.e. what validates them in the last resort. Since the process of validations bound to saturated with ideological **considerations**, it is time to take into account not one or any criterion but all possible *forms* of equivalence. We could not agree more on this point. Then this problematic concept will be considered in a new perspective, no longer as a norm but as a continuum of possibilities that require to be justified and selected rather than unilaterally enforced.

Hewson and Martin (1991: 150) later on write that the notion of equivalence has been at the basis of many theories of translation, and although it is useful to a certain extent, they claim that it also prevents one from seeing clearly just what the operations involved in translation are. Work at the TT language and cultural level cannot be assimilated to 'normal' creative production in the target language because *the overall context remains the language and culture of the ST*. This means that work at the TT language and cultural level is necessarily undertaken in conditions of extreme tension as the translator seeks to 'bend' the second culture in order to accommodate a reality which is normally beyond its field of reference.

Ernst Gutt (1991: 12) asks, *'is equivalence an evaluative concept?'* According to him, for an evaluation it is not sufficient to note similarities and differences; one also has to place a value on them. Hence the need for a hierarchy of Priorities. Gutt (1991: 16) also reports how Reiss and Vermeer (1984) argue that equivalence is not the most basic concept in translation (there is no aspect of the original that will necessarily have to be preserved in translation) they suggest that equivalence is, in fact, only a special case of a more general notion: that of **adequacy**. Adequacy in turn is always linked to purpose ('skopos') - and it is that notion that dominates translation. Gutt (1991: 44) acknowledges that it seems reasonable to define interpretive resemblance between utterances in terms of assumptions shared between the intended interpretations of these utterances. He also says (p. 45) that because there are instances of translation where the translated text is intended to function like a target-language original at times this reflects the idea that there are instances of translation where the translated text is intended to function like a target language original (this is the case of the dubbing of TV comedy, yes, but it is different in the dubbing of

real-life politicians on a news programme). At this point it is useful to remember the notion of Covert Translation as put forward by House (1981: 194):

> "(...) a translation which enjoys or enjoyed the status of an original ST in the target culture (...) it is *not* marked pragmatically as a TT of an ST but may, conceivably, have been created in its own right."

House adopts a functional equivalence approach to translation, and for her, covert translations are the only ones capable of actually achieving functional equivalence.

8.7. EVALUATION

According to Gutt (1991: 13) House's model for quality assessment provides a basis only for systematic *comparison* - but *not* for *value judgements*. Gutt (1991: 14) writes that in the case of *hierarchical solutions*, where problems of evaluation arise, the solution is assumed to lie in some hierarchical structure that determines the Priorities between different categories and parameters. This idea was already important in Levy's functional approach to translation. Levy (1969: 103) saw it as crucial for a reliable translation that in the decision-making process ' (...) *the relative importance of the values in a piece of literature are recognized'.*

We have already suggested that evaluation, criticism and assessment of translations can also benefit from our Priority-based model. The critic or instructor will have to:

(1) perform the same process of ST analysis as the translator must be expected to have done, according to the intervening Factors, Priorities and Restrictions

(2) perform the same kind of analysis as in (1) of the translator's work

(3) find a method (or a lack of one) in the translator's work by means of a comparative study of the two texts

(4) draw conclusions regarding the translator's degree of success, taking into account all of the operative Factors and Restrictions involved in the context of the TT and the context (i.e. conditions) of the translating process

(5) evaluate the TT as an independent text in terms of grammatical appropriacy, naturalness, cohesion, coherence, referential accuracy, etc.

(6) finally, but separately, the critic may suggest that an alternative set of Priorities might have been used.

8.8. EXAMPLES OF PRIORITIES

One point that we would like to make quite clear is the enormous variety of Priorities that the translator might pursue and include in a given hierarchy. In this section we have included a representative example from Gutt (1991: 46-48). He talks about the importance (i.e. Priority) of flattering the reader, to be achieved, he suggests, by the procedure of compensation-expansion. I believe that examples like this one prove that labels for Priorities need not be terminological; it is a question of *awareness* on the translator's part. Gutt goes on to say that if part of the strategy of the original involved flattering the tourist, then surely this must be very important for the tourist, too. However, flattery is not the Top Priority in the translation of the tourist brochure; the Top Priority is expressed in the words of House (1981: 128) *"the attempt to induce addressees to come and see Nürenberg by describing its characteristics in an impressive, pleasing and attractive manner"*. But we cannot agree with Gutt entirely when he says that the translator is to follow the original *unless* there is a reason to depart from it, and comparison with the original is the ultimate measure of the quality of the receptor language text. No, a translation should be seen as following the original while it can but, just as importantly, also as following a prearranged plan expressed in terms of Priorities and Restrictions. Gutt acknowledges that the preservation of a function may not, in fact, make the translation functionally equivalent: for example, maintaining the function of flattery can make the translation non-equivalent with regard to other functions. Thus, Gutt is satisfied that here we have an example that shows why it seems doubtful that 'functional equivalence' is the most basic concept of translation. On the other hand, our model accepts the idea of functional equivalence so long as the 'functional equivalents' are placed on a hierarchy of Priorities in a contextually sensitive justified manner.

Three examples from Mallafrè:

> "el concepte de traducció complementària: té en compte que el lector no està tan interesat en la traducció com en l'obra original i que només serveix d'ajuda." (1991: 107)

> "Una traducció didàctica acompanyada d'aparell crític, del *Tirant lo Blanc*, per exemple a l'anglès, aniria destinada a un públic diferent del que llegeix la traducció de Rosenthal. La traducció de Rosenthal pretén que el lector anglès s'acosti a l'obra d'una manera anàloga a com s'hi pugui acostar el lector català que la llegeix per gust, i no, en primer lloc, per presentar un treball d'investigació." (1991: 109)

> "En la típica edició bilingüe no és la traducció l'objecte prioritari d'atenció del lector, sino l'obra original." (1991: 110)

8.9. TYPES OF TRANSLATION AND METHODS OF TRANSLATION

In the light of what has been presented above, it might be useful to look back on the many labels that have been attached to translation according to the Factors involved. Thus, we can read of cognitive / semantic / communicative translation (Newmark[1]); artistic / didactic translation (Mallafré[2]), interpretive translation (Delisle[3]), and so on. But many of these expressions are really no more than statements of the Top Priority involved at a given time. In our theory, then it will be terminologically more precise to speak of either artistic/didactic Priorities, or Interpretive Priority, or Cognitive Priority, or Semantic Priority, or Pragmatic Priority, and so on, depending on the circumstances and objectives of the translation.

This must be distinguished from other labels for translation, which are:

(1) classifications of the various possible modes and channels of discourse, resulting in dubbing, interpreting, subtitles, etc.

(2) specific methods of translation, which define in broad terms the general features of the set of Priorities as a whole; e.g. *interlinear* translation, *literal* translation, *adaptation*.

(3) classifications basically dependent on the field of discourse: *religious* translation, *scientific and technical* translation, *legal* translation.

Not any text about religion, science, technology or law can qualify to be called a religious or a legal translation. It is not the subject-matter then that determines this kind of specific label for translation, but a combination of subject-matter, field of discourse, tone and intention, and very often the authority of the author or the seriousness of the text.

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[1] Peter Newmark, (1982): *Approaches to Translation*, London: Pergamon Press.

[2] Joaquim Mallafrè J. (1991): *Llengua de Tribu i Llengua de Polis: Bases d'una Traducció*, Barcelona: Quaderns Crema, Assaig.

[3] Jean Delisle, (1980): *L'Analyse du Discours comme Méthode de Traduction*, Ottawa: Éditions de l'Université d'Ottawa.

Chapter Nine

Restrictions in Translation

9.1. THE TRANSLATOR'S RESTRICTIONS

This chapter describes the nature of the translator's Restrictions, i.e. **the obstacles that prevent the translator from producing the Utopian 'perfect' translation.** A hierarchy of Priorities, on the one hand, and the intervening Restrictions, on the other, are very closely related for a given translating process; the nature of one set conditions the nature of the other set and vice versa. First of all, we will look into Restrictions (or whatever name they happen to be given) that are pointed out by other authors writing on translation theory. Of course, they do not always call them by the same name; sometimes they are called constraints, problems, difficulties or whatever. From an awareness-rousing point of view there is much to be gained by placing all these phenomena under the same heading. Then we will be in a position to suggest a general classification of Restrictions with a view to applying it to the specific case of translating audiovisual texts as in the case of producing dubbed versions of television comedy. Finally we will outline what is involved in the whole process of translating, in terms of Factors, Priorities and Restrictions.

9.2. NEWMARK'S RESTRICTIONS

Page references in this section are all taken from Peter Newmark (1982): *Approaches to Translation*. London: Pergamon Press, unless otherwise stated.

> "Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language. Each exercise involves some kind of loss of meaning, due to a number of factors. It provokes a continuous tension, a dialectic, an argument based on the claims of each language. The basic loss is on a continuum between overtranslation (increased detail and undertranslation (increased generalization)." (p. 7)

We have already stated that it is more exact to speak of translating utterances or texts rather than messages or statements. Although we agree that translation always involves some degree of loss precisely because the translation cannot *be* the original, it is not necessarily the case that it is meaning that is lost, unless the word 'meaning' is defined in a very special way. Below is an account of Newmark's description of restrictive situations that bring about the sort of loss he means.

