

2 TRANSLATION IN GENERAL

2.1 Background and importance

The unprecedented recent upsurge in translation studies and the activity of translating during the past four decades have a very ancient source, and many writers agree on this point. Bekker (1983:100) says translation is as old as mankind itself. Van Slype *et al.* (1983:32) agree that translation is almost as old as history itself and Newmark (1978:79) locates the first traces of translation in 3000 BC but points out that it became a significant factor in the West from 300 BC onwards. Steiner's (1975:236ff) view approximates Newmark's view in that his division of the literature on the theory, the practice and the history of translation commences with statements made by Cicero and Horace in 47 BC.

Steiner (1975:336ff) divides the history of translation into four periods:

- 1 The period where theory stemmed directly from the *practical work* of translating, ranging from Cicero and Horace (47 BC) to Tytler and Hölderlin (1804).
- 2 The period of hermeneutic enquiry and the development of **methodology**, ranging from Schleiermacher to Valéry Lambaud (1946).
- 3 The period which introduced **structuralism** and **communication theory**, ranging from the 40's to the present.
- 4 A period coinciding with the third that situated translation in a wider frame which included **a number of other disciplines**, ranging from classical philology to modern poetics.

It is significant to note that Steiner's first period covers a span of 1700 years, while his last two periods cover a mere thirty years. Newmark (1978:79) stresses this point by referring to the twentieth century as the "age of translation" and Van Slype *et al.* (1983:31) remark that what is new about the old phenomenon of translation is "its substantial growth which it has been particularly marked by since the middle of this century ...".

It can indeed be said that never before in history have so many people been engaged in translating. Nida and Taber estimated in 1968 that at least 100 000 persons dedicated most of their time to translation, which gives an

indication of its importance and popularity in the world today (Nida & Taber, 1982:1). Van Slype *et al.* further underline the importance of translation by stating that "translation is one of the principal techniques used to surmount the language barrier and to permit communication between individuals and organisations using different languages" (1983:43), which is a sentiment supported by Schäffner (1991:111) who states that international communication is to a large extent "enabled by translators".

There are also new elements in translation today as opposed to the two main elements discussed in the previous centuries, which according to Newmark (1978:80), are:

- 1 The conflict between **free** and **literal** translation.
- 2 The contradiction between its inherent **impossibility** and its absolute **necessity**.

The new elements in translation are listed by Newmark (1988:9-10) as follows:

- 1 There is an emphasis on the readership of translated texts and the setting and consequently on naturalness, ease of understanding and appropriate register.
- 2 An expansion of topics beyond the traditional religious and the literary to the plethora of topics available today from the scientific to propaganda and advertising.
- 3 An increase in the variety of text formats from books to notices.
- 4 The standardisation of terminology.
- 5 The formation of translation teams and the recognition of the reviser's role.
- 6 The impact of Linguistics, Sociolinguistics and Translation Theory.
- 7 Translation is used not only to transmit knowledge and create understanding but also to transmit culture.

The essence of translation is stressed by various other theorists too. Van der Merwe states:

Vertaling is die een groot middel wat die volke van die aarde aan mekaar verbind en die een groot draer van kultuurwaardes, kruis en

dwars oor die aardbol heen. Dit is die een skakel wat nie kan ontbreek in die betrekkinge, die wisselwerking en wedersydse beïnvloeding onder die volke nie (1958:237).

Newmark (1988:7) reiterates many of these issues by also pointing out how translation has been instrumental in the **transmitting of culture** (for example, the Romans who incorporated Greek culture). It has also been the **transmitter of truth** in specifically the area of the Bible translation and it has been and still is a **means of communication** worldwide. The importance of translation as communication in a historical context was highlighted in rather dramatic fashion by the mistranslation of the Japanese telegram received in Washington before the atom bomb was dropped on Hiroshima. The U.S.A. put Japan before the choice to either surrender or to prepare for an attack with an atom bomb. Japan's reply telegram contained the word **mokasutu** which meant that they **considered** the ultimatum. The word **mokasutu** was allegedly translated as "ignored" instead of "considered" (Newmark, 1988:7). The ghastly possibility then involuntarily arises that the fatal consequences of Hiroshima and Nagasaki could possibly have been avoided had it not been for the error in translation. Finally, the essence of translating the Scriptures is obvious. The Word of God is meant for God's children from all walks of life and in every nation on earth. Most of them are not familiar with the Koiné Greek of the New Testament or the Hebrew and Aramaic of the Old Testament and (responsible, carefully considered) translation is the only way to give them access to the Scriptures.

And yet in spite of this apparent importance, Bassnett-McGuire refers to the unfortunate fact that translation is (still) perceived as a "secondary activity" (1980:2). Toury supports this by noting that "translation lies very much in the periphery of scholarly work ... [and the dominant attitude among students of literature is that] the discussion of translation practices and procedures ... not to mention 'mere' translated texts, requires no qualification, no expertise" (1984:73). Venuti (1992:1) too, argues that translation continues to be "an invisible practice". Perhaps this shocking paradox can be attributed to the fact that Venuti, Toury and Bassnett-McGuire all write from the perspective of literary texts and not texts solely intended for informative communication, such as notices and reports. Another fact to bear in mind is that the low status afforded to translation has been particularly prominent during the periods prior to Steiner's third and fourth periods in the history of translation.

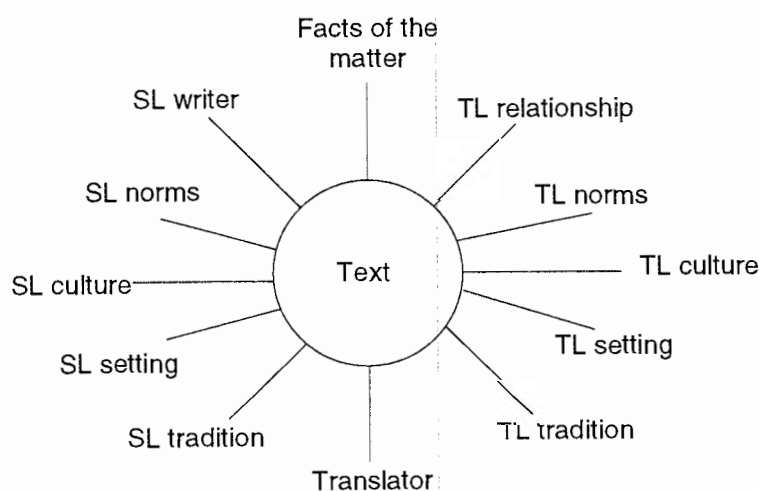
But since the 60's the need to study translation scientifically has evolved pertinently, and with it has come a higher status.

To sum up: Today translation can be regarded an old pursuit turned into a new discipline and a very important and vital one at that.

2.2 The nature of translation

Translation is a subject that is both "difficult and ill-defined" (Steiner, 1975:48). Richards agrees when he makes this remark on translation: "We have here indeed what may very probably be the most complex type of event yet produced in the evolution of the cosmos" (1962:250).

Controversy has always surrounded the established practice of translating and continues to do so in the relatively new discipline of Translation Studies. Consequently it is not strange that both Bassnett-McGuire (1980:134) and Nida (1976:62-63) agree on the need for a discussion of the **nature** of translation. Translation is not only fraught with complexities and confusions but is also subject to an interminable number of influences, tensions and variables, all of which influence both the principles and the practices of translation. Newmark (1988:4) uses the diagram below to give an idea of how many opposing forces influence the translation activity and pull the text in different directions and the figure is by no means complete:



When one considers the complex **dynamics** involved in translation one realises that the principles to be applied will be related to very specific problems or situations only, as each new problem or situation will introduce a different set of variables and require a different set of norms (criteria) and

principles (instructions) (Lörscher, 1991:76). That is why it is not strange that a general theory of translation is "still very much wanted" (Toury, 1980:7) and translation theorists probably never will be able "to propose a single method" (Newmark, 1978:89). No simple theory or set of rules can ever suffice to provide meaningful answers comprehensively to translation since it is too complex and fraught with contingencies. Moreover, if one reaches a set of satisfactory norms (criteria) and principles (instructions) - with regards to a particular problem and situation - they too are bound to change as they are dependent on the "constellation of the target culture" which keeps on changing all the time (Toury, 1984:77). In this regard Bassnett-McGuire makes a significant retrospective and prophetic statement:

It can clearly be seen that different concepts of translation prevail at different times, and that the function and role of the translator has radically altered. The explanation of such shifts is the province of cultural history, but the effect of changing concepts of translation ... will occupy researchers for a long time to come (1980:74).

