

CHAPTER 6

6 CONCLUSION

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6 CONCLUSION

Prior to making concluding remarks on the various issues discussed in this study (translation in general, the translation of metaphor, as well as Reception Theory and the Bible) a brief assessment and evaluation of the various consulted translations is proposed. The purpose of the evaluation is to determine the success and effectiveness of the translated metaphors within the different versions for adolescents. The evaluation is not an assessment of the Bible translations as a whole or even of their literary or poetry sections. Neither is the evaluation an assessment of translated metaphors for an adult or more general readership. The two primary issues in question in this evaluation are the following:

- 1 Metaphors only.
- 2 Contemporary adolescents.

6.1 Evaluation of translations

The whole issue of what constitutes a successful, effective or qualitative translation is discussed under 2.2.3. A successful translation is one that is both **adequate** (faithful to the ST and correct) and **acceptable** (intelligible for the TL reader and natural). It is felt that with regards to the metaphors of **Song of Songs** and in view of the conclusions drawn under 3.3.2.6, the criterion for adequacy (fidelity and correctness) requires of the translator to retain the image and to translate *sensu stricto*. The only examples where this principle should be disregarded are discussed under 5.4.5 and do not include any of the thirty metaphors in question. The criterion for acceptability (clarity and naturalness) on the other hand, requires of the translator to use terminology (vocabulary) that is both accessible to and intelligible for the modern adolescent who is clearly not an informed reader in terms of Biblical literature and its sometimes obscure and abstruse references.

Consequently all the consulted translations are evaluated in terms of these two criteria:

- 1 The image is to be retained in the form of a metaphor.

- 2 The terminology and vocabulary are to be contemporary, relatively simple and familiar within a South African context in order to be understood by adolescents.

The success with which a translation conforms to **both** these criteria is the degree to which the translation of the metaphors is considered to be successful for adolescents. Although the second criterion is obviously (and perhaps blatantly) subjective, it is also true that there are definite differences between modern, contemporary or "with it" words and older, obsolescent or even archaic words. One example in this regard is the word "oil" of the JB and RSV, that receives one point to the two points of the word "perfume" of the TEV and NIV. The only instance where no points are awarded for terminology is at metaphor 27 where the OV uses the unknown word "vywers" instead of "oë".

The scoring system of the imagery is also very simple. When the image is retained as a metaphor the translation receives two points. When the image is moulded into the form of a simile the translation receives one point only. When the image is deleted the translation receives no points. Admittedly this system of evaluation is not without its flaws and is probably far from being a hundred percent objective. Notwithstanding, I believe that this evaluation generally succeeds in effectively indicating which translation can be considered to be the most successful in terms of the criteria set out above. The evaluation also effectively identifies the strengths and weaknesses of each translation in terms of the criteria proposed. This means that one can clearly see whether the translation fails to retain the images or whether it fails to utilise vocabulary appropriate to contemporary adolescents' register. Finally, the evaluation gives a fairly reliable indication as to whether any of the translations truly achieves success as a translation of the metaphors of **Song of Songs** for teenagers today.

6.1.1 TABLE OF RESULTS

METAPHORS																																		
Translations	Criteria	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	Total points	%	
OV	Image	1	2	2	2	2	2	2	1	2	2	2	2	2	2	2	2	0	2	2	2	2	2	1	2	2	2	2	2	2	2	55	92	
	Words	1	2	2	2	2	2	2	2	2	1	2	2	1	1	2	1	2	2	2	2	1	2	2	1	1	1	0	2	2	2	49	82	
																														104	87			
NV	Image	2	2	2	2	2	2	2	2	1	2	2	2	2	2	1	2	2	1	1	1	1	1	1	2	2	2	1	2	2	2	51	85	
	Words	2	1	2	2	2	1	2	2	2	2	1	2	2	1	2	2	2	2	2	2	2	2	2	2	1	1	2	2	2	2	54	90	
																														105	88			
RSV	Image	2	2	2	2	2	2	2	2	2	2	2	2	2	2	1	2	2	2	2	2	2	2	1	2	2	2	2	2	2	2	58	97	
	Words	1	1	2	2	1	2	2	2	1	1	1	2	1	2	2	1	2	2	1	2	2	1	1	2	1	1	2	2	2	2	47	78	
																														105	88			
TB	Image	2	2	2	2	2	2	2	2	2	2	2	2	2	2	1	2	2	2	2	0	2	2	1	2	2	2	2	2	2	2	56	93	
	Words	1	1	2	2	1	2	2	2	1	1	1	2	1	1	2	1	2	2	1	2	2	1	1	1	1	1	2	1	2	2	44	73	
																														100	83			
TEV	Image	0	1	1	0	2	2	2	0	0	2	2	2	1	2	1	2	2	0	1	0	0	2	0	2	2	2	1	2	1	2	37	62	
	Words	2	1	2	2	2	2	2	2	2	2	1	*	2	2	2	2	3	2	2	2	2	1	2	2	1	2	2	2	2	58	97		
																														95	79			
NIV	Image	1	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	0	2	1	2	1	2	1	2	2	2	2	2	2	54	90		
	Words	2	2	2	2	1	2	2	2	2	1	2	2	2	2	2	2	2	2	2	2	2	2	1	2	2	2	2	2	2	57	95		
																														111	93			