(A) If the text describes a situation which has elements peculiar to the natural environment, institutions and culture of its languages area, there is an inevitable loss of meaning; unless there is already a recognized translation equivalent (in this case we will say that the Restriction is Reversed). This kind of Restriction has more recently (e.g. Gutt and Hatim and Mason) been described in terms of assumed knowledge; what we can assume the ST receptors to know and what we can assume the TT receptors to know.

(B) The two languages, in basic character and in social varieties, have different lexical and grammatical and sound systems, and segment many physical objects and virtually all intellectual concepts differently. Usually the closer the language and culture, the closer the translation and the original (another instance of Restrictions Reversed). Few words, phrases or sentences correspond precisely on the four scales which interest the translator[1]:

   (1) formality (from frozen to uninhibited)

   (2) feeling or affectivity (from overheated to deadpan)

   (3) generality or abstraction (from popular to opaquely technical)

   (4) evaluation (4 subscales: morality; pleasure; intensity; dimension).

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[1] Hence the need for a heirarchy of Priorities.

Newmark has proposed a rule that corresponding words, collocations, idioms, metaphors, proverbs, sayings, syntactic units and word-order must be **equally frequent** (in the appropriate style and register of the text) in the source and the target language; but, Newmark admits, the translator can never follow this rule to the letter, since it even has inherent contradictions. However, we can express this rule in terms of Priorities: we will say that this rule is operative when equivalent naturalness and tenor of discourse are high on the Priority scale.

(C) The individual uses of language of the original text-writer and the translator do not coincide.

(D) The translator and the text-writer have different theories of meaning and different values. The translator's theory colours his interpretation of the text. He may set greater value than the text-writer on connotation and correspondingly less on denotation. He may look for symbolism where realism was intended; for different emphasis, based on his own philosophy or even his reading of the syntax.

9.2.1. RESTRICTIONS ON EQUIVALENT EFFECT

Here is Newmark's account of Restrictions that prevent a full attainment of equivalent effect, supposedly when this is the Top Priority.

(a) If a non-literary text describes, qualifies or makes use of a peculiarity of the language it is written in.

(b) A non-literary text relating to an aspect of the culture familiar to the first reader but not to the target language reader is unlikely to produce equivalent effect.

(c) Artistic work with a strong local flavour which may also be rooted in a particular historical period. The themes will consist of comments on human character and behaviour universals (here the Restrictions are Reversed). But if the culture is as important as the message (Newmark says that on this point the translator has to decide), the translator reproduces the form and content of the original as literally as possible, without regard for equivalent effect (we must remember that Newmark defines himself as a *sourcerer*).

(d) If the creative artist writes for his own relief (Or, we might add, if the translator translates for his own relief) then the equivalent effect principle is irrelevant in the translation of a work of art.

(e) Syntax, word-order, rhythm, sound, all have semantic values.

An ST reading Restriction. Newmark (p. 104) says that synonyms are in fact sometimes collocated in such a way that it is not clear whether the purpose is emphasis or distinction, or it may even be merely a badly written phrase.

Newmark (p. 35) says that when a part of a text is important to the writer's intention but insufficiently determined semantically, the translator has to interpret. In fact the cultural history of translation is full of examples of such interpretation, misinterpretation and distortion, which may be due to the translator's incompetence as much as to the contemporary cultural climate.

9.3. HATIM AND MASON'S RESTRICTIONS

Hatim and Mason[1] (p. 13) remind us that translators will always be subject to a conflict of interests as to what their communicative Priorities are. Later on, they (p. 69) say that the process of inter-semiotic transfer is *"not without constraints"*. There are **Restrictions** entailed by the interplay between values yielded by, say, a given field of discourse and the pragmatic action intended. These authors point out that it is the **semiotic status** of a metaphor which is the crucial Factor in deciding how it is to be translated. These decisions will at least in part be determined by semiotic categories such as genre, discourse and text. This is a good example of how other authors have also realised that the translator will be able to identify the intervening Restrictions from a careful analysis of the specific Factors of each translation.

Hatim and Mason (p. 69 - 73) identify the following types of Restrictions:

(1)   Generic Constraints

(2)   Discoursal Constraints

(3)   Textual Constraints

Firstly, genres are *"conventionalised forms of texts"* which reflect the functions and goals involved in particular social occasions as well as the purposes of the participants in them (Kreiss 1985: 19). Genre and generic membership play an important role in the process of transfer between semiotic systems. Here again, Factors such as **rhetorical mode** and **intentionality** are at work. The conventions of genres are indices of particular cultures which exert a strong influence over the way the genres are to be encoded in the text.

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[1] Page references taken from Hatim and Mason (1990): *Discourse and the Translator*, Harlow, England: Longman.

Secondly, discoursal constraints are attitudinally determined expressions characteristic of social events. There are conceptual systems (cultural codes) which regulate the process whereby the denotative meaning of an element in a text acquires an extra connotative meaning. This is what happens when culture is seen as imposing itself on the text dynamically. Ideology, for example, expresses itself through a variety of key terms which take us beyond the text to an established set of precepts. Discourses are modes of talking and thinking which, like genres, can become ritualised. The interrelationship between genre and discourse is also culturally determined; Hatim and Mason remind us that there are constraints on which discourses go with which genres and vice versa. For example, they say, 'militant', 'anarchic' discourse is inappropriate for boardroom meetings.

Thirdly, counter-arguments and reassertions constitute what we shall call t e x t s . As concrete entities, therefore, texts are the basic units for semiotic analysis, according to Hatim and Mason. Texts concatenate to form discourses which are perceived within given genres. In the process, texts impose their own constraints (i.e. Restrictions) on the translator. These are indices of rhetorical intents which should be attended to by the translator. Hatim and Mason take such indices to be part of the textual constraints. Together with consideration of genre membership and discourse characterization, textual indices form the basis of the translator's or interpreter's judgement. There is a hierarchical relationship between text, discourse and genre. It is in a process such as that of abstracting (=summarising) that these constraints - genre, discourse, text - come to the fore. At the textual level, coherence is expected to be maintained.

9.4. HEWSON AND MARTIN'S RESTRICTIONS

The authors of *Redefining Translation*[1] (p. 120) defend that the use of discourse families and subclasses is a limiting, controlling and focusing device enabling the translator to choose between paraphrastic possibilities.

Hewson and Martin (p. 121) say the *'perfect'* transference is not attainable because, if for no other reasons, each reader will bring a particular set of criteria. We must say that despite the fact that each reading is unique might enrich the potential meanings of the text, it is also a Restriction. The translator is just another reader of the ST, and this is another Restriction.

At any one time, there are limits to what can and must be said, and consequently, what is said is a consequence of the 'frame' surrounding it, and thus in a certain manner predetermined, and to varying degrees predictable. Hewson and Martin (p. 144) say that in certain types of discourse, the number of forms and lexical items available is so restricted, that given the particular circumstances of an utterance, one can foresee what that utterance will be. As one moves towards a more creative type of discourse, the possibilities and combinations multiply, paradoxically reflecting the System of Representation[2] while helping to redefine it.

Hewson and Martin (p. 151) speak of *limitations imposed by the exploration of the LC1*[3]. One of the translator's most frequent temptations is to divide the ST up into very small units and to look for 'equivalents' for each and every unit. However, the only option open to the translator is to try to judge the *overall* effect of certain aspects of a text.

The LC1 context in the LC2[4]
However much one believes in the 'virtues' of LC2 influenced translation (i.e. 'being faithful to the TT readership' or being, as Newmark would say, a 'targeteer'), it is the LC1 context which usually prevails in any translation, according to Hewson and Martin. The reality being described is an LC1 reality, and its description has been encoded in the LC1 System of Representation, although we think that exceptions to this must surely be available (one example might be George Orwell's *Homage to Catalonia*). In the particular

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[1] Page references taken from Hewson and Martin (1991): *Redefining Translation*, London: Routledge.

[2] "Following Eco's conception (1972), we posit a System of Representation (SR) through which men in any given society accede to the 'reality' of the world around them, of their relations with others, and of their own subjectivity." Hewson and Martin (1991): *Redefining Translation*, p. 23.

[3] Language Culture of the ST.

[4] Language Culture of of the TT.

case of TV sit-coms, they continue to be set in England, not in Catalonia, the main characters keep their names, and the cultural references are usually maintained. This being the case, Hewson and Martin say that one has to 'bend' the LC2 in order to encompass such references. In this thesis, we propose that in this respect there lies an important part of the difference between dubbing and translating for the theatre, despite the fact that they can both be ultimately perceived by being seen and heard (when the play is performed on a stage and not read). If one looks at the various translations of Bernard Shaw's *Pygmalion*, especially into Catalan and Spanish, and then at the dubbed versions of *My Fair Lady*, it becomes quite clear that adaptation as traditionally understood, where the backgrounds of the characters and the setting are made more familiar to the TT receptors, is only possible in the former case. But although the characters of the film version must always be English and live in London, there is still room for certain, other, kinds of adaptation and such avenues must be explored by any translator of audiovisual material.