This is probably why the work of translators has, up to now, consistently been regarded slightly, if not actively maligned. Doubts about translation as a legitimate (not to say professional) human endeavour have invariably been expressed. Glassman (1981:11-12) gives us an idea of this opprobrium by quoting the following titles of books and articles on translation:

- 1 *The Way of the Translator is Hard.*
- 2 *The Trial of a Translator.*
- 3 *The Precarious Profession.*
- 4 *Translation - The Art of Failure.*
- 5 *The Trouble with Translation.*
- 6 *The Polite Lie.*
- 7 *The Hazardous Art of Mistranslation.*
- 8 *The Torments of Translation.*
- 9 *Translation as Parody.*
- 10 *If this be treason: Translation and its Possibilities.*
- 11 *Traduttore, traditore (Italian pun meaning = Translators? Traitors?).*

It can well be said that almost no translation of significance has failed to incur the displeasure of at least one critic. Jakobson (1966:234) highlights the

complexities of translation by noting: "Both the practice and the theory of translation abound with intricacies, and from time to time attempts are made to sever the Gordian knot by proclaiming the dogma of untranslatability", and Leal (1983:1) reflects upon the discipline of Translation Studies "as a field in which theorists agree to differ" because "differences of opinion exist in nearly every area of translation, from norms to techniques and from translatability to evaluation". A glimpse of the bewildering profusion of alternatives - which turns out to be contrastive - principles for a translation of value arrived at by scholars in the past, is given by Savory (1968:50):

- 1 A translation must give the **words** of the original.
- 2 A translation must give the **ideas** of the original.
- 3 A translation should **read** like an **original work**.
- 4 A translation should **read** like a **translation**.
- 5 A translation should reflect the **style** of the **original**.
- 6 A translation should possess the **style** of the **translator**.
- 7 A translation should read as a **contemporary** of the **original**.
- 8 A translation should read as a **contemporary** of the **translator**.
- 9 A translation should/may not **add to** or **omit** from the original.
- 10 A translation should/may **add to** or **omit** from the original.
- 11 A translation of **verse** should be in **prose**.
- 12 A translation of **verse** should be in **verse**.

The need consequently arises to deal with the following three issues:

- 1 The basic issues central to the **nature** of translation have to be clarified in order for a more solid base to be laid in the midst of the cloud of confusion already created by the literature of Translation Studies. Clarifying the basic issues central to the nature of translation is seen to serve as an orientational framework.

It is felt that, for the purpose of this study, an orientational framework is required despite an opening remark made by Even-Zohar (1981:1) in this regard in an article on Translation Theory:

How many times have we been tortured by the clichés of the uninitiated, veteran or novice, that translation is never equal to the original, that

principles (instructions) (Lörscher, 1991:76). That is why it is not strange that a general theory of translation is "still very much wanted" (Toury, 1980:7) and translation theorists probably never will be able "to propose a single method" (Newmark, 1978:89). No simple theory or set of rules can ever suffice to provide meaningful answers comprehensively to translation since it is too complex and fraught with contingencies. Moreover, if one reaches a set of satisfactory norms (criteria) and principles (instructions) - with regards to a particular problem and situation - they too are bound to change as they are dependent on the "constellation of the target culture" which keeps on changing all the time (Toury, 1984:77). In this regard Bassnett-McGuire makes a significant retrospective and prophetic statement:

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It is felt that, for the purpose of this study, an orientational framework is required despite an opening remark made by Even-Zohar (1981:1) in this regard in an article on Translation Theory which seems distinctly bored:

How many times have we been tortured by the clichés of the uninitiated, veteran or novice, that translation is never equal to the original, that

languages differ from one another, that culture is "also" involved with translation procedures, that when translation is "exact" it tends to be "literal" and hence loses the "spirit" of the original, that the "meaning" of a text means both "content" and "style" and so on.

- 2 The various dynamics (variable factors of influence and tensions) which are at work during the process of translating and the product of translation need to be identified in order to be utilised as a situational framework. This situational framework basically then, constitutes the situation that surrounds the translation problem. This situation is usually complicated as a result of the many elements involved which are discussed under 2.2. The purpose of the situational framework is to provide the translator with a workable translational framework. These two frameworks and their elements are dealt with in more detail under 2.3.
- 3 An outline has to be established of the possible principles or norms (instructions and criteria) which make up the translational framework. The translator is to decide which elements of the translational framework he is going to apply after a consideration of the situational framework. The former is therefore dependent on the latter. No translational framework can be set up before a situational framework has been determined.

It is felt that the basic issues central to the nature of translation and which are considered to be elements in an orientational framework are the following:

- 1 Distinguishing between the ambiguities attached to, as well as recognising the polysemous nature of the term "translation" and other **terminology** in the literature of Translation Studies.
- 2 Deciding on the present **state** of translation. That is: is it a science (discipline), craft (skill), art or a matter of taste (preference)?
- 3 Understanding the issue of **translatability**: is translation possible, or not? If it is, to what extent?
- 4 Being aware of the problems of **equivalence** and **quality** in translation.
- 5 Considering the concepts of **meaning** and **text** within a definition of translation.
- 6 Putting the issues of **models** and **constraints** into perspective.

2.2.1 Terminology

Translation is in itself not only an extremely complex phenomenon but the very term is also ambiguous. It can refer to the transfer of ideas from SL to TL in both **written** and **oral** communication (Bekker, 1983:100; Roberts, 1985:343; Van den Broeck & Lefevere, 1979:11). When translation refers to oral communication situations, however, the term **interpretation** is to be preferred and when it refers to written communication situations the term **translation** is used (Brislin, 1976:1; Bekker, 1983:100). The importance of this distinction is that for this study the term **translation** will be used for the written form only and **interpretation** will be used not for oral translation but for the idea of **understanding fully**. In this regard Peck and Coyle (1984:134) see interpretation as the "clarification of meaning" and Van Gorp *et al.* (1984:151) develop this idea by explaining that **interpretation** is the "explanatory analysis of meaning through a consideration of form and content".

The polysemous nature of the term **translation** is emphasised by the fact that translation can be considered as a **product** or a **process**. Consider these examples:

- 1 I read a **translation** of the Hebrew text.
- 2 The **translation** of Hebrew into English is difficult.

The former example refers to translation as a finished product and the latter example refers to the process of translating. In this regard Van den Broeck and Lefevere assign the term "Vertalingen" (product) and "Vertalen" (process) (1979:9-12). Bassnett-McGuire (1980:7-8) makes the same distinction indirectly in roughly dividing up the discipline of Translation Studies into four general areas of interest of which the first two are **product-oriented** and the last two **process-oriented**:

- 1 History of translation.
- 2 Translation in target language culture.
- 3 Translation and Linguistics.
- 4 Translation and Poetics.

The importance of distinguishing between these two terms is expressed by House (1977:1-2) in her attempt to delineate explicit criteria for a coherent analysis and evaluation of translations as products and by Hatim and Mason (1990:3) as they lay the groundwork for the discussions in the rest of their book. Holmes (1978:7) also expresses the utility of making a distinction between the product-oriented study of **translations** and the process-oriented study of **translating** but adds: "... this distinction cannot give the scholar leave to ignore the self-evident fact that the one is the result of the other, and that the nature of the product cannot be understood without a comprehension of the nature of the process".

Newmark (1988:12) explains the relationship between product and process in terms of an iceberg metaphor. The tip is the product and what is below the level of the water involves the process. In this study the distinction between these two perspectives will be done by the terms **translation** (product) and **translating** (process).

The complaint of not making explicit terms used in Translation Studies and the confusion the use of unqualified terminology in translation can bring about is taken up eloquently by Roberts (1985:343-352). She points out how polysemy, synonymy and the influence of different theoretical frameworks on the concept underlying the term, are three major problems in the terminology of translation (Roberts, 1985:343-347). As an example she points out how Catford, Nida and Taber, and Roberts use the word "context" but mean different things, and how Catford, Nida and Taber, and Steiner use "meaning" but have different concepts in mind (1985:235-237). A solution to this problem would be to carefully define all the terms used, as well as to employ existing terms judiciously to cover a concept one has in mind rather than wildly creating new ones. Lefevere (1978:234) supports this view by stating: "It [futile terminological squabbling] might be best served by using, as far as possible, concepts traditionally current in the discipline, rather than trying to replace them with new ones whose relevance is not immediately obvious".