* Although the maximum allocated per category is two points, it is felt that the terminology employed in metaphor 12 and 17 by the TEV is so successful for adolescents that these metaphors deserve a bonus point each.

6.1.2 Lists of success rates

6.1.2.1 Success in terms of both suggested criteria

1	NIV	93%
2	RSV/NV	88%
3	OV	87%
4	JB	83%
5	TEV	79%

6.1.2.2 Success in terms of image-retention

1	RSV	97%
2	JB	93%
3	OV	92%
4	NIV	90%
5	NV	85%
6	TEV	62%

6.1.2.3 Success in terms of terminological clarity

1	TEV	97%
2	NIV	95%
3	NV	90%
4	OV	82%
5	RSV	78%
6	JB	73%

6.1.3 Discussion of results

Although the NIV is evaluated as the most successful translation in terms of the suggested criteria with the RSV and NV following close on its heels, it is significant to note that the JB and OV are among the top three versions in retaining the images. Their lack of appropriate and intelligible vocabulary is the reason for their relatively lower ratings. The NV and NIV fare relatively well in terms of both criteria, whereas the major flaw of the RSV is also the lack of suitable vocabulary. Judging by its success in the retention of imagery the RSV would probably fare much better were these translated metaphors intended for more informed readers.

Conversely, the TEV dismally fails to retain many of the images but is the most successful translation for adolescents in terms of its terminology. If the object of evaluation were an informative text as a whole and not metaphors within an expressive (artistic/aesthetic) text, then one could most probably expect the TEV to be the most successful translation for adolescents.

Finally, in view of the intended reader in this thesis (adolescents), it must be concluded that not one of the consulted translations is entirely successful. Despite varying degrees of success achieved by the investigated translations, it is felt that the personal translations as proposed under 5.7 and 5.8 are a step towards making the poetry of the Bible more accessible to teenagers in an exciting way without sacrificing fidelity to the original ST.

6.2 Final remarks

In order to successfully achieve any specific goal in translation it is incumbent upon the translator to be familiar with the three frameworks expounded in chapter one (orientational, situational and translational) and the way they complement one another.

In order to deal successfully with the translation of metaphor the translator has to recognise the five basic aspects of metaphor discussed under 3.2 as well as the complications and problems in translating metaphor as discussed under 3.3.1. The major issue in successfully translating

metaphor is the application of the appropriate translation equivalent. The choice of equivalent is primarily dependent on the type of metaphor of which three are identified (dead, standard and original) for the purpose of translation.

Finally, a reception-theoretical investigation has brought to light that the translator is to be an informed reader who accommodates the degree to which the readers (adolescents) are not informed by making compensations in the translation without sacrificing the basic principles of metaphor translation. To do so successfully the cognitive ability and metaphor comprehensibility of adolescents must be fully accounted for, which implies that concessions should be made in the area of word meanings.

Finally a translation of the metaphors of **Song of Songs** requires a contextual approach. This implies that the main thrust of the book as a whole, of its separate poetic units, and of the clusters of metaphors, have to be successfully gauged as they contribute to the final translation, particularly in cases where problematic (ambiguous, vague, uncertain) Hebrew words are involved.

The value of this study lies in its presentation of a strategy to translate Biblical imagery **adequately** and **acceptably** for adolescents as well as evaluating the success of the translation of Biblical imagery in current Afrikaans and English translations in terms of their suitability for adolescents.

7 LIST OF APPENDICES

APPENDIX A:	List of translated metaphors (English)
APPENDIX B:	Lys van vertaalde metafore (Afrikaans)
APPENDIX C:	List of abbreviations

APPENDIX A

LIST OF TRANSLATED METAPHORS (ENGLISH)

(* Asterisks represent alternative versions)

Metaphor 1: (1:3b)

שִׁמְךָ תוֹרֵקֶׁ שִׁמֵּךְ

Your name -
is a fragrant* perfume!
* precious

Metaphor 2:1:13)

צֶלֶזֶר הַפָּרָה דוֹרִי לִי
בֵּין שְׁרֵי יָלִין:

My love -
is a sachet of spices
spending the night between
my breasts!