Hewson and Martin (1991: 153) also identify Restrictions regarding the translator acting as a *cultural operator*. They claim that however much the translator seeks to broaden his/her approach to his/her work, he/she is limited by certain Factors inherent in the translation operation. Therefore, they find that it is necessary to underline the confines of the translator's work as a cultural operator. These authors (1991: 154) also recognize that the tensions that exist between the two language systems can never be suppressed, only channelled or reconverted into various options.

Hewson and Martin (1991: 184) say that any specific translation is the product of the translator's predetermined but, in the final analysis, unpredictable choice. Stress should not be laid on the justification of any particular translation choice but on the conditions (i.e. Factors and Restrictions) under which this decision can be reached. The translation choice is thus seen as a sequential and cumulative series of decisions. The choices are defined as both selection and exclusion, which clearly shows that at every step in the translation process, the translator's decision is influenced by the orientation he or she has adopted from the beginning and by the alternatives that are left open to him or her at every move. This double dimension could represent Hewson and Martin's *homological* process.

9.5. GUTT'S RESTRICTIONS

According to E. Gutt[1] (pp. 41-43) **the form of the utterance** imposes different constraints (i.e. Restrictions) on how the propositional form is to be related to the context, and hence on what contextual effects it is to have. He says that when utterances are used to represent other utterances, it seems that what one has to compare are the assumptions communicated by each utterance in its own context rather than in the same context.

Gutt says on page 93 that relevance theory predicts that the more similar the two audiences are with regard to contextual assumptions needed for the understanding of the text, that is, the closer the situation is to one of primary communication, the fewer the problems will be. We will say, then, that the various differences between the ST and TT audiences give rise to various types of Restrictions in the translating process. When these potential, or usual differences from one audience to the next are absent for some reason or another, we will then talk of Restrictions Reversed. Just as bad as not recognising an operative Restriction is to go on as if a certain Restriction were equally operative in all texts or throughout the entirety of a text, thus blocking the way for possible solutions that really would be appropriate to the situation.

On page 95, Gutt affirms that it follows from the inferential nature of communication that **secondary communication situations** can give rise to clashes between the demands of communicating both the explicatures and the implicatures of the original. This kind of Restriction is particularly obvious and awkward in translating figurative speech, irony, punning and other such samples of flouting Grice's maxims.

Gutt (p. 96) also points out another important Restriction on certain alternative solutions in producing the TT: the unintended implicatures derived by the receptor language audience. It is interesting to note that this kind of Restriction is frequently *reversed* in genre of comedy since unintended associations are usually quite harmless in these texts, unlike texts that have a lot of inbuilt taboos. However, there is sometimes a very thin line between telling a harmless joke and being offensive, and this is one area where the translator will have to watch out for unintended insult.

For Gutt (p. 97) translation involves one major Restriction. According to him the view that a 'message' can be communicated to any audience regardless of their cognitive environment is simply false. One of the essential conditions for successful communication is that the set of assumptions to be communicated must yield adequate contextual effects. A set of assumptions that yielded a large number of contextual effects in one context may

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[1] Page references from Ernst Gutt (1991): *Translation and Relevance*, Oxford: Basil Blackwell.

yield very few such effects in another context. He argues that if the amount of contextual effects in that other context is less than adequate, the audience will not be able to recover the intended interpretation, and may even lose interest in the communication.

This is a fundamental error of all approaches that take for granted that translations should convey the 'message' (what is the 'message' of a television situation comedy?) of the original and that see the real problem as trying to find the right linguistic form for the 'message'. We will say simply that this is just a very frequent Priority, usually attainable by various context-sensitive strategies, or procedures. Anyway, this would only be the view of transformationalists and some others; Gutt provides the following example from Beekman and Callow who say:

> "All translators are agreed that their task is to communicate the meaning of the original. There is no discussion on this point. There is discussion, however, concerning the linguistic form to be used." Beekman and Callow (1974: 20)

Even from intralingual experience we know that we cannot necessarily communicate the same thoughts to just anybody, regardless of their background knowledge. When addressing different audiences, we tend to change what we want to convey to them, not only how we say it. Sometimes it is not translation that is impossible it is communication, regardless of whether the language of the sender and the receiver is the same or not, that is impossible, unless certain conditions are changed, and sometimes this is no simple matter.

Gutt (p. 99) goes on to say that while the aim (i.e. Global Priority) to convey the same 'message' may be achievable in situations of primary communication (part of the contextual Factors), its achievement in general becomes less likely the more different the context of the receptor language audience is from that of the source language audience. What Gutt is doing here is offering a definition of the force of one type of Restriction. Hence, we can see that Restrictions are usually a matter of degree (i.e. how far removed is the ST communicator from the TT receiver regarding a certain aspect such as language, or cultural values, or experience in the subject-matter or field of discourse, etc. and what is the distance between the ST textual and intertextual Factors and Priorities and those of the TT?). This problem is not due to a deficiency of any particular translation theory, nor even of linguistic mismatches (linguistic Restrictions) between the languages involved, but it is a necessary outcome of the inferential nature of communication (a communicative Factor) and its strong dependence on context (a Restriction to be reckoned with in any act of communication).

Gutt (p. 112) eventually asks the million dollar question. We all acknowledge that it would be desirable to preserve all of the features of the ST, but that would amount to reproducing the original, so: WHAT SHOULD THE TRANSLATOR DO WHEN HE CANNOT POSSIBLY PRESERVE ALL THE FEATURES OF THE ORIGINAL? In

answering this question Gutt provides the excellent example of the Morgenstern 'weasel' poem, an instance of nonsense poetry.

Gutt says that the translation is presented by virtue of its resemblance with the original in **relevant aspects**. All of the alternatives that he presents in his book miss, for example, resemblance in that the poem was about a weasel, rather than some other animal. This fact may well be relevant, for example, for ease of identification and reference[1]. If so, then the four versions that Gutt provides are less faithful than they could reasonably have been[2].

For Gutt, and for us, this last point is an important consideration. Sometimes it is possible to achieve a higher degree of resemblance but only at the cost of a decrease in overall relevance because it involves an increase in processing effort that is **not outweighed by gains in contextual effects**. Under those conditions the rendering showing less resemblance will usually be the one required for successful communication. In this case **resemblance** is not a Higher-order Priority, and if the translator goes for resemblance rather than for **relevance** we will criticize his or her translation on grounds of having chosen the wrong Priorities. This brings out another important point for Gutt: whatever decision the translator reaches is based on *his intuitions or beliefs* about what is relevant to his audience (and on this he/she will base his/her Priorities). This also supports our early claim that translation has an arbitrary component in its nature. For Gutt, the translator does not have direct access to the cognitive environment of his audience, he does not actually *know* what it is like (all he can have is some assumptions or beliefs about it). And, of course, as we have just seen, these assumptions may be wrong. Thus Gutt's account of translation does not predict that the principle of relevance makes all translation efforts successful anymore than it predicts that ostensive communication in general is successful. In fact, it predicts that failure of communication is likely to arise where the translator's assumptions about the cognitive environment of the receptor language audience are inaccurate. So, a translator's inaccurate assumptions are to be characterized as a Restriction imposed on the translating process. This confirms the translator as a central figure in the whole process.

To illustrate the Restriction of rhyme, Gutt (p. 130) quotes Savory:

> "Rhyme imposes a constraint upon the writer, a constraint which bears most heavily on the essential feature of the translator's art, his choice of words. It is scarcely possible to find a rhymed translation of a lyric which does not contain evidence of this as shown either by the

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[1] Just like the translation of the titles of feature films. It seems that what Gutt calls 'relevant' may often be identified with what I call a Priority.

[2] In our terminology we will say that the lower-order Priorities were not accounted for when they could have been.

omission of something that the original author wrote, or the inclusion of something that he did not." Savory (1957: 85)

We can explain this in our model by saying that certain omissions can be justified by the fact that they are considered **Lower-order Priorities** by the translator (as long as this is done consistently and coherently), which cannot always be accounted for once the Higher-order Priorities have been achieved. Moreover, the inclusion of items that do not appear in the original may be justified as part of some translation procedure (e.g. compensation, expansion, modulation, overtranslation, functional equivalence, etc.) that is used as the best way to account for one or more of the translator's Higher-order Priorities.

Gutt (p. 141) finally points out *the structural complexity of the stimulus* as one of the Factors that affect **processing cost**. Another one is *frequency of use*: the more commonly a certain type of structure occurs in stimuli, the less processing effort it seems to require. An obvious Restriction, in this respect will be presenting a translation according to a type of structure borrowed from the LC1, either because there is no other way, or no better way of rendering the text.

Gutt (1991: 169) even characterizes a Restriction regarding pedagogical translation. First, he quotes from Savory:

> "The student is best helped by the most literal translation that can be made in accurate
> English; it helps him to grasp the implications of the different constructions of the language
> that he is studying (...)" Savory (1957: 58)

Gutt remarks that it is clear that the feasability of this approach will be strongly determined by the degree of **structural similarity** (a language Factor) between the two languages in question. Conversely, then, the degree of structural dissimilarity will become a Restriction.