Another terminological issue that needs to be clarified involves the rubrics attributed to the discipline of translation as a field of study. Universities worldwide use various terms such as **Translation Theory**, **Translatology** and **Translation Studies** (Newmark, 1988:8-9). Wilss (1982:13) refers to the

Science of Translation and Van den Broeck and Lefevere refer to the terms **Vertaalkunde** and **Vertaalwetenschap** (1979:13). Although all these terms refer to translation and its study in general, the latter two Dutch terms serve to explicate an essential distinction. According to Van den Broeck and Lefevere (1979:13-16) **Vertaalkunde** is prescriptive and pragmatic. **Vertaalwetenschap**, on the other hand, seeks to be descriptive and abstract. While this distinction is useful in pinpointing the essential difference between the prescriptive and the descriptive, it has been decided, for purposes of this study, to consider the concept of **Translation Theory** as being synonymous with **Translation Studies** as an umbrella term referring to the body of knowledge existing about translation, from general principles down to guidelines, suggestions and hints. Both these terms will therefore be used in this study. The use of the terms **Translatology** and **Science of Translation** will be abstained from since the former is seen as an unnecessary neologism and the latter creates the impression that translation is a science only - more of which will be explained under section 2.2.2. The fascination of Translation Studies lies in the fact that it has a large scope of pertinence, a basic appeal to many scholars and functions on disparate levels. Its concerns can range from the meaning of a full stop in its context to the meaning of an extended metaphor in another context.

This general use of the term **Translation Theory** (synonymous with **Translation studies**) that refers to the problems raised by the production and description of translation, should not be confused with **theories of translation** in the narrow sense. In this narrow sense **theories of translation** can be viewed as different **approaches** which are determined by "different perspectives or foci of attention" (Nida, 1976:67). **Theory of translation** is also used by Newmark (1988:20) to refer to an appropriate **method** of translation for a specific text. He also explains that his descriptions of methods of translations done within the context of translation as product and not within the context of translating as a process (1988:51). This implies that he is actually referring to a **type** of translation as it is used by House (1977:188), Toury (1984:74-75) and Van Gorp (1984:329). In this regard it is important to recognise that although Nida and Taber (1982:173) write about different **kinds** of translation, they use the term **kind** in the same sense as House, Toury and Van Gorp use the term **type**. The difference in meaning between **type** and **kind** is only really appreciated and recognised when

Jakobson's (1966:233) distinction between three general kinds of translation is considered:

- 1 **Intralingual translation:** rewording or paraphrase (an interpretation of verbal signs by means of other signs in the same language).
- 2 **Interlingual translation:** translation in the orthodox sense (an interpretation of verbal signs by means of signs of another language).
- 3 **Intersemiotic translation:** transmutation or adaptation (an interpretation of verbal signs by means of signs of a nonverbal system).

This study is concerned with **interlingual translation** only and will avoid using the term **theory of translation** in the narrow sense but prefers the use of the terms **types (methods)** of translation. This implies that **method** and **type** refer to not only the different **interlingual translations** but also to translation as finished products. In contrast with this the term **model** refers to the process of translating (Van den Broeck and Lefevere, 1979:114) and it is invariably also called a **theory of translating** (Newmark, 1988:20). When referring to the process of translating, however, the terms **model** and **translating** will be employed.

2.2.2 *The state of translation*

In spite of an apparent, and sometimes veritable, confusion in the terminology of translation the question still remains: what is translation? Some scholars see it as an **art** (Savory, 1968:32; Pontiero, 1992:306). Others would add that it is a **craft** or a **skill** (Newmark, 1978:95) and some would ultimately regard it as a **science** (Nida and Taber, 1982:vii). In this regard Bassnett-McGuire (1980:5) shows that "craft" would imply a lower status than "art" and carry with it suggestions of amateurishness while "science" would hint at a mechanical approach and deprive the process of all creativity. Rabassa sums up much of the diversity of opinion but at the same time sets new parameters;

*... translation has had more than its share of opprobrium. This is probably due to its being a kind of **bastard art**, an intermediate form, and as such always vulnerable to attack... In spite of the fact that it is an ancient **craft**, its ways are still rather mysterious, and most*

analysers have fallen short of the mark in defining what translation is or, at least, what it should be (1984:21).

With his use of the terms **craft** and **bastard art** in one statement he acknowledges that translation functions on more than one level. Others attest to this fact too. Barnard (1969:67) and Bekker (1983:102) are both in favour of recognising that although translation is an art, it does not negate the scientific principles that need to be applied in the process of translating and with the product of translation. Nida (1976:65) states that to ask the question as to whether translating is an art, a skill, or a science, is a question wrongly phrased, as the issue is "not one of alternative but of supplementary factors", and Brandes (1993:77) argues that we "have an answer for translation: it is both a craft and a science". So none of these different opinions are wrong. Translation is primarily a **science** (discipline) as it entails the knowledge and the verification of principles and language. It is important to recognise that the actual process of reproducing a message from one language to another is not science and never will be a science (Nida, 1976:66; Newmark, 1988:1285). Translation can, however, become the object of scientific analysis, description and explanation. In other words, translation does have a scientific frame of reference. Secondly, it is a **skill** (**craft**) that calls for appropriate and acceptable language usage. It is the translator's skill in using language that will ensure successful transmission and this skill can be improved and even taught to some extent.

Thirdly, translation is an **art**. This is a positive factor which refers to the creative abilities of a translator as well as his intuition and inspiration (Newmark, 1988:6). In many cases the pleasing use of words will demand aesthetic sensitivity. A final aspect is introduced by Newmark (1988:6) and it appears to be a fairly novel idea. Translation is also a matter of taste and this is a very subjective factor. This area manifests itself in terms of preferences between words to preferences between paragraphs. This implies that a variety of translations can all be regarded as equally meritorious in terms of scientific principles applied, skilful use of language employed and creative (artistic) touch added. Yet all differ on the grounds of preference and taste. Ultimately there are no absolutes in translation, then. Everything is conditional and any principle may be in opposition to another depending on the dynamics involved and the principles applied since translation is partly science, partly skill, partly art and partly a matter of taste.

2.2.3 *Translatability*

The next issue central to the fundamental nature of translation is whether translating is **possible** or not. A number of theorists have discussed this issue of **translatability**. Although Van Leuven-Swart (1992:12) argues that to ask whether translation is possible is "een onzinnige vraag", since the best answer and proof "wordt immers door de praktijk geleverd: er wordt sinds mensenheugenis vertaald", it is significant to recognize that linguistics, philologists, theorists and translators are (still) divided on this issue. Some state that it is possible and some state that it is not. It is ironic that some of the same philologists who insist on untranslatability want their own works translated (Nida, 1976:63). This is probably why the question of translatability is usually solved in practice. Whether it is possible or not, translations have always been done and will always be done. Translatability will always remain a relative issue, however, because some texts contain more potential for translation than others (Van den Broeck & Lefevere, 1979:55). In this regard Catford (1965:93) has this to say about the issue of translatability: "Translatability appears ... to be a **cline** rather than a clear cut dichotomy. SL text and items are **more** or **less** translatable rather than absolutely translatable or untranslatable". Translatability is then a relative concept dependent on various factors. Nida (1976:63) explains how translatability has too often been discussed in terms of absolute rather than relative equivalence. He also points out that translation must necessarily involve the loss of meaning since even intralingual communication occurs with loss of meaning. The example he uses to illustrate this point is that even among experts discussing a subject within their own fields of expertise, at least 20 percent of the understanding is usually lost (Nida, 1976:63). Loss of information is part of any communication process and cannot be used as basis to question the validity and legitimacy of translation.