Metaphor 3: (1:14)

אֶשְׁכֵּל הַכֶּפֶר | דוֹרִי לִי
בְּכַרְמֵי עֵין גִּדִּי:

My love -
is a bouquet of blossoms
from the gardens of an oasis!

Metaphor 4 (1:15c)

עֵינֶיךָ יוֹנִים:

Your eyes -
are those of doves!

Metaphor 5 (2:1a)

אֲנִי חֲבַצֶּלֶת הַשָּׂדֶה

I am a wildflower
in coastal plains*
* sandy soil

Metaphor 6 (2:1b)

שִׁשְׁנֵת הָעֲמָקִים:

A wild lily
in deep valley earth!

Metaphor 7 (2:4b)

וְדֹגְלוֹ עָלַי אֲהָבָה:

His banner over me is love*!
* His gaze upon me is love!

Metaphor 8 (4:1c-d)

עֵינֶיךָ יוֹנִים
מִבְּעַד לְצִמְתֶּךָ

Your eyes - are those of doves
behind your veil!

Metaphor 9 (4:11a-b)

נָפֶת תִּטְּכָנָה שְׂפִתוֹתֶיךָ כֶּלֶה
דְּבַשׁ וְחֶלֶב תַּחַת לְשׁוֹנֶךָ

My bride!
your lips - drip nectar with
honey and milk under your tongue

Metaphor 10 (4:12a)

גֵּן וְנָעִיל אַחֲתִי
כֶּלֶה

My darling bride!
You are a garden enclosed*
* Secret garden

Metaphor 11 (4:12bi)

גֵּל־נָעִיל

a spring hidden.

Metaphor 12 (4:12bii)

מַעְיָן^ב חֲתוּם:

a fountain sealed!*
* private fountain

Metaphor 13 (4:13)

שְׁלֹחֶיךָ^א פְּרֻחֵי רִמּוֹנִים
עִם פְּרֵי מִגְדִּים
כִּפְרִים עִם-נִרְדִּים:

Your limbs* -
open a paradise of pomegranates:
with festive fruit among blossoms,
with rare perfume.
* charms/body

Metaphor 14 (4:14)

נִרְדִּי וְכַרְכֹּם
קִנְיָה וְקִנְמֹן עִם כָּל-עֵצֵי לְבוֹנָה
מֶר וְאַחֲלֹות
עִם כָּל-רֵאשֵׁי בְשָׁמִים:

Shrubs of saffron,
sweet cane and cinnamon bark:
with all the fragrant trees!
Exotic perfume and succulents:
with all the finest spices!

Metaphor 15 (4:15a)

מַעְיָן^א גַּנִּים^ב

You are -
a fountain for many gardens!

Metaphor 16 (4:15b)

בְּאֵר מַיִם חַיִּים

a well of bubbling* water!
* flowing

Metaphor 17 (4:15c)

וְנֹזְלִים מִן־לְבָנוֹן:

A river
cascading down the mountains!

Metaphor 18 (5:11a)

רֹאשׁוֹ כֶּהָם פָּז^א

His forehead -
is the finest gold!

Metaphor 19 (5:13c-d)

שִׁפְתוֹתָיו שׁוֹשְׁנוֹת^א
נֹטְפוֹת מֹר עֵבֶר:

His lips - are lilies
dripping exquisite liquid spice!

Metaphor 20 (5:14a-b)

יָדָיו גִּלְגִּלֵּי זָהָב
מְקֻלָּאִים בַּתְּרָשִׁים^ב

His arms -
are rods of gold
studded with gems!

Metaphor 21 (5:14c-d)

מַעֲיוֹ עֵשֶׂת שֵׁן
מְעֻלָּפֶת סַפִּירִים:

His abdomen -
is a block polished ivory
encrusted* with sapphires.
* rippling

Metaphor 22 (5:15a-b)

שׁוֹקֵיוֹ עַמּוּדֵי יָשֵׁם^א
מִסָּדִים עַל־אֲדָנִים^ב־פָּז

His legs -
are pillars of marble
set on sockets of gold!

Metaphor 23 (5:16a)

חִבּוֹ מִמֶּתְקִים

His palate -
is sweet drink!