9.6. TYPES OF RESTRICTIONS

In our model, Restrictions could possibly have been best classified according to the various types of Factors that we have outlined in previous chapters. Each Factor poses an inherent problem or Restriction of some sort. However, with a view to providing a general outline for the types of Restrictions that are most typically operative in the professional translating of audiovisual texts we have found it useful to group the translator's Restrictions slightly differently. From this particular angle we consider that it is possible to group all of the fundamentally relevant Restrictions as being of one of these natures: textual, contextual or professional. Here we must insist on the arbitrary nature of most classifications. So, it has been thought that the following classification would help to justify our approach to translation. There are eight points in all.

9.6.1. TEXTUAL RESTRICTIONS

1) **ST weaknesses,** such as ambiguity, vagueness, referential inaccuracies, lack of coherence and/or cohesion. In this point we will do well to remember that many of the problems that affect translations can also affect certain parts of some STs.

2) **Multiple effects or levels of interpretation.** A thorough ST analysis may detect the presence of a number of relevant features that the ST producer brings into play by means of a single item or segment of the text, or even suprasegmentally, resulting in several possible readings or interpretations (e.g. poetry) of a single segment of text.

3) **Formal aspects.** A text, or some part of it may be highly dependent on certain formal aspects of the SL or the ST in order to achieve its effect, ranging from rhyme and alliteration to size, shape and colour of the letters and background paper or other material, which cannot be rendered in exactly the same way in the TT, because of differences in the TL or limits regarding available TT formats and special effects.

4) Restrictions related to the TT text-type; **mode of discourse** (communication channel & format) and **genre** (conventionalized textual patterns):

   A) depending on what the mode of discourse and genre are and their various possible combinations to produce different **text-types:** e.g. dubbing, highly formalised text formats, interpreting, song lyrics.

   B) whether any aspect of the TT mode of discourse and/or genre is substantially a **different** one to the ST: e.g. subtitles, summary translation, diplomas and certificates.

Here is an example from Mallafrè (1991: 130):

> Els argots suposen una dificultat addicional. Sobretot perquè canvien amb una rapidesa extraordinària. (...) en un episodi parlen uns gitanos anglesos del segle XVIII, rurals, i en què em calia crear una visió més distanciada que produís una equivalència versemblant, la il·lusió plausible, d'un llenguatge especial per al qual vaig barrejar certes formes típiques i d'altres de rosselloneses, perquè molts gitanos han conservat el català a la Catalunya Nord."

9.6.2. CONTEXTUAL RESTRICTIONS

5) Substantial differences between ST and TT **intended readerships**, involving differences in the: languages, cultural backgrounds (including the necessary knowledge for intertextual awareness), societies, knowledge and perception of the world, social, historical and political contexts. It has already been made clear that all of the various 'differences' are a matter of degree, so the translator and the critic will have to be capable of measuring the precise distance between the ST and TT contexts in each one of these aspects.

6) **Limited translator competence and/or performance** including such aspects as: inadequate or insufficient training, lack of experience, presence of bias or subjectivity (including a lack of flexibility in applying alternative translation methods or procedures), uncalled-for idiolect, limited intelligence, low degree of competence in reading and writing in either/both of the languages. Generally speaking:

   (a) **a lack of awareness** of any of the operative Factors or textual and contextual Restrictions, or of available alternatives; and/or

   (b) **an inability** to solve a problem according to the pre-established set of Priorities and Restrictions despite an awareness of the problems that are present.

Both of the abovementioned classes of limited translator competence and/or performance are meant to illustrate our claim that just because a translator, or critic, has come across a text, or a part of a text, that he/she has been unable to translate, he/she has not necessarily found an 'untranslatable' item or text. Some other translator might come along at a later date, with a greater feeling for language or a greater awareness of potential alternatives and produce satisfactory results. It is important that we keep our minds open on this point.

9.6.3. PROFESSIONAL RESTRICTIONS

7) **A shortage of:** Means (material, available sources of information and reference), other persons (such as informants or advisers), time (i.e. deadlines), incentive (pay, academic interest, personal challenge, etc.).

8) Restrictions imposed by the client in **the translation order**: e.g. total amount of space provided for the text (e.g. in a newspaper, or in subtitles), stylebook norms and rules, lack of clear criteria. underestimating the value and/or complexity of translation.

Here is an example of the restriction of a lack of time getting in the way of a higher quality TT, from Mallafrè (1991: 146):

"L'aproximació, tantmateix, era d'urgència. No em podia entretenir a consultar obres d'antropòlegs, folkloristes o estudiosos diversos, fins al punt que deixés la feina de traduir, i sé que només parcialment podia intentar de no desviar-me per camins massa particulars. I després hauria calgut estudiar a fons terminologies científiques, estudis sobre la publicitat, tractats polítics, teològics o de correspondència comercial i tot. Per aquest camí faríem la traducció impossible. I, com la traducció, la capacitat de discutir de qualsevol cosa. No tenim mai totes les eines d'interpretació exacta de qualsevol comunicació, si bé cal consultar-ne les suficients per a no «fugir d'estudi».

9.7. RESTRICTIONS REVERSED

The absence of any single Restriction in a certain translating context reverses or cancels out the potential Restriction, which brings about a series of 'advantages' to be exploited by the absence of the Restriction in question. Restrictions can be reversed either globally, on the whole text, or, locally; that is to say, certain Restrictions which operate through most of the text are not operative at certain points or in certain passages and this can (indeed *must*) be exploited. Below we present eight possible grounds for *Restrictions Reversed.*

1) **Specific characteristics of the ST**, or certain aspects of it, that either point very clearly to the most adequate kind of solution, or provide the translator with a greater degree of choice. ST texts with little ambiguity regarding meaning (semantic / textual interpretation) and intention (pragmatic / contextual interpretation), and generally lacking in complexity (justified or otherwise).

2) Depending on the type of text, a translator may resort to a number of **Priority-oriented tactics** aimed at cancelling out the force of certain Restrictions, and thus reversing them:

   (a) **Textual tactics:**

       (1) verbal: adaptation, compensation, paraphrase, deletion, modulation, increased redundancy

       (2) non-verbal[1]: pictures, gestures, mimickry, sounds.

   (b) **Extratextual tactics:**

       e.g. footnotes, glossaries, forewords, illustrations.

3) In situations where there are **much smaller differences** between one or several specific Factors related to the ST and the TT, than in other translating processes, then many of the translator's problems or Restrictions are **proportionally reduced**. Potential gaps might be narrower in any of the following aspects:

   (a) the two languages (in any linguistic aspect such as lexical configurations, morphonology, syntax, or pragmatic strategies and conventions),

   (b) the historical and socio-cultural contexts of the ST and the TT;

   (c) the intended readerships (obviously closely related to the previous two points regarding questions such as assumed background knowledge, values and beliefs, tastes, appreciation of intertextual allusions, etc.).

4) The translator may be either of the following:

   (a) **The ST writer** or, alternatively, have easy access to him/her, or feel intense empathy, towards the writer. In the case of television dubbing it might be useful at times to get in touch with the original scriptwriters.

   (b) Conversely, the translator may be **a member of the TT target readership community** and/or have an excellent knowledge of the TT's intended readership, what they react to and how; their likes and dislikes, their background knowledge or degree of familiarity with the subject-matter and field of discourse.

   (c) **The Translation Initiator**, which does not exclude potential membership to either (a) or (b). In this case the translator would not be expected to have any doubts at all as to the purpose and occasion of the translation.

5) **Improved translator competence.** Better training (more know-how), greater encyclopaedic knowledge, experience, intelligence and feeling for language.

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[1] For texts like films and television programmes which include non-verbal signs as constituent parts.

Especially a greater awareness of the implications of translating, and of the nature of text analysis and synthesis.

6) More **time**. more **means**. result in a better translation, on the basis that a translation is always improvable and therefore it is often a question of time &/or money &/or willpower. The Translation Initiator will get better results the more he/she values the importance of a good translation.

7) **Improved translator performance.** This can be achieved through:

   (a) **more incentives** (i.e. making the translation more attractive to the translator, by knowing what makes a translation attractive to whom)

   (b) **team work**: two pairs of eyes can see better than one, etc. Team work is a very fruitful practice in translation. This is one area that has been considerably underestimated by professionals and all but completely ignored by scholars.

8) The existence of a body of **parallel texts** (including **good translations**): i.e. texts that deal with the same subject-matter, belong to the same genre, and/or are written in the same mode. field and tenor of discourse, texts which make use of much of the same terminology or rhetorical devices in very similar contexts and for similar purposes as required in the translation being worked on. A group of such texts (if they are available) constitute an important corpus of reference, guidance and inspiration. It is also important from a prescriptive point of view (accepted translations normally have to be respected) and from an intertextual one (associations and allusions).

Here is an instance of Restrictions Reversed from Newmark (1986: 49)

> "Assuming that a creative metaphor is worth translating, there is no question that the more original and surprising it is (and therefore the more remote from the national culture), the easier it will be to translate, since in its essence it will be remote from common semantic as well as cultural associations."