With this argument and others, such as the fact that translation has been successful in establishing contact between speakers of different languages, Van den Broeck and Lefevere (1979:58-61) refute the argument of the relativists who tend to support the untranslatability debate. It is vital, however, to recognise that degrees of translatability exist. In this regard Van den Broeck and Lefevere (1979:70-75) give six laws of translatability which sum up the whole issue successfully:

- 1 The first law states that translatability depends on the choice of the unit of translation. The larger the unit of translation the higher the translatability potential and vice versa. The largest unit of translation is the text. The smallest one can even be a morpheme (Newmark, 1988:54). The following simplified diagram shows how the degree of translatability works in this respect:

Choice of unit of translation		Word	Group	Sentence	Text
Degree of translatability	High			X	X
	Medium				
	Low	X	X		

- 2 The second law of translatability states that the smaller the amount of information in a text and the less complex it is, the higher the degree of translatability will be. This means that, for example, poetry is more difficult to translate than newspaper articles. Poetry is a more complex text than a newspaper article, and poetry contains information on more levels than a newspaper article as is clearly shown under 2.2.5. The second law differs from the first in that the emphasis is not so much on the possibility of translation as on the difficulty involved. The following diagram will show what is implied:

Complexity of text		Simple	Average	Complex
Difficulty in the degree of translatability	High			X
	Medium		X	
	Low	X		

- 3 The next three laws can be thrown together under the heading: **the relation between SL and TL**. These laws basically state that the degree of translatability increases when there is increasing **contact**, **cultural overlap** as well as a **close relationship** or **similarity** between SL and TL. The following diagram gives a synopsis of these factors. C stand for contact, CO for cultural overlap and S for similarity: (It must be borne in mind that as far as the second and third category is concerned it does not matter where the + or - is placed, as long as the second category has at least two minuses and the third category two pluses.)

Relationship between SL and TL		-C -CO -S	-C -CO +S	-C +CO +S	+C +CO +S
Degree of translatability	High			X	X
	Medium				
	Low	X	X		

Generally, though not exclusively so, the relationship between these following two types of languages fall into the first category (-C, -CO, -S):

- 1 Languages with a long literary and translation history.
- 2 Languages which have not yet or only recently developed into a written language. (Up to this point it has only been spoken.)

One example is the difference between Guaica, a language of Southern Venezuela, and English (Nida, 1964:79). Guaica does not, for example, have a dichotomous classification of **good** and **bad** but a trichotomous one:

- * **Good:** includes desirable food, killing enemies, chewing drugs in moderation, putting fire to one's wife to teach her to obey and stealing from anyone not belonging to the same clan.
- * **Bad:** includes rotten fruit, murdering a person of the same clan, stealing from a member of the extended family and lying to anyone.

- * **Violating taboo:** includes incest, being too close to one's mother-in-law and a child's eating rodents.

Another example is that of the Dumagats who have great difficulty in understanding the Scriptures because of its "information overload" (Baker, 1992:235). Although, for example, both the Koiné Greeks and the Dumagats would describe the shooting of a duck, they would do it in different ways.

- * The Greeks would say: "A few minutes after dawn, a large and beautifully plumed white female duck flew overhead just south of my hiding place. I quickly fired two shells with number sixteen lead shot, and the duck dropped conveniently in front of me, merely five metres away, at the edge of the tranquil lake."

- * The Dumagats would say: "Yesterday, I shot a duck."

- 4 The last law contends that translatability increases as the number of possibilities an item in the **SL** can be expressed in the **TL** increases. This does not imply that some languages are "better" than others because they afford the translator a greater variety of possible expressions. But it does mean that the capacity of a language to be used in translation largely depends on whether that language has a tradition of translation or not. This implies that it is easier to translate into such languages as English, German and French than into a language such as KiMwani¹ (language of an ethnic group in Mozambique into which the translation of the Bible is attempted for the first time).

Despite the various degrees of translatability that exist one thing remains clear: translation is possible. The basic principle with which this study will also work, then, is that everything, without exception, is translatable. The degree of success of some translations may be debatable and the degree of difficulty may vary from one situation or another but a text (message) is always translatable even if a form of adaptation is to be employed. To use the conditions mentioned in the laws of translatability: no matter how complex the text, no matter how different the **SL** and **TL**, no matter how different the **SL**

1 Sebastian and Karen Floor, serving with Wycliffe Bible Translators, are currently translating the Bible into the KiMwani language of Northern Mozambique.

culture and TL culture and no matter what the unit of translation, the translator cannot afford the luxury of dismissing something as untranslatable.

I close with the strong statement made by Newmark, which sums up the whole position: "and this is why all the statements about the impossibility of translations (from Quine to Derrida) are silly: what they are doing is dismissing the possibility of perfect translation" (1988:225).

2.2.4 Equivalence and quality

Toury (1980:39) explains two vital perspectives on translational equivalence. It can be seen as a **theoretical** term in which it signifies the **ideal** relationship between ST and TT and it can be seen as a **descriptive** term too, in which it signifies the actual relationship between ST and TT. Since this study is aimed towards establishing a general theoretical framework, it is concerned with equivalence in the theoretical sense.

Whatever approach is taken there is an approximate general consensus that equivalence refers to the relationship between the ST (or ST elements) and TT (or TT elements) and as such it is a key term (Reiss, 1983:301). Yet, it is also a problematic one since the theoretical concept of equivalence appears to be of a more complex nature than most might have wished for (Van den Broeck, 1978:45), and has for long been a current issue in Translation Theory (Shveitser, 1993:48) as well as a controversial one (Alexiera, 1993:102). No translation theorist has so far been able to find an objective, universally applicable answer to the complex issue of equivalence and this is why Lefevere (1978:30) warns that it cannot be said that there is unconditional consent as to the appropriateness of the term and its applicability to the translation relationship. The diverse number of terms listed by Wilss (1983:135) reflect this lack of consent. These terms range from "total", "communicative" and "dynamic" equivalence, to "stylistic" and "functional" equivalence. Various other synonymous terms have also been put forward such as **similarity**, **analogy**, **adequacy**, **invariance**, **congruence**, **correspondence**, **accuracy** and **correctness** as they all represent a specific characterisation of what an acceptable translation ought to be (Lefevere, 1978:29). Wills (1982:135) sums up the situation: "... despite all theoretical efforts and ... statements by translation practitioners, the discussion on TE [translation equivalence] so far has only scratched the surface of its apparently

recalcitrant subject matter". This is possibly why equivalence is regarded by Bassnett-McGuire (1980:25) as "a much used and abused term in Translation Studies" in spite of its being of central importance since the first rudiments of translation more than 2000 years ago (Wills, 1982:134).

Although there is also no agreement on the question of which discipline gave the term equivalence to the field of Translation Studies, the precise definition of the term in Mathematics - where it refers to the reversible and unequivocal correlation between elements - may unfortunately presuppose the same absolute equivalence in translation (Reiss, 1983:303). Van den Broeck (1978:32) argues that it is this precise definition of equivalence in Mathematics that forms the main obstacle to its use in Translation Theory. The properties of a strict equivalence relationship - symmetry, transitivity and reflexivity - do not apply to the translation relationships, and any excessive and unqualified use of the term must be criticised. Equivalence does not imply that the TT is an **exact** substitution of the ST or that the TT is the **same** as the ST.

Reiss (1983:303) reiterates this point by saying that it is quite unrealistic to expect one-on-one correspondences to be a measure of equivalence in human translation and Frawley (1984:168) unequivocally states that because codes differ, **exactness** in translation is not possible.

An important question still remains unanswered. What type of relationship between ST and TT is implied when the term equivalence is used or what is the nature of this relationship? The answer to this question will also explain how equivalence is to be understood in order that it may serve as a key concept in the definition of a translation. Wills (1982:138) implies that there is a lack of consensus on this issue and suggests that the term is indeterminate. The reason for this indeterminacy is that translators, texts and readers differ from one situation to another. Van den Broeck and Lefevere (1979:94) maintain that equivalence is a variable term that depends on the situation and context and therefore a generalised use of the term is undesirable. This is why Toury (1980:64) makes these two vital postulates about the concept of equivalence:

- 1 The concept of equivalence is a broad, flexible and changing (or changeable) one and not a narrow or fixed idea.

- 2 The main factors determining the identification of certain relationships between TT (or TT units) and ST (or ST units) as those of equivalence, are the norms chosen.

Equivalence, then, is a norm-governed concept and since translational norms or principles are changing factors (as one translation problem and situation differs from another) it would seem correct to say that there are many types and degrees of equivalence.

Van Kesteren's (1978:65-66) example of a typology of equivalence relationships is illustrative of the point that equivalence can exist on various levels of a text and it can be of different types and degrees. In terms of Semiotics he suggests nine types of equivalence which are:

- 1 **Qualisign equivalence** (of graphic, phonic, and typographic elements).
- 2 **Sinsign equivalence** (of morphemes, lexemes, transems and so on).
- 3 **Legisign equivalence** (of syntactic structures).
- 4 **Icon equivalence** (of motif structures).
- 5 **Index equivalence** (of motifeme - theme - structures).
- 6 **Symbol equivalence** (of archimotifeme - title - themes).
- 7 **Rhema equivalence** (of stylistic elements).
- 8 **Dicent equivalence** (of genre).
- 9 **Argument equivalence** (of periods and schools).