Metaphor 24 (5:16b)

וְכֵלּוֹ מִחֲמָדִים

He - is a man of delight!

Metaphor 25 (7:3a-b)

שֶׁרָרַךְ אֲגָן הַפֶּסֶחַ
אֶל־יַחְסָר הַמָּוֶה

Your navel -
is a rounded goblet,
never lacking* spiced wine!
* brimming with

Metaphor 26 (7:3c-d)

בְּטֶנֶךָ עֲרֹמֶת חֲטִים
סוּגָה בְּשׁוֹשַׁנִּים:

Your waist -
is a sheaf of golden wheat*
adorned with lilies!
* curved and golden corn

Metaphor 27 (7:5b-c)

עֵינֶיךָ בְּרִכּוֹתֵי בְּחֶשְׁבּוֹן
עַל־שְׁעָרֵי בֵּית־רַבִּים

Your eyes -
are deep silent pools
at the main city gate!

Metaphor 28 (8:9a-b)

אִם־חוֹמָה הִיא נִבְנְהָ עָלֶיהָ
טִירָתִי כֶסֶף

If she is a wall -
we will build on her
towers* of silver!
* decorations

Metaphor 29 (8:9c-d)

וְאִם־דֶּלֶת הִיא נִצְוֶה עָלֶיהָ
לִיחֵי אֶרֶז:

If she is a door -
we will close her
with panels of wood*!
* cedar

Metaphor 30 (8:10a)

אֲנִי חוֹמָה

I am a wall!

APPENDIX B

LYS VAN VERTAALDE METAFORE (AFRIKAANS)

(* Asteriske verteenwoordig alternatiewe weergawes.)

Metafoor 1 (1:3b)

שֶׁמֶן תְּיִבְקָ שֶׁמֶךְ

Jou naam is 'n geurige* parfuum!

* kosbare

Metafoor 2 (1:13)

צָרוּר הַמָּר | דּוּדִי לִי
בֵּין שְׂרֵי יָלִין:

My liefling -

is 'n sakkie pot pourri

wat naglank tussen my borste rus!

Metafoor 3 (1:14)

אֶשְׁכָּל הַכֶּפֶר | דּוּדִי לִי
בְּכַרְמִי עֵין נָדִי:

My liefling -

is 'n bossie bloeisels

vanuit 'n oasetuin!

Metafoor 4 (1:15c)

עֵינֶיךָ יוֹנִים:

Jou oë -

is die van duiwe!

Metafoor 5 (2:1a)

אֲנִי חֶבְצֶלֶת הַשָּׂדֶה

Ek is 'n veldblom

'n kusvlaktesand!

Metafoor 6 (2:1b)

שׁוֹשַׁנַּת הָעֲמָקִים:

Ek is 'n wilde lelie

in diep valleigrond!

Metafoor 7 (2:4b)

וְדָגְלוּ עָלַי אֲהָבָה:

Sy vaandel oor my

is liefde*.

* Hy staar na my met liefde.

Metafoor 8 (4:1c-d)

עֵינֶיךָ יוֹנִים
מִבְּעַד לְצִמְתְּךָ

Jou oë -
is die van duiwe
agter jou sluier!

Metafoor 9 (4:11a-b)

נֹפֶת הַטֶּפֶןָה שְׁתוּתֶיךָ כֶּלֶה
דְּבֶשׁ וְחֶלֶב תַּחַת לְשׁוֹנְךָ

My bruid!
Jou lippe -
drup heuningstroop
met heuning en melk onder jou tong!

Metafoor 10 (4:12a)

גֵּן נִעְוִל אַחֲתִי
כֶּלֶה

My lieflingsbruid!
Jy is -
'n toegemaakte* tuin.
* 'n geheime

Metafoor 11 (4:12bi)

גֵּל נִעְוִל

'n versteekte waterbron.

Metafoor 12 (4:12bii)

מַעְיָן חֲתוּם:

'n verseëlde* fontein.
* private

Metafoor 13 (4:13)

שְׁלֹחֶיךָ פְּרִיטֵי רְמוֹנִים
עִם פְּרֵי מִגְדִּים
כִּפְרִים עִם-נִרְרִים:

Jou ledemate* -
open 'n lushof van granaatbome:
met feestelike vrugte tussen bloeisels,
met gesogte parfuum,
* bekoring/liggaam

Metafoor 14 (4:14)

גִּרְדִּי וְכֹרֶם
קִנְיָה וְקִנְמוֹן עִם כָּל-עֵצִי לְבוֹנָה
בֹּרֶךְ וְאַהֲלֹת עִם כָּל-רֹאשֵׁי בְשָׂמִים:

Safraanstruik, suikerriet en spesery:
met elke soort welriekende boom!
Eksotiese parfuum en vetplant:
met al die edelste kruie!