And here is one from Mallafrè (1991: 112):

> "En moltes obres pot prevaler l'explicació d'un argument, un tema, utilitzant una majoria de termes unívocs, clarament definits en context i amb una estructura gramatical simple, directa, sense complexitats artístiques, com passa en textos purament informatius, descriptius (...) Una tal traducció no presentaria problemes greus."

9.8. THE TRANSLATING PROCESS IN TERMS OF FACTORS, PRIORITIES, AND RESTRICTIONS

This model can be followwed step by step when working with students or trainees. In the case of experienced translators it is obvious that the answers to many of these questions will be readily apparent or constantly at the back of their minds anyway.

9.8.1. THE FACTORS CHART

ST ANALYSIS AND EXPECTATIONS FOR THE TT

The translator will have to gather information which will contribute towards making a careful, functional analysis of the ST with the ultimate objective of translating it. So, the amount of information and its nature will not always have to be as complete as *possible* but as complete as *necessary*, that is what we mean here by *relevant information* which refers to the information that has an important bearing on the process and we will ask translators to carry out the necessary research on those aspects that they do not already know enough about.

I. RELEVANT INFORMATION CONCERNING ALL OF THE PARTICIPANTS

(a) The ST writer (especially important in literary works) or state if the text may be regarded 'anonymous'.

(b) Translator competence (such as degree of specialization in certain areas of translation) and any other potentially relevant information about the translator(s), especially if the process is a matter of team work or the workload is being shared.

(c) The client or Translation Initiator and the publishers.

(d) The intended TT readership, including shared knowledge and values.

II. RELEVANT INFORMATION ABOUT THE CONTEXTS

(a) Contextual Factors of **the ST**: (i) time and place (where and when was the ST meant to be first received?); (ii) ST readership and their assumed shared knowledge and values (who was the ST intended for?)

(b) Contextual Factors of **the TT**: time and place (e.g. different to the ST or not?).

(c) Context of the translating **process**:

    (1) time (the moment of the translation and the deadline)

    (2) place (characteristics and location of work place)

    (3) means (computers, reference sources, informants, stylebook, etc.)

(d) What are the translator's **instructions** and **incentives**?
    Is the translation:

    (1) **Professional**: freelance or staff.

    (2) **Academic**:

        (i) translator training => translation pedagogy

        (ii) foreign language training => pedagogical translation

        (iii) demonstration or illustration of a theory or argument

        (iv) foreign language reference (e.g. quotation)

    (3) **Vocational**: e.g. for art's sake, for the translator's own relief, etc.

III. RELEVANT LANGUAGE AND COMMUNICATION FACTORS

(a) The two **languages** involved: any linguistic phenomena (of the SL and TL) that might have a bearing on the process (e.g. potential mismatch areas, true and false cognates).

(b) Nature of the **communication** act: SL and TL differences and similarities in communication strategies. Differences and similarities in sociocultural values, habits, rites and taboos.

(c) TT audience's **expectations** about the text; their capacity to assimilate / appreciate new information or experiences.

(d) Was the ST written **to be translated**? Was this a reasonable likelihood?

(e) What are the communicative **goals** and **objectives**? What is the TI or the translator's **intention** and rhetorical purpose? Why is the translation to appear? What is its function to be? What place will it occupy among other TL texts?

IV. ST TEXTUAL FACTORS

Text analysis as part of a translating process according to the findings of all the related fields of study and science, especially the three below:

> (i)   literary studies and theories
>
> (ii) linguistics (and its related disciplines)
>
> (iii) communication theories

In short, what were the original Priorities, Restrictions and other relevant Factors of the ST? In this section the translator would have to be aware of the degree and nature of 'encyclopaedic' knowledge and/or special experience optimally required for an accurate interpretation of the ST.

V. TT PRODUCTION FACTORS

Text production according to the requirements, goals and objectives of the TT defined in terms of the translator's Priorities and the Restrictions imposed on the process (see below), which will include any professional, academic, stylistic, or technical prescriptions. Here, one must also take into account all of the contextually relevant social, language and communication Factors of the TT.

9.8.2. THE PRIORITY CHART

In this chart we will include the type of questions and steps a translator should go through and provide answers for in order to come up with a coherent set of Priorities. We have already said that Priorities can be considered as being either Global or Local.

I. INSTRUCTIONS FOR DRAWING UP A LIST OF GLOBAL PRIORITIES

(a) Identify strategies to ensure overall cohesion and coherence regarding the following areas: text-type, equivalence-types, adequacy of choices to meet the requirements of mode, tenor and field of discourse, as well as overall intention.

(b) Define the necessary characteristics that your translation should account for in the TT and place them in order according to their importance and relevance in case the Restrictions prevent all of them from being accounted for to the same degree of satisfaction:

II. ASSIGNING A TEXT-TYPE TO THE TT

Below are some examples of the sort of questions that need to be asked about Factors (which are all interrelated) when it comes to deciding on **a label or characterization of text-type**[1]:

- What is the mode and channel of communication (e.g. written to be heard, television or radio)?

- What is the relationship between text producer and audience (tenor, register, tone)?

- What is the subject-matter and field of discourse?

- What is/are the basic function(s) of the text?

- What is the amount and nature of connotation / implicature / intertextuality?

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[1] Text-type classifications should be designed specifically to help the translator to anticipate recurrent Priorities and Restrictions. Labels or names assigned to texts prior to a proper analysis should only serve the purpose of helping the translator anticipate the likelihood of the presence of recurrent Priorities and Restrictions from one text to another; but the translator should beware of being prejudiced by them.

- Is the TT to be presented / perceived as being fiction or nonfiction (what the relative referential importance of extratextual facts and proper nouns in the text)?

- Which genre(s) can the text be assigned to (depending on whether it can be considered of a pure or mixed genre)?

- What is the precise degree of originality and authority of the text and how important are its repercussions?

Once the TT has been classified according to the relevant categories, the translator will be in a position to sort out its various text-type characteristics in order of importance or relevance. This kind of pretranslation exercise is desirable but not essential, otherwise we would not be able to account for the following two undeniable facts:

(i)   the translatability of texts that resist closed-set classifications; or

(ii) the fact that some people can translate certain texts with no prior knowledge of linguistics or literary studies or translation theory.

III. ESTABLISHING EQUIVALENCE

Now the translator is in a position to answer the following questions and follow the related steps and instructions. It must be said that these steps cannot always be understood in a linear, gradually progressive sense; they are often developed along parallel lines.

- What features and items of the ST **need to be kept** (and also, in what order of importance are the resulting Priorities to be placed) in the TT? In other words, what kinds of equivalences[1] need to be established?

- Define the **nature** of the equivalences required and their **relative** importance (i.e. place them on a hierarchical scale).

- Make a note of whether there are any equivalences that **need not be established** or may be considered as being very low down in the hierarchy of Priorities.

'Equivalent' is usually used to mean *'the same whenever / if possible; otherwise, as near as possible'.*

_____

[1] Equivalence needs to be regarded as a variable if it is going to be useful to translation theory.

Below are some kinds of equivalences that can be aimed for if/when several of them are targets of the TT.

Identify the relevant equivalences and order them according to relative importance:

- equivalent style / format / visual impact / register / genre / discourse / tone

- equivalent response from the TT audience (equivalent effect) / equivalent function / equivalent pragmatic value or force / illocutionary and/or perlocutionary force.

- equivalent amount of NEW information, which may vary according to what is expected to be new to each audience, and depends on the knowledge that the TT receptors can be assumed to have.

- equivalent ST writer meaning (and/or intention) /retain the same idea(s) of the ST.

- equivalent relationship with other texts in the TL culture / intertextual value / semiotic value, etc.

The above list of equivalences is not meant to be closed or definitive, nor is the translator always expected to be working with such a list by his/her side. Its purpose is rather to make a methodological point about the variety of equivalences and to help to create an awareness in the translator on what to look out for and what to aim for in his/her work, in order to improve translator competence.

IV. CHOOSING PRIORITIES

Below are a series of potential Priorities -lists IVa. and IVb.- (the labels in them are not intended as terminology) that the translator must be aware of and follow as closely as possible in order to produce a coherent, faithful translation.

- State which of the following Priorities are operative and include any others that are missing or better express the TT's needs, then order them according to their relative importance:

IVa.   What needs to be included / accounted for / expressed in the TT?

- Write the TT in strict agreement with the following Factors:

    (a)   the channel of communication

    (b)   necessary degree of redundancy

    (c)   assumed degree of breadth, depth and ease of comprehension

    (d)   speed of assimilation that can be expected of the TT audience

- Report / describe / narrate / recreate dialogue or monologue

- Rouse certain feelings: memories, laughter, tears, anger, embarrassment, etc.

- Warn / threaten / advise / tell / ask / insult

- Instruct/ explain / teach / remind / illustrate / exemplify / classify / define / compare...

- Sell[1] / be popular / preach / advertise / announce ...

- Be personal / original / innovative / artistic / idiolectal / dialectal, imitate or recreate the style[2] of the ST or produce a different style for the translator ...

- Be friendly / polite / respectful ...

- Be interesting / clear / entertaining / thought-provoking / pedagogical ...

- Conform to tradition or custom / certain rules, rites or norms

- Be parodic / scandalous / sarcastic / comical

- Mark dialects or idiolects / sound different to the rest / ...