The first three types are **syntactic** in nature, the second three are **semantic** and the last three are **pragmatic**. Utilising this typology of equivalence relationships in comparing the original poem "September" by Herman Hesse and William Mann's translation of it, he concludes that the TT is equivalent to the ST at the level of icon (motif structures), index (motifeme structures), symbol (archimotifeme themes) and dicent (genre). Thus equivalence proves to be a flexible term for a relation between a ST and TT or as Ivir (1981:53) puts it: "Equivalence is a matter of relational dynamics in a communicative act".

Something of the nature of equivalence can be explained by comparing it to a person's signature. There is no **ideal** signature of a given person and in each act of signing, it comes out a little differently. Yet, it is recognised by its characteristic features as equivalent with any of its other appearances. In

translation one has to allow for the fact that different appearance will take place during different communicative situations. An important perspective to be kept in mind is that equivalence is not a one-on-one correspondence for which there is no alternative. Several different translations of a ST may all be equivalent as long as the TT fulfils the same **communicative function** as the ST. Reiss (1983:305), Lefevere (1978:38) and Toury (1980:68) agree that equivalence cannot be adequately described or dealt with, without the decisive concept of **function**, because the only constancy in ST and TT relationships is **functional**, which means that for equivalence to occur, both texts must be **functionally equivalent** in a communicative situation.

What matters, then, is the **function** of the text and its individual text elements in a communicative event. Van den Broeck (1978:38) affirms this idea by stating that translation equivalence is no static or uniform type of correspondence, but a **dynamic** phenomenon that depends on the situation and those features in a text which are functionally relevant from a communicative point of view. The decision as to what features are functionally relevant, can be made with regard to the type of text (a matter which is dealt with more thoroughly under 2.4). For example, in poems, the equivalence of phonemic values may be of decisive importance, but quite superfluous in legal documents since poems are expressive (artistic) texts and legal documents are informative texts. In this regard Reiss (1983:307) introduces the application of two principles:

- 1 The principle of **selection**; and
- 2 the **hierarchical** principle.

These principles refer to the task of the translator to select the characteristic (functionally relevant) elements of the ST. They should then be set in a hierarchy in which priority is given to certain elements which are to be kept at the expense of others in the TT. In reaching these decisions, the translator is helped by the variable factors that influence the translation process and he has to take into account the function of the individual elements in the text as a whole. The reason for this selection and hierarchical ordering is that the TT as a whole may attain equivalence in relation to its **function** in the communicative event.

Finally, if **equivalence** is to be applied properly in terms of ST-TT relationships - particularly in a definition of translation - it has to be understood ultimately as a **functional** concept. Weiss (1983:308) puts it this way: "Equivalence between source and receptor language texts, in any particular case, consists in setting up functional relevant equivalent relations of text content(s) and forms(s)..." **Functional equivalence**, then, implies the possibility of achieving equivalence on various levels of a text and as such equivalence is a **flexible** term. Consequently it is also the translator's task to aim for functional equivalence when translating.

Along with the issue of equivalence, the issue of quality is usually raised. Nida (1964:245) relates equivalence to quality and considers a strictly formal translation as well as a paraphrase "bad" translations. Between the two poles of translating strictly formally and freely as paraphrase, there are "a number of intervening grades, representing various acceptable standards" (Nida, 1964:160). House (1977:245) likewise links equivalence with quality. The degree to which the TT's profile and function match or do not match the ST's, is the degree to which the TT is more or less adequate in quality. The profile and the function of the ST are determined according to a set of eight dimensions. Three of them are language **user** dimensions, namely, geographical origin, social class and time while five of them are language **use** dimensions, namely medium participation, social role relationship, social attitude and province. Although this scheme is very effective, House (1977:246) herself suggests that there are more than one type of translation that can be used to arrive at a successful or qualitative translation. Newmark (1988:192) agrees on this point by saying that "there are as many types of translations as there are texts". So ultimately standards are relative but a good translation should fulfill its own intention and the intention of the text. According to Newmark (1988:192) the translation of an informative text should convey the facts **acceptably**, the translation of a vocative text should be **effective**, especially in terms of reader response or reception, and finally, the expressive text (where the form is just as important as the contents) should be **faithful** to the original. Subsequently, two key aspects or parameters emerge for a successful and qualitative translation: **acceptability** or **effectiveness**, and **faithfulness**. Wendland (1985:216-219) mentions four key aspects or parameters that constitute quality in specifically Bible translation. They are the following:

- 1 Fidelity.
- 2 Intelligibility.
- 3 Closeness.
- 4 Naturalness.

Of these four parameters (standards), two relate to the **meaning** of the message (fidelity and intelligibility) and the other two relate to the **form** (closeness and naturalness). In the next section 2.2.5, the whole issue of **meaning** is discussed fully but it is felt that **meaning** and **form** cannot be separated, particularly in literature or poetry. Therefore these four parameters (standards) can be reduced to two only and Wendland's (1985:217) parameters can be grouped as follows:

- 1 Fidelity and closeness (this coincides with Newmark's idea of faithfulness).
- 2 Intelligibility and naturalness (this coincides with Newmark's idea of acceptability and effectiveness).

The translator should produce a translation that is both faithful (close and accurate) to the ST in terms of the SL, and intelligible (natural and clear) for the reader of the TL. Toury (1980:154) uses the terms **adequate** (for a good SL-orientated translation) and **acceptable** (for a good TL oriented translation). It is felt that for a translation to be a successful (effective), qualitative or good one, it has to be both **adequate** and **acceptable**. Wendland (1985:218) warns, however, that a faithful (adequate) translation may not always be natural (acceptable) and vice versa. It will also be shown in the discussion under 2.5 that most translation theorists regard **adequacy** (translating according to SL norms) and **acceptability** (translating according to TL norms) as mutually exclusive. Conversely, De Bruyn (1989:81) feels that these two terms are complementary rather than dichotomous because they represent a flexibility that is vital in view of the fact that both the text and the communicative situation as a whole determine which norms (criteria) should be applied (SL-oriented or TL-oriented).

I agree with De Bruyn's view, and although a poetic text would require a stronger leaning towards adequacy and a referential text would require a stronger leaning towards acceptability, yet in all types of texts both the parameters (standards), fidelity (accuracy) and intelligibility (naturalness),

should be present for the translation to be **successful** (**effective**) or **qualitative**.

In this study the two parameters or criteria, **adequacy** and **acceptability**, are considered in terms of the way in which Zlateva (1990:29) uses them - she also argues that these terms should not be utilized as two mutually exclusive terms. In other words, to argue that a translated text is located on an axis between the hypothetical poles of adequacy (ST-oriented) and acceptability (TT-oriented) excludes the possibility that the translation could ever be both adequate and acceptable since a +adequate translation will be a -adequate one and vice versa. This logically leads to the conclusion that the only translated text able to qualify for being successful would be a text exactly in the middle of the two poles, which would then imply zero adequacy and zero acceptability. Although this argument is not without its deficiencies (one can argue that the point in the middle of the adequacy-acceptability continuum constitutes a 50% success rate if the poles are seen as 0% of the one and 100% of the other), it does encourage a different logic. It is felt that Zlateva (1990:29) is correct in stating that "the acceptability of a translated text in the target language should be considered part of the adequacy of its translation". Consequently it is felt that a translation can be both as **adequate** and **acceptable** as humanly possible in order to constitute optimal success (effectiveness).

Frawley (1984:173) brings a new perspective to the issue of a qualitative, a successful or a good translation by viewing the act of translating as a juggling of two codes (SL and TL) in which a third code (the translation) is created. Frawley (1984:169-173) argues that in terms of recodification all notions of "good" and "bad" must be abandoned since the translation constitutes a "new" or a "third" code which is "unique" in that it establishes its "own standards". Consequently two different labels are proposed by which to evaluate a translation, namely **moderate** and **radical**. A translation is either a moderate innovation (adheres closely to both the "matrix code" and the "target code") or a radical innovation (when the third code establishes its "own rules") (Frawley, 1984:172). A radical innovation is what the translator should aim for. A moderate innovation that adheres to the matrix code (ST) is a **close (formal)** translation while a moderated innovation that adheres to the target code (TL) is a **free** translation. To arrive at a radical innovation, then, the translator must not simply take the elements of the matrix code and

felicitously put them into the target code. There must be a perpetual shuffling back and forth between matrix code and target code in the translating process. In order to accommodate the matrix information in the target parameters the two must be considered in conjunction or reciprocally (Frawley, 1984:81). The only problem with Frawley's assumptions is his refusal to admit the possibility of good and bad translations. Yet, by favouring a "radical innovation" rather than a "moderate" one, he inadvertently acknowledges that there can be differences in quality to a translation. It is of course true that "... if fidelity to the matrix code [ST] is the [only] criterion for goodness, then machines make the most unreadable, the most uninteresting and the 'best' translations" (Frawley, 1984:173).