*Metafoor 15 (4:15a)*מַעְיָן^א גְּנוּם^ב

Jy is -
'n fontein
vir tuin op tuin!

Metafoor 16 (4:15b)

בְּאֵר מַיִם חַיִּים

'n Put -
met borrelende water*
* vloeiende

Metafoor 17 (4:15c)

וְנוֹלִים מִן־לְבָנוֹן:

'n rivier
wat uit berge bruis!

*Metafoor 18 (5:11a)*רֹאשׁוֹ כַּהֵם פֶּזֶז^א

Sy voorkop -
is die fynste goud!

Metafoor 19 (5:13c)

שִׁפְתוֹתָיו שׁוֹשָׁנִים^א
נִטְפֹּת מִזֶּרַע עֵבֶר:

Sy lippe -
is lelies
wat drup met vloeiparfuum

Metafoor 20 (5:14a-b)

יָדָיו גְּלִילֵי זָהָב
מְקֻלָּאִים בַּתְּרָשִׁישׁ^ב

Sy arms -
is stawe goud
geset met edelstene!

Metafoor 21 (5:14c-d)

מַעֲיוֹ עֵשֶׂת שֵׁן
מְעֻלָּפֶת סַפִּירִים:

Sy liggaam -
is 'n blok blink ivoor
bedek* met saffiere!
rippelend

Metafoor 22 (5:1a-b)

שׁוֹקֵיוֹ עַמּוּדֵי שֵׁשׁ
מִסְדָּדִים עַל־אֲדָנִים־כָּזָב

Sy bene -
is marmerpilare
geset in voetstukke van goud!

Metafoor 23 (5:16a)

חֶבֶד מִמֶּתֶקִים

Sy verhemelte -
is 'n soet drankie!

Metafoor 24 (5:16b)

וְכָלֹ מִחֲמָדִים

Hy -
is 'n man van genot*!
* Hy is 'n begeerlike man.

Metafoor 25 (7:3a-b)

שָׁרָרְךָ אֵינָן הַסֹּהַר
אֶל־יִחְסַר הַמֶּזֶג

Jou naeltjie
'n geronde kelk -
nooit sonder* kruiewyn!
* propvol

Metafoor 26 (7:3c-d)

בְּטֶנֶךָ עֲרֹמַת חֲטִים
סִנֵּה בִשְׂשֻׁנִים:

Jou middel -
is 'n gerf goue koring
versier met lelies!

Metafoor 27 (7:5b-c)

עֵינֶיךָ בְּרִכּוֹתִי בְּחֶשְׁבוֹן
עַל־שַׁעַר בֵּת־רָבִים

Jou oë -
is diep stil poele
by die hoofpoort van die stad!

Metafoor 28 (8:9a-b)

אִם־חֹמֶמָה הִיא נִבְנְהָ עָלֶיהָ
טִירָתָה כֶּסֶף

Is sy 'n muur -
bou ons op haar
torings* van silwer!
* versierings

Metafoor 29 (8:9c-d)

וְאִם־תֵּלֵת הִיא נִצּוֹר עָלֶיהָ
לִיחֵי אֶרֶז:

Is sy 'n deur -
sal ons haar toemaak
met houtpaneel*!
* sederplanke

Metafoor 30 (8:10a)

אֲנִי חֹמֶמָה

Ek is 'n muur!

APPENDIX C

LIST OF ABBREVIATIONS

- | | | |
|----|------|--|
| 1 | BH | Bilbia Hebraica |
| 2 | JB | Jerusalem Bible |
| 3 | JPSV | Jewish Publication Society Version |
| 4 | KB | Koehler and Baumgartner |
| 5 | KB | King James Version |
| 6 | LXX | Septuagint (Greek translation of the OT) |
| 7 | NAS | New American Standard |
| 8 | NEB | New English Bible |
| 9 | NIV | New International Version |
| 10 | NT | New Testament |
| 11 | NV | Nuwe Vertaling |
| 12 | OT | Old Testament |
| 13 | OV | Ou Vertaling |
| 14 | RL | receptor language |
| 15 | RSV | Revised Standard Version |
| 16 | SL | source language |
| 17 | ST | source text |
| 18 | TEV | Today's English Version |
| 19 | TL | target language |
| 20 | TT | target text |

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