- Be (or alternatively, *appear* to be) deliberately ambiguous / vague / non-commital / evasive

- Be perceived as (1) either a translation[3] or an original (2) either a contemporary of the ST or a contemporary of the translation.

- Use the same[4]: words / expressions / figures of speech / sequence of lines / sentences / paragraphs / punctuation / structures of the ST.

- Write in prose or in verse: just the same as in (or *unlike*) the ST.

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[1] in the broadest sense of the expression.

[2] style is to be interpreted in very broad and general terms; thus including aspects such as register, dialect, idiolect, tone, figures of speech and other specific traits that help to identify and characterize a given text.

[3] i.e. a foreign version, a recreation, an imitation, a paraphrase, an account, a quote, a report, etc.

[4] to the highest possible degree.

| IVb. | **What needs to be specifically avoided in the text?** |

- Incompatible or contradictory aspects of any of the above Priorities (i.e. "avoid using an **inappropriate** format, register, tone, intention, amount of information / irony /, etc.")

- Beware of **unwanted interpretations and/or implicatures**: unwanted originality / apparent plagiarism / unwanted associations or metaphorical readings / unwanted redundancy ...

- Always avoid **stylistic weaknesses** such as ambiguity / vagueness / puns; e.g. the more important 'clarity' is as a Priority, the more important it will be to avoid ambiguity and vagueness. The more important it is that the text be dead serious, the more important it will be to avoid comic associations, etc.

V. LOCAL PRIORITIES

Most of the potential Local Priorities are of exactly the same characteristics as the ones mentioned above, the difference being that they only apply in a certain item or segment of the text. Local Priorities might, at first, sometimes seem to contradict one of the Global Priorities, but on closer inspection they are usually instances of alternative strategies to achieve some special effect, that ultimately really does serve the general coherence of the text.

The translator will be expected to do (and the trainee asked to practise) the following:

- Identify the relative importance of each item and segment of the text.

- Identify the degree to which a given item (sound, word, clause, sentence, paragraph, chapter, etc.) follows or contradicts the Global Priorities of the ST (and for what purpose) and assess the various ways in which any possible digression can/must be accounted for in the TT.

- Assess the suitability of the range of possible translation procedures and apply the one that is best suited to the pre-arranged scale of Global Priorities.

- Correct ambiguities, mistakes and errors of the ST in the TT if you do not wish to show up the ST author or yourself as being ignorant or careless.

- Locate potential areas for improvement in the TT, when appropriate.

- Assess the consequences of apparent irretrievable loss.

- Explore the possibilities for suitable places for compensation when items have not been satisfactorily accounted for elsewhere.

All of the above questions are simply an exercise in unfolding one of the major statements of this thesis which is that the translator needs to know at all times which Priorities (aspects to be included and aspects to be avoided) are operative for a particular assignment (and at each point of that assignment), put them on a scale of relative importance, and finally deal with them accordingly to the best of his/her abilities.

9.8.3. THE RESTRICTIONS CHART

In this section we will ask the translator to watch out for potential Restrictions that are actually operative and to assess their consequences. The list of Priorities and its specific arrangement is a constant Restriction in itself in any translation. Restrictions, like Priorities are also a matter of degree, depending on the extent to which they can be overcome. However, the following questions and instructions do not have to be presented in a strict chronological order at all.

- List your Restrictions and evaluate their **implications** (use the questions and instructions below as a guideline).

- Which Restrictions are widespread and systematic (i.e. **Global**) and which ones are special cases (i.e. **Local**)?

- To what degree do the individual mismatches of ST and TT Factors **disrupt** the Priorities, and what is their cumulative effect?

- In what aspects and to what extent are the **languages unrelated**? What kind of structural and pragmatic mismatches are there between the 2 languages?

- Are there any (relevant) unrelated or opposite **cultural values**: which ones?

- Are certain potentially relevant **Factors unknown** (e.g. unclear translation order)? In which aspects? What are the implications of these problems?

- Are there **too many Priorities** at the same level of importance: which Priorities are going to be relegated, and what are the consequences of relegating each one?

- Are there any instances of **poor ST writing**: is it to be retained or improved? Justify your decision in terms of your Priorities. Find instances of ambiguity/vagueness and then disambiguate/specify as much as possible.

Ambiguities, misprints, mistakes of fact: they all need to be properly identified, interpreted and corrected in the TT.

- What **prescriptive Restrictions** are operative? What norms of grammatical and stylistic correctness are there that cannot be ignored in the light of the intervening Factors. e.g. the existence of a style-book.

- What are the **different shared knowledge / interest / expectations** of the ST audience and the TT audience?

- Are there any **textual Restrictions**?: draw up a list (or make a mental note) of translation procedures that may or may not be used at any point of the translating process. Especially indicated here is to remember **procedures that are particularly impossible or unadvisable** in view of the nature of the intervening Factors. e.g. An introductory foreword for a film with subtitles.

- Identify connotation, implicature, metaphor and other forms of **multiple readings**. Deal with them according to the Global Priorities of the text.

- What **pressures** are you working under? Lack of time (the **deadline**), incentive (the **money**, or whatever). If this is the case the translator should at least attempt to answer the following question: (how) can the process be accelerated with minimum loss of quality? Is there **censorship** of any kind?

- Are there any **technical Restrictions** in the production of the TT? Any lack of material aid such as relevant bibliography or informants? Is the translator going to be short of essential means or material: what are the implications?

9.8.4. THE RESTRICTIONS REVERSED CHART (BASED ON THE PRIORITIES)

Below is a guideline that has been designed to create an awareness in the translator (or trainee) that some of the Restrictions that were operative in one assignment may be absent in a different text, and some Restrictions that are operative in some parts of a given text may not be operative in other parts.

- Locate items or places where Global Restrictions are for some reason not operative, or where the Priority overrules the general observance of the Restrictions (e.g. lip-synchronization when the speaker's back is turned, or where comic effect is more important than lip movement).

- If, for a given item, a Global Restriction is not operative or the Global hierarchy of Priorities has momentarily changed, explore the validity of **alternative translation**

procedures or the suitability of introducing creative solutions (as long as they meet the most obvious and imperative requirements of adequacy).

- Use the ST for inspiration in finding **original solutions** where the Restrictions do not disallow; for example, in the case of metaphorical language, jokes, stylistic techniques, etc. Use the ST also as inspiration for compensation.

- Use specific techniques or **translation procedures that are/may be unique** to the kind of text you are translating in order to overcome certain Restrictions which may or may not be unique to that text, but are operative in that part of the text. This is what experienced translators do whether they are told to or not.

Chapter Ten

Translation Procedures

Translation Procedures can now be explained as the various techniques and strategies that the translator feels the need to resort to in order to provide a satisfactory answer to a set of previously established Priorities for a given translating task, while at the same time having to cope with various Restrictions that act as obstacles that constantly force the translator to move away, in varying degrees, from the ideal path that would lead to ideal, Utopian solutions. In a descriptive framework such as the present one, it is easy to anticipate that the only proper place for prescriptive procedures is not in the theory, but in the style-book. Translation procedures are the means by which the translator will produce the specific kind of translation he/she was aiming for.

Thus, for each translating process there may be a combination of prescriptive procedures and optional procedures, the latter are only available to the translator if not clearly disallowed by the style-book or the TI, or any other operative Factor. In this account of translation, there is no reason why there should be any limit to the total number of procedures that may be used for a given type of translation. On the other hand some procedures will be used more frequently (sometimes maybe even exclusively) in certain text-types than in others. This is one good reason for defending the appearance of translator's handbooks and other forms of guides and specifications that concentrate on certain text-types and show a series of techniques and procedures that are available to specialized translators of certain kinds of text-types.

10.1. NEWMARK'S PROCEDURES

Newmark[1] (1982: 128) claims that the more difficult the language, the more versions are feasible, and the more evidently the act of translation consists of an 'active' interpretation after a 'receptive' comprehension. We will interpret "the more versions are feasible" for our own purposes[2] as meaning *there is more room for choosing from a variety of different procedures* (unless otherwise stated in the translation order). In making his statement, Newmark is probably thinking of works of literature and maybe even philosophy, which are usually translated in certain conditions that include a rather non-interfering client[3] whose main worry is, almost exclusively, that the translation be free from errors of LC2 norms and blatant cases of LC1[4] interference. But other than that, there is no style-book, or *a priori* censoring conditions.

Newmark goes into the question of translation procedures much more deeply than many other authors, and this is one reason why we have decided to use the term *procedures*. We understand that Newmark perceives practically all of the procedures he includes in *Approaches to Translation* (1982) in terms of the ways in which each one of them is different to a one-to-one or literal word-for-word equivalence. Thus, literal translation is seen as a 'method' but not as a 'procedure'. It is no wonder, then, to read Newmark (p. 130) argue the point that all rules of translation are basically negative. He says that they attempt to reduce the error factor; according to him they all register an inability to produce an exact translation[5]. Therefore Newmark sees all translation rules as an attempt to circumvent the translator's last resort, paraphrase, which too easily becomes periphrase,

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[1] Page references in this section are taken from P. Newmark (1982): *Approaches to Translation*, London: Pergamon Press, unless otherwise stated.