Savory (1968:138) takes a somewhat different approach by not only arguing in terms of good and bad, but advocating the possibility of an ideal or perfect translation. He labels the idea of the existence of a perfect translation as a "myth". He rightly claims that this idea must have been derived from the difficulty of translating poetry, but on the other hand he admits that the objective of a **perfect** translation places impossible demands on the translator. Consequently Savory redefines the concept **perfect**: "Perfection must therefore be ... assumed to be attributable to any translation when no critic has been able either to improve upon it or to produce an alternative that is preferred by the majority of readers" (1968:139). But the whole issue of improving translations proves to be a very subjective affair since the process of translating is - apart from being partly science, partly a skill and partly an art - also a matter of taste. As far as the preference of the majority is concerned, it is not only virtually impossible to determine such a preference objectively, but the opinion of the majority has also proven to be a poor yardstick in various areas during the history of mankind. Bekker (1983:108-109) brings perspective to the whole issue of the possibility of an **ideal** translation by arguing that a translation can never replace the original fully and completely, no matter how successful it is. It always remains a second attempt which can never have the same impact as the original. It is therefore always susceptible to correction and criticism. The concession has to be made, however, that Savory's (1968:139) redefinition of perfection in translation is done in support of the translator's sometimes unthankful yet earnest task. It is not meant to signify an infallibility, since Savory (1968:139) himself admits that all human efforts are fallible.

Finally it is felt that one should use the terms **successful** or **qualitative** rather than **ideal** or **perfect**. The translator should then aim to render a successful or qualitative translation where a combination of **adequacy** (correctness and fidelity to the ST) and **acceptability** (naturalness and clarity for the TL reader) constitutes **success** (effectiveness) and **quality**.

2.2.5 Meaning/text vs message/content

Two other major concepts to be dealt with that feature strongly in a definition of translation are meaning and text. Definitions of translations, however, are almost as numerous and varied as the people who have undertaken to discuss the subject. Nida (1964:161) rightly states that this diversity is quite understandable since there are sometimes vast differences in the materials translated, the purposes for the translation, the prospective readers and the socio-cultural or contextual influences. All proper definitions seem to battle with the same basic difficulties, and according to Van den Broeck and Lefevere (1979:79) most definitions of translation contain at least one or more of the following elements:

- 1 The transfer of **meaning** or **content** from one **language** or **text** to another.
- 2 The establishment of **equivalence**.
- 3 The **transformation** of symbols.

Not all definitions agree on all three these issues and that is why Ivir (1981:51) suggests that there are divergent views that can be taken of translation. Since **equivalence** has been dealt with in detail under the previous section and the issue of **transformation** is concerned with the process of translating and will be dealt with under the next section 2.2.6 in terms of **models**, the only concepts left to be discussed presently, are meaning (content) and text (language, information, message). In a theoretical definition of translation the terms **meaning** and **content** as well as **text** and **message** (**information**) seem to represent divergent issues. To illustrate this point one only needs to look at a "traditional" definition of translation given by Van Slype *et al.* (1983:33) and to see how it differs from a "contemporary" one. The "traditional" definition states: "[Translation is] the process of replacement of a **text** written in a source language by a text written

in a target language, the objective being a maximum equivalence of **meaning** ...".

The "contemporary" definition furnished by Van Slype *et al.* (1983:33) reveals the fact that equivalence is viewed as a multifaceted concept which includes the existence of various levels or aspects and that there appears to be a marked difference in the approach to translation as a whole:

[Translation is] the process of transfer of a message expressed in a source language into a message expressed in a target language with maximisation of the equivalence of one or several levels on content of the message: i.e. referential (information for its own sake, e.g. organisation note), expressive (centred on the sender of the message, e.g. speech), conative (centred on the recipient, e.g. publicity), metalinguistic (centred on the code, e.g. dictionary), phatic (centred on the communication, e.g. courtesies), poetic (centred on the form, e.g. poetry).

The "traditional" definition works with the concepts of **text** and **meaning**, while these two concepts are replaced in the contemporary definition by **message**, and **levels of content** respectively. The reason for replacing **text** with **message** and **meaning** with **levels of content**, is that they constitute two supposedly divergent issues (Van Slype *et al.*, 1983:33). This suggests that there are two different approaches and points of view to translation. Ivir (1981:51-53) confirms this idea by arguing that looking at translation as a product implies a static view and results in the search for textual types and a consideration of the text. Regarding translation as a process, however, is to adopt a communicative and dynamic view, in which the main concern is the message. **Messages**, according to Ivir (1981:52) are "configurations of extralinguistic features communicated in a given situation" while **texts** are "simply linguistic units of a higher order than the smaller units which compose them". Although these definitions of message and text are correct, this argument does not keep in mind that ultimately a **text** contains a **message** and **information**. This implies that to set up a text typology the translator will have to consider all the extralinguistic evidence together with the linguistic evidence of the text. Furthermore, the language of a message is no different from the language of a written text and all the dynamics of language apply to messages as well as texts. So whether one looks at translation as a

product or a process, or whether one works with textual types or messages, the issue remains the same: **text** and **message** will relate to the same thing, namely that which is to be translated (Van den Broeck & Lefevere, 1979:36). Barkhudarov (1993:40) even uses the term "speech product" as another alternative to **message** and **text**.

The next two concepts to be considered are **meaning** and **content**, and they too, are almost as complex as translation itself. This is amply illustrated in one of Alice's most bewildering conversations with Humpty Dumpty in **Through the Looking Glass** (Lewis, 1965:93-94):

"... and that shows that there are three hundred and sixty-four days when you might get unbirthday presents".

"Certainly", said Alice.

"And only one for birthday presents, you know. There's glory for you!"

"I don't know what you mean by 'glory'", Alice said.

Humpty Dumpty smiled contemptuously. "Of course you don't - till I tell you. I meant 'there's a nice knock-down argument for you!'".

"But 'glory' doesn't mean 'a nice knock-down argument'", Alice objected.

"When I used a word", Humpty Dumpty said, in rather a scornful tone, "it means just what I choose it to mean - neither more nor less".

"The question is", said Alice, "whether you can make words mean so many different things".

"The question is," said Humpty Dumpty, "which is to be master - that's all".

The reason why **meaning** is replaced with **levels of content**, in the "contemporary" definition, is quite understandable when one considers

meaning from a **semiotic, communicative and sociolinguistic** perspective. **Meaning** is not simply semantic content, and when House (1977:25), for example, suggests that translation is the preservation of meaning, she is quick to explain that meaning consists of three aspects: textual, semantic and pragmatic. These three aspects coincide with the three components of translation as a semiotic category, and as such make up the total meaning of a message (text). Frawley (1984:168) warns against regarding meaning as a semantic aspect only: "... an **interlingual translation** is nothing at all like 'taking the semantic essence of a text' and maintaining that 'semantic essence' in another language". For one thing, that "semantic essence" is only a small bit of the total information available in the matrix code. Any interlingual translation that seeks to transfer only semantics has lost before it has begun. The three categories (dimensions or components) of semiotics are the **semantic**, the **syntactic** and the **pragmatic**. Any text or message has these three components and they all contribute to the meaning of the text. These components are also arranged in order of priority where pragmatics take precedence over both semantics and syntactics, and semantics in its turn, is more important than syntactics. Reiss (1983:306), Wendland (1985:17) as well as Van den Broeck and Lefevere (1979:35) clarify these three components as the threefold division of the field of Semiotics as follows:

- 1 **Semantics** focuses upon the relationships of signs to their referents in reality and refers to both referential (designative, denotative, cognitive) and associative (connotative, affective) meaning. It can be viewed as **what** is said in a message or to the **content** of the text.
- 2 **Syntactics** studies the relationships between signs and refers to the formal aspects of signs. It can also be regarded as how a message is formulated which concerns the **forms** and the **style** of the text and its linguistic elements.
- 3 **Pragmatics** is concerned with the relation of signs to the receptor as well as the situation and it refers to social, situational and contextual meaning. It can be seen as **why** the message was written or its **function**. It is vital to recognise that from a **semiotic** point of view, these three aspects all contribute to the overall meaning of the text or message.

The translator has to realise, then, that when he wants to translate a message or a text, it not only represents something referentially in the world

(semantics), but it is also concerned with form and style (syntactics) as well as the effect of the message or text on the reader (pragmatics). In all this, however, **content** and **form** are dominated by **function**.

When viewed from a communicative and sociolinguistic perspective, meaning appears to be even more complicated than usual since it is the product of all the factors involved in the communication process. Wendland (1985:14) expresses his dissatisfaction with semiotics because its attempt to explain how meaning is generated is inadequate as it does not deal systematically with all these factors. Since the semiotic approach is then weakest in the critical area of situational factors because it tends to concentrate upon the intrinsic elements of communication at the expense of the extrinsic elements, one has to turn to the/a communicative view as well as the sociolinguistic view to fully appreciate the parameters of meaning.

What follows first is an investigation of the communicative view. The communicative view takes into consideration six factors that each determines a different function of language and represents a different level of meaning. To understand the various issues at stake within the communicative event one has to recognise and understand the role played by the different elements in the process of communication. These six factors are listed and discussed by Jakobson (1960:261-266) and Van den Broeck and Lefevere (1979:36-38), and can be summarised as follows (although Deist (1986:16) makes the same basic distinction of the various elements in the communicative situation, he warns that reducing **all** the factors which contribute to the communication process to only six elements is strong simplification of the issue and I agree):

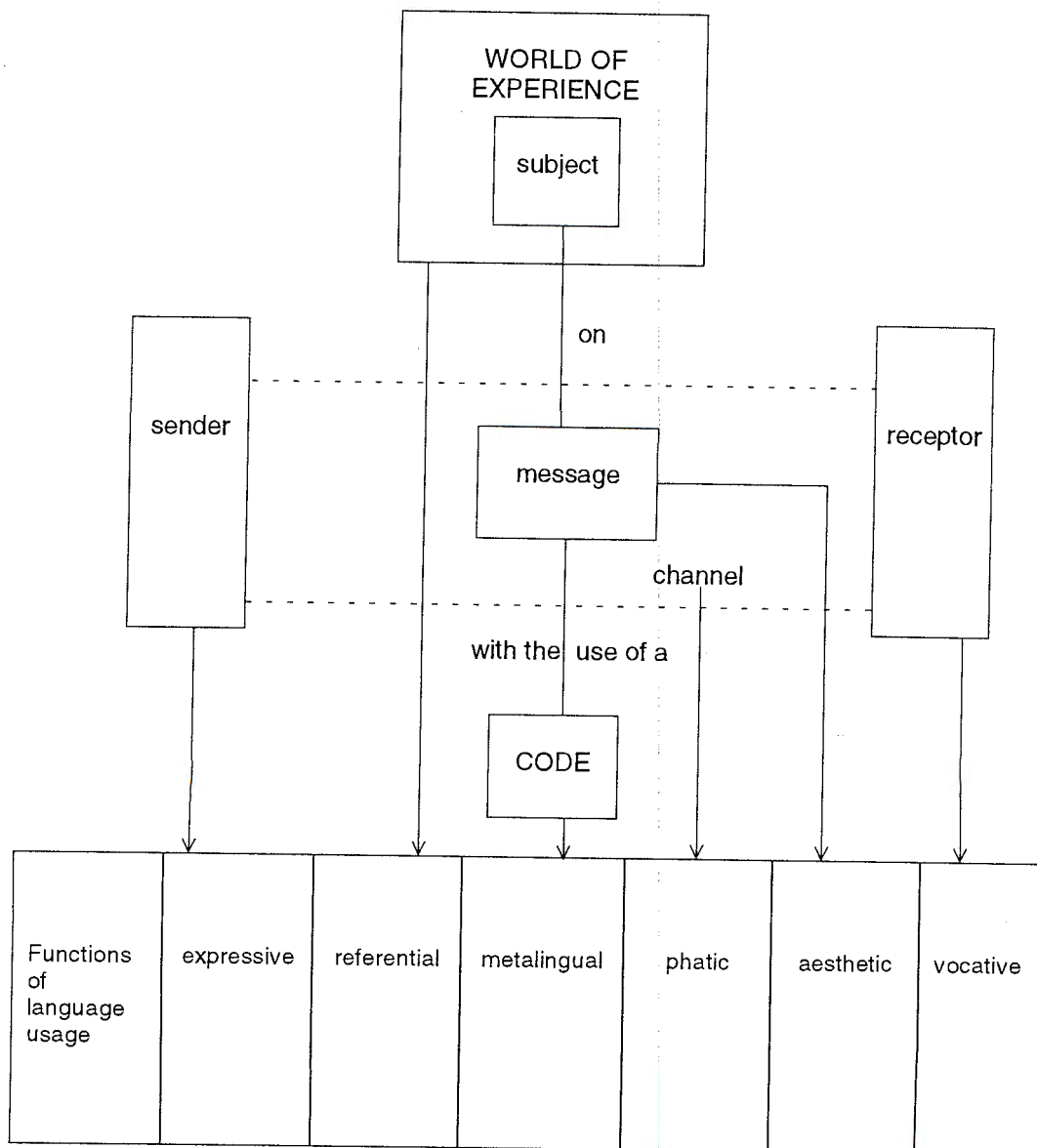
- 1 Sender (writer, author, source, speaker, addresser).
- 2 Subject (contents)².
- 3 Message (particularly in terms of form and style).
- 4 Code (language system).
- 5 Channel (that which facilitates transfer of message).
- 6 Recipient (receptor, reader, listener, addressee).

2 Jakobson (1960:353) calls this element context, but explains that it refers to the referential, denotative and cognitive function. What he has in mind is clearly the informational content or subject of the message.

According to Van den Broeck and Lefevere (1979:36) a language function develops when emphasis is placed on one of these elements in the communicative event. Consequently six language functions are developed:

- 1 Expressive.
- 2 Referential (informative).
- 3 Aesthetic (poetic).
- 4 Metalingual (definitional).
- 5 Phatic (relational).
- 6 Appellative (vocative, conative, operative, imperative, affective).

The diagram below is adapted from Van den Broeck and Lefevere (1979:38) and reflects where the different elements of the communicative event fit in and how they relate to the various language functions:



The whole communicative model, however, is expanded and refined by the sociolinguistic model which distinguishes eight factors that play a role in the communicative event, each of which represents a different level of meaning (Wendland, 1985:18-20; Nida *et al.*, 1983:46). Four of these elements are the **intrinsic** components of communication which means that they constitute the message *per se*. The remaining four elements are extrinsic to the text. According to Wendland (1985:18) they provide the occasion for producing the message as well as the key for interpreting the meaning and significance of the message although they are not integral constituents of the message itself. The eight factors listed below are felt to be an improvement on the communicative model developed by Jakobson (1960:26) and Van den Broeck and Lefevere (1979:38):

1 Intrinsic components (Linguistic elements)

* *Content*³

It is the subject matter of the message (facts) which is selected from the universe of knowledge and experience of the source which includes his beliefs, value-system and world view.

* *Code*

It is the total spectrum of linguistic signs together with their various possible rules and patterns of combination (Language system).

* *Macrostructure*

It is the formal arrangement of the content and it is broader in scope and less formal in nature than the microstructure (type of text or genre).

* *Microstructure*

It is the overt linguistic forms of language which make up the macrostructure to constitute a text - lexically, grammatically and phonologically (formal literary devices).

3 This element is called **context** by Jakobson (1960:353) and **subject** by Van den Broeck and Lefevere (1979:36)

2 Extrinsic components (Extralinguistic elements)

* *Source (Sender)*

This is the producer (author) of the message (text), also known as an addresser. He is responsible for encoding, as he chooses the content and form according to the particular function (or complex of functions) that he wants to accomplish.

* *Receptor*

This is the recipient (reader) of the message (text). He is also known as an addressee and he decodes the message (text) and responds according to his interpretation of its meaning.