[2] i.e. proposing a descriptive Priority-oriented model of translation.

[3] Or sometimes there is no client at all, and the translation initiator is the translator himself, in the case of vocational or self-induced translations.

[4] Newmark does not use the terms LC1 or LC2, but SL and TL. However, I have decided to use Hewson and Martin's terminology in those cases where I find that it is a way of updating Newmark's thoughts and making some of his statements more accurate.

[5] But Newmark does not define what he means by the term *exact translation*, so we can only infer that it means *one-to-one equivalence that resists back translation in any context*. We are forced to conclude that such an *exact translation* is an unfortunate step backwards in the direction of the useless concept of the *context-free perfect translation*.

according to him.

Our approach towards translation procedures would be rather different, and certainly not as negative. Not believing in such concepts as the *exact translation*, but more in the idea of a functional Priority-oriented translation. we will include one-to-one equivalences and word-for-word renderings among the set of potentially available procedures; i.e. one-to-one equivalence is just another translation procedure, no better and no worse than any other procedure. in principle. So, we are now in a position to say that **anything** a translator does to render some item or aspect of the ST in the TT falls within the area covered by our definition of **'translation procedure'**.

The difference lies in the fact that the validity of applying any translation procedure as seen by Newmark can only derive from the impossibility of translating a given word by means of a one-to-one equivalent in the LC2. From our point of view, **everything** the translator does during the translating process, including one-to-one equivalence, **has to be justified** by the manner and degree to which it contributes towards fulfilling the hierarchical set of Priorities established for a given translation, within the boundaries of all the operative textual, contextual and professional Restrictions, regardless of whether any of the procedures he/she chooses to use have previously been described in the literature.

While translation theory can describe and report conditions in which certain procedures seem very likely to produce satisfactory results, it cannot afford to be prescriptive in pinpointing the precise conditions that validate a given procedure and predict that it will be the only possible means of producing the *exact* translation. However, once we have made this point clear we can still say that all of Newmark's suggestions for procedures can be incorporated into our model, and this will be shown below. It is simply a question of leaving the list of procedures open at all times in order to be able to incorporate new ones that have either proved their usefulness in existing translations, or procedures proposed by theoriticians who are capable of proving the usefulness of their suggestions.

A key concept in our model is **translator awareness**. Trainee translators should study the nature of existing (past and present) translation procedures as a means of developing their competence as translators, in order to become increasingly aware, not only of the Factors involved, but also of the following two things:

(1) the tremendous variety of possible solutions that the translator may resort to if the conditions are right;

(2) the need to adapt to the circumstances of each text and each translating process, and tackle each text with an open mind, and an imaginative one as well.

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Text Analysis: Newmark's Criteria for selecting a Translation Method

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For Newmark (p. 20), the translator's first task is to understand the text, often to analyse, or at least make some generalizations about his/her text before he/she selects an appropriate translation method, so it is the business of translation theory to suggest some criteria and priorities for this analysis.

(1) The intention of a text

(2) The intention of the translator

(3) The reader and the setting of the text

(4) The quality of the writing and the authority of the text.

We have already argued in previous chapters that such aspects as the ones that appear above belong (in the translating process) to the area of identifying all of the operative Factors for a given translation. On the other hand, we have substituted an approach based on various different methods of translation (e.g Newmark's *communicative* and *semantic* methods), where the translator has to decide which one to go for before translating his/her text, for a single approach-method, based on identifying operative Factors and Restrictions, and establishing context-sensitive, communicatively appropriate Priorities. The only use we can see for method labels is the recurrency of certain sets of Restrictions and Priorities the combination of which give rise to **associated sets of (a limited number of) procedures** that may be said to be 'typically predictable' for these recurrent conditions. We understand the so-called *translation methods* as predefined sets of available (and 'unavailable') translation procedures. The danger of producing labels for such predefined sets of available procedures lies in the fact that if the translator is convinced that he/she should (and actually does) use a certain *method* this will prejudice him/her, and the potential usefulness of procedures previously not included in the set being used will not even be considered.

Below there is a brief account of Newmark's suggestions for ways in which one can translate what he calls *standard metaphors*. In our model we will gratefully acknowledge such useful contributions, because we do not see the situation as a case of agreeing or disagreeing with these procedures or any others that might be proposed. The only proposals that can be really useful are those that are accompanied by **thorough descriptions** of the circumstances in which each procedure can be justified in terms of the translator's Priorities and Restrictions. So, the following procedures are to be regarded as **awareness-rousing, potentially useful**, proposals, not as being *a priori* better or worse than other procedures.

TRANSLATING PROCEDURES FOR *STANDARD* METAPHORS[1]

(1) Reproduce the same or a similar image (i.e. translate more or less literally)

(2) Translate with a different image that has the same sense

(3) Convert the metaphor into a simile

(4) Qualify the simile with the sense

(5) Translate as much as possible of the sense behind the image, the sense being the common area between the metaphor's object and the image

(6) There is also a case[2] for eliminating a few clichés masquerading as metaphor or idioms in a poorly written text requiring communicative treatment

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Newmark's warning (p. 81):

Whilst the translation of foreign institutional terms is subject to many sometimes evidently conflicting considerations, and still leaves a large area of choice, **one has to guard against three common mistakes:**

(1) new translation of terms that already have recognized translations (i.e. a Restriction on the translator's *creativeness*, but a Restriction Reversed in the sense that the translator is not forced to coin a new term)

(2) use of LC2 terms that have a strong local colour

(3) 'preposterous' word-for-word translations, i.e. translationese

We can only interpret 'preposterous', in the last point as meaning, 'completely inappropriate', probably violating a certain LC2 norm of usage or style-book requirement. However, 'preposterous' sounds dangerously arbitrary and subjective. It is a little like when some people feel quite free to say 'literal translation is preposterous', a statement which has no substance at all unless it is backed by a certain amount of objective descriptions of circumstances and unbiased reasoning.

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[1] From Peter Newmark (1982: 48).

[2] The fact of translation is that there has to be a *case* (i.e. a justification in terms of Priorities and Restrictions) for everything the translator decides to do.

The degree of choice

We will understand 'choice' in translating as referring to the number of procedures that are available to the translator, and the number of variations (different words or other items) that may be latent in each procedure. Newmark (p. 134) asks *how much choice has a translator?* He says that the question may be approached through a number of generalizations:

1. The greater the difference in grammar and lexis between the LC1 and LC2 languages, the greater the degree of choice. This is an interesting point in that we have described great differences between the two languages as a Restriction. Therefore, we will accept a greater degree of choice as frequently being a sort of **compensation** as well as a **result** of such a Restriction.

2. The stronger the cognitive or representational function, and therefore the weaker the pragmatic function in the LC1 text, the lesser the degree of choice. We would like to rephrase this as the weaker the contextual and situational Restrictions directly related to the text, the lesser the translator is to deal with the text and its constituent parts as having *utterance* meaning and more for their *sentence* or *propositional* or even proverbial meaning. This claim must not be allowed to contradict the widely acknowledged need to update translations every so often (how often depends on a number of Factors).

3. The better one understands the linguistic meaning of a text, the less choice the translator has in formulating his words; but, the more difficult the linguistic meaning, the more variations are likely to be available[1]. Does difficult here mean ambiguous or polysemous or both? In any case, we can only agree with this statement if it does not lead to the conclusion that if one understands the linguistic meaning perfectly well then there can only be one TT version. This would contradict our understanding of the very nature of translation.

4. The better the translator understands the referential meaning, the more easily he can 'transfer' it to language and the larger number of linguistic variations he can use. Correspondingly, the more obscure the referential meaning, the more the translator has to 'cling' to the SL words[2]. We have already stated that improved translator

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[1] Therefore, a larger number of inappropriate versions are also likely to appear.

[2] This is many a translator's standard retreat, frequently unjustifiable other than in terms of a Restriction in the area of translator competence and/or performance.

understanding is a part of better translator competence (or performance if it only covers the text to be translated), and improved translator competence is a Restriction Reversed.

5. In theory, there should be less choice in the translation of objects, qualities and processes or actions than mental concepts. However, the notorious gaps in language failing to name or distinguish between generic and specific terms and cutting up colours in various ways have been frequently noted. Theoretically, all physical phenomena should be translatable accurately, as they are concrete and in the sensible world, whilst mental concepts should be untranslatable, as they are ideal and peculiar to one individual. In fact, as the physical is only grasped through the mental, this theory is only applicable in the most general terms. It is useful to remember here that there is, or should be, a difference between the problems that beset a translator and those that are actually a lexicographer's responsibility.

6. A translator should have no choice in translating technical and institutional terms where the correspondence has been standardized either officially or by usage. A translator merely causes harm and confusion by using any term but the one generally accepted. Hatim and Mason have a very good answer to this sort of claim: register and terminology are not a simple question of recollection and statistical processing of data; on the contrary, the translator will have to look into the ideological and semiotic value of each item as well.

7. One has no options when one translates the great majority of common objects and the majority, but not so large a one, of actions, processes and qualities, grammatical words and common collocations. This is just a statement of a very general kind that no translator can find very useful, not to mention the fact that 'no options' has been banned from our theoretical terminology. Each case will have to be studied individually.

10.2. HATIM AND MASON'S PROCEDURES

Basil Hatim and Ian Mason[1] do not write out such a comprehensive list of procedures as Newmark, they normally refer to translation procedures as a whole. For these authors (p. 11) translation is a matter of choice, but they stress their point that choice is always **motivated**. So, for them, omissions, additions and alterations may indeed be justified but only in relation to intended meaning.

Hatim and Mason (p. 16) appear to accept author-centred translating and reader-centred translating as two different *methods*, depending on the status of the ST. They say that where translating is reader-centred, Priority is accorded to aiming at particular kinds of reader response. While discussing Newmark's procedures, we already argued against the dangers of placing too much importance on **method labels**. We have also said that classifications must be understood as being functional and nearly always limited in their scope.

Adaptation

On the thorny question of adaptation we are relieved to find that Hatim and Mason (p. 18) hardly regard it as useful to debate whether or not adaptation is still translation. They claim that it is '**a procedure appropriate to particular circumstances**' which aims to achieve a particular kind of equivalence. Once again, judgements need to be made in terms of the **adequacy of given procedures** for achieving particular ends. The same can be said of all translation procedures. We must insist that procedures are not *there to be discovered*, as much as *invented* by open-minded translators who hope they will be understood and accepted if they are sound and justifiable.

Collocation

Later on, Hatim and Mason (p. 204) write that collocations perceived in texts can be pointers to an intended meaning that is not made explicit by other means. The collocational network built up over an extended length of text can, in itself, provide a model of speaker meaning at a level deeper than that of the surface text. They claim that the more frequent the collocational pattern, the more cohesive will be the resulting text. In translation, they

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[1] Page references in this section are taken from Basil Hatim and Ian Mason (1990): *Discourse and the Translator*, London: Longman.

argue that the collocations should in general be neither less expected nor more unexpected than in the ST. For them it would be an understatement to say that such a balance is not always easy to achieve. But this statement leads us nowhere, what the translator needs is to know what his/her hierarchy of Priorities is. For us, collocations are a both a Factor to be reckoned with in the ST analysis and a Factor to be exploited in TT production, in such aspects as textual cohesion and naturalness and even in intertextual allusion.

Hatim and Mason defend the importance of applying semiotic and communication theories to translation studies. So, we cannot leave Hatim and Mason without saying that it would be very convenient if the translator could benefit from a series of semiotically based translation procedures, especially translators of audiovisual texts.

10.3. HEWSON AND MARTIN'S PROCEDURES

Lance Hewson and Jacky Martin[1] tend to refer to translation procedures as translation 'shifts'. For these authors (pp. 100-104), up until recently, Translation Studies were nearly exclusively devoted to the definitions of practical devices that could systematize the translating operation. The natural extension of these instrumental approaches was that if these devices were sufficiently refined and logically ordered they could be fed into automatic translation machines. They claim that their approach is markedly different in so far as,

> "(...) translation techniques are never envisaged as an end in themselves nor for that matter as susceptible to being mechanized. They are not supposed to be applicable in all circumstances in connection with any type of texts." (1991: 100)

They say translation 'shifts' are to be considered as pre-defined **by-pass techniques** which should inform the translator's decision in certain specific circumstances. Hewson and Martin characterize them as cases in which the translator feels the necessity to depart from the strict homologizing production.

> "All translation by-passing strategies have to be predefined and proposed to the translator as a choice of possible translation alternatives and not, of course, as surefire universally applicable or ready-made techniques." (1991: 101)

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[1] Page references in this section are taken from Lance Hewson and Jacky Martin (1991): *Redefining Translation. The Variational Approach*, London: Routledge.

These situations are described under three headings, which describe circumstances in which translation 'shifts' can be justified:

(1) The ST in its complexity or specificity compels the translator to choose among the conflicting values which he or she has analysed and thus some kind of escape strategy has to be marked out for him or her.

(2) LC2 (language culture of the TT) limitations prevent the production of homological phrases or even evince 'voids'. In that case, a by-pass strategy has to be arranged.

(3) For reasons that are specific to his or her own communicative intention (as for example Delisle's 'analyse exegétique' (1984: 69) in relation to pragmatic texts) the translator may choose to deviate from strict homologon definition[1].

Homologies as defined by Hewson and Martin are systematic cross-cultural ranges of choices, and they simply conceive the strategies in terms of *shifts* between the various levels and planes, mere variations within the variation range. Along this line of reasoning they envisage the following types of translation shifts:

Translation shifts

(1) SHIFT WITHIN THE TL HOMOLOGOUS SET (be it at the lexical, syntactic, or extrapropositional level). This idea of shift seems to group Newmark's procedures of transposition, modulation, compensation and various kinds of equivalence (such as cultural equivalence and functional equivalence. For Hewson and Martin the LC2 paraphrastic set must always be considered as a simulation of LC1-observed values, never as a reproduction or equivalent of the ST simulation of LC1 values as a reproduction or equivalent of the ST. Consequently, the LC1 homologous set constitutes a range of acceptable options that the translator can freely interchange in accordance with his preconceptions, the objectives of the text or the specific constraints of the LC2 context.

(2) EXPANSION or CONTRACTION OF HOMOLOGON MATERIAL. Potentially, any item in the homologon reformulation can be expanded along the syntagmatic dimension or, on the contrary, be contracted into more specific lexical items or phrases. Hewson and Martin understand that this translation strategy is evidently the complement on the **syntagmatic** dimension of the preceding one, which consisted in shifts within the **paradigmatic** set. So, for them strategies (1) and (2) can be freely combined and there is, in fact, always some continuity between them.

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[1] i.e. the translator's *common denominator* of all of the possible paraphrases.

(3)   UNDERTRANSLATION and OVERTRANSLATION. Translation options will either redouble emphasis on one or several aspects of the homologon definition or find it advisable to underspecify the final reference in order to account for the right Priority. There is no real advance here on Newmark's definition of overtranslation (increased detail) and undertranslation (increased generalization).

Hewson and Martin note that the various techniques analysed separately are nearly always combined when it comes to particular translation cases. The over/undertranslation technique is neither an idiosyncratic choice nor a specific technique: it is **an option** that the translator should be prepared to justify[1].

(4)   IMPLICATING / EXPLICATING TECHNIQUE that consists in shifting certain elements from the linguistic to the situational level and vice versa. In **translating plays**, for instance, explication will occur when meaningful elements are transferred from the situation into the staging context (stage directions) or integrated into the character's words; or explication will be introduced in order to clarify referential data such as the objects involved, or indications of chronology.

Concerning translation strategies, Hewson and Martin (p. 104) say that these extremely versatile manipulations should be studied within the frame of translation homologies, observed in actual translation, and recognized as part and parcel of the translator's opinions. They cannot be considered as systematized techniques or reproducible translation blueprints, much less as indicative of differential features characterizing languages and worse still psychocultural preconceptions. For them, this would amount to confusing the freedom in the translator's choices for linguistically or culturally enforced Restrictions. They claim that,

> "It is this alternative between a qualified decision process and restricted patterns of choices that the characteristic difference of the variational approach lies." (p. 105)

Once the homologous potentialities have been generated, it is necessary to fix the socio-cultural determinations that might qualify one option rather than another in keeping with a given LC2 configuration. Below is an extract from Hewson and Martin (1991: 110) which has been altered and rephrased for the purpose of illustrating the particular case of

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[1]   We insist that this should be said of all of the translator's strategies, procedures or whatever he/she does.

some of the Factors that would have to be envisaged for television situation-comedies:

The legal and current state of TV production and of script-writing strategies in TV sit-coms; whether, for example, certain jokes or subject matter are legal, tolerated, or practised at all.

The nature of the strategic objectives to be achieved by a situation-comedy in relation to a specific segment of the market. One would have to investigate, for example, the cultural preconceptions associated with the subject matter and presentation of a given comedy (including, in this case, many of the visual elements on the screen, especially those intended to create humorous effects) in both the culture of the originally intended audience and the culture of the TT receptors; and assess the difference between the LC1 and LC2 communities: the communicative (morphosyntactic, semantic, pragmatic, semiotic, rhetorical, ideological) differences between each ST joke-producing device and their potential counterparts in the TT audience's assumed knowledge and perception of the world and their system of values. In case the associations should not be found suitable, it would become necessary to change the semiotic and/or linguistic content of the programme or some part of it (e.g. one or more of the jokes).

The style of address of the television discourse family (this is where specialized translators' **handbooks** [including text-type descriptions, glossaries, suggestions and parallel texts] and **style-books** [including the prescriptions] are badly needed); whether it can, for example, accommodate punning or other such devices, would have to be documented in the television literature in order to determine the best possible means to communicate with the potential LC2 audience.

Obviously, the iconography of television situation-comedies in both LC communities needs to be described as accurately as possible in order to choose the most effective semiotic compositions and their relationship to textual material.

Once these parameters have been made clear then a selection could be meaningfully made among the homologous options defined above. And this could be considered as a justified translation of the TV sit-com text within Hewson and Martin's theoretical framework.