* *Channel*

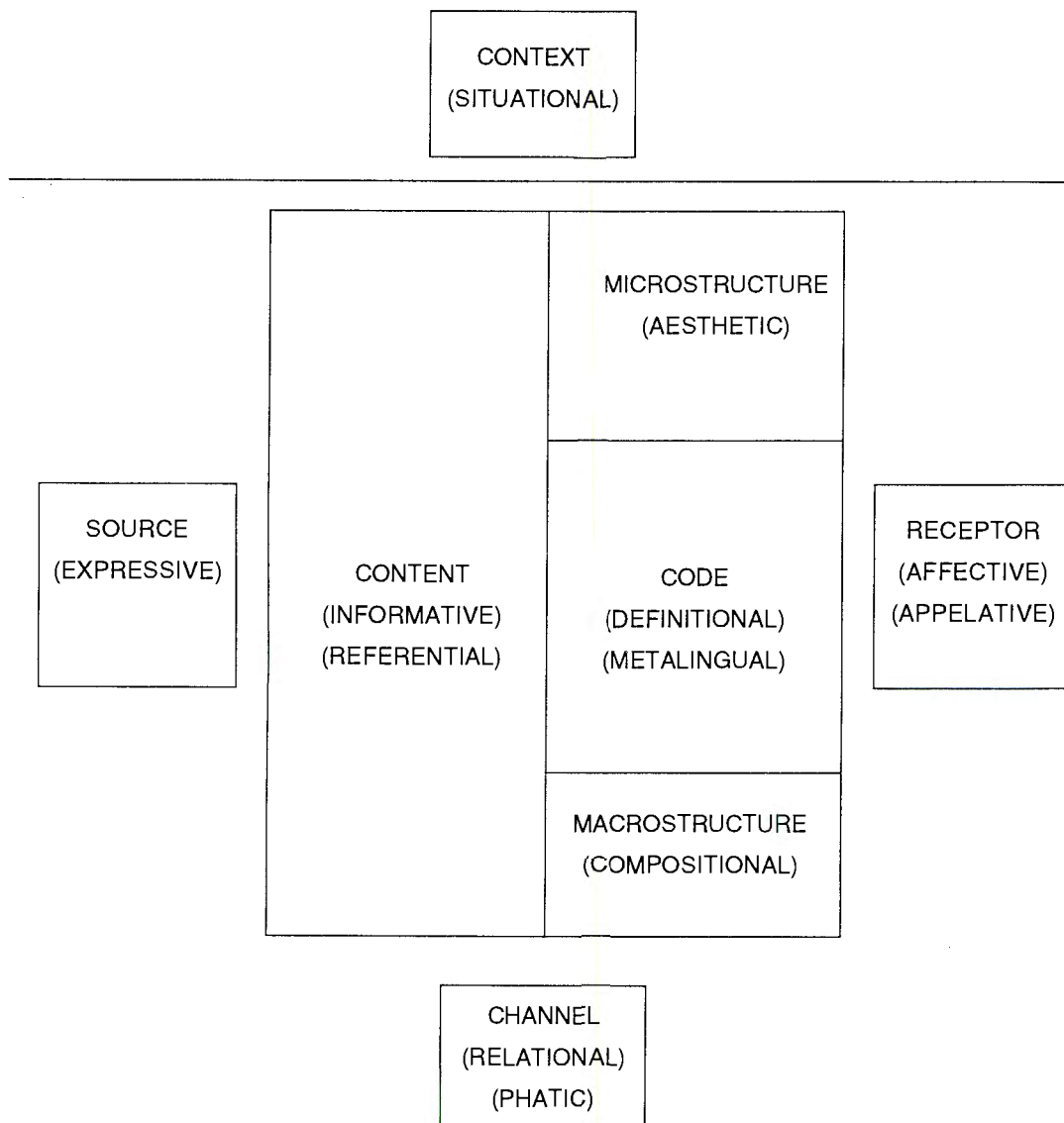
This is the way in which the message (text) is sent and received (understood). Writing, for example, is a medium based on the visual channel of communication.

* *Context*

This is the total environmental setting in which the message (text) is realised and includes aspects such as the natural (geographical), sociological (interpersonal), technological (scientific) and conceptual (human values).

The meaning of a given message (text) is consequently the product of influence from all eight sociolinguistic and communicative factors and as such meaning is manifold. Where the traditional theory of Semiotics tends to concentrate upon the four intrinsic components only (content, code, macrostructure and microstructure) and correspondingly overlooks the four extrinsic components (sender, receptor, context and channel), a sociolinguistic and communicative perspective corrects this imbalance. There are consequently various levels of meaning and the one is distinguished from the other according to the primary function that it is intended for and that it succeeds to achieve in the communicative event. The whole spectrum of

communicative elements and how they relate to one another and to what language functions they belong to can be schematised in this diagram adapted from Wendland (1985:21):



It is then clear that this sociolinguistic model has two more functions than Jakobson's communicative model. The **aesthetic** or **poetic** function which refers primarily to the form, is divided into microstructure and macrostructure and constitute two different functions, namely, **aesthetic** and **compositional**. It is felt, however, that these two aspects (elements) are so closely related that their two functions basically serve the same cause: an artistic one. The situational function, on the other hand, refers to the external context *per se* and as such this is definitely an additional function to consider and not quite explicitly implied by Jakobson (1960:263) or Van den Broeck and Lefevere (1978:38). These functions will be discussed in detail under 2.3.1.

To summarise: Meaning is more than **what** is said or the denotative content. The form and the function of the message (text) too, have a great deal to say. In this respect Wendland (1985:23) makes an important statement with regards to Bible translation: "Biblical research still needs to give us a clearer picture ... of the extent to which associative features of meaning permeate the Hebrew and Greek texts as well as the degree to which they act to modify the message". It can possibly be said that almost no change in form within language is totally meaningless. To fully cope with meaning one has to ask not only **what** is said but also **how** it is said and **why** it is said. All eight functions within the communicative event need to be taken into account in the act of meaning creation, which is the only way to unlock and make accessible a text to a reader.

2.2.6 Models and constraints

The term **constraint** can prove to be a source of ambivalence and ambiguity since it is closely related to the term **model** in some respects. Toury (1980:51) regards **norms** as **constraints** which can be described along a scale which exists between two extremes. The one extreme consists of objective and relatively absolute **rules** while the other extreme consists of fully subjective **idiosyncrasies**. In between these two poles lies a middle ground occupied by intersubjective factors which are commonly known as **norms**. Since norms operate during the process of translating and within the product of translation, they can be regarded as **instructions** as well as **criteria**. Newmark (1982:19) and Nida (1976:47) refer to **norms** also as **principles**. Toury (1980:53-54) as well as Van den Broeck and Lefevere (1979:122-123) distinguish between preliminary, operational and initial norms. Prior to a discussion of these norms it should be noted that "the concept of norms is an absolutely essential concept" (Hermans, 1991:165) as the translator uses norms as a way to achieve his goals.

Preliminary norms are the factors which determine the choice of works to be translated as well as whether the translator is going to translate directly from the ST or whether he is going to use an intermediate translation. These norms refer to the translating process and are usually the result of the philosophy (world-view) and values of the translator or the policies of an institution or organisation which launches or funds a translation.

Operational norms might be said to serve as a **model** as they supply performance instructions which are process-oriented. Nida and Taber (1982:33) refer to a model also as a **system of translation** and propose an example of one consisting of a process which comprises three **stages**:

- 1 Analysis.
- 2 Transfer.
- 3 Restructuring.

Elsewhere, however, Nida (1964:241) refers to only two procedures, or stages, in order to determine the appropriate equivalent in the TT for a ST. These procedures are labelled **decomposition** and **recomposition** which implies that they are process-oriented and regarded as stages in the translating

process. Reiss (1981:123-127) also distinguishes merely two phases in the translating process, namely the phase of **analysis** and the phase of **reverbalisation**. All these facts suggest three important points:

- 1 Opinions vary as to how many phases or stages there are during the translating process and one glance at the article written by Bathgate (1981:10-16) convinces one that there is no shortage of models. Moreover, the plethora of theories and theoretical terms for the various aspects and stages of the process of translating are dauntingly numerous and diverse.
- 2 Nida's (1964:241) use of the term **procedure** is process-oriented while Newmark's (1988:81) use of the same term is product-oriented and these two different applications of the terms should not be confused. This study will use procedure as a **product-oriented** term and not a **process-oriented** one.
- 3 The terms **principles** and **norms** refer to the same thing, namely, **instructions** for the process of translating and **criteria** for the product of translation.

Since the primary emphasis of this study is product-oriented, only a brief reference is made to the aspect of **models**. Van den Broeck and Lefevere (1979:114-122) furnish a list of seven possible models plus two additional **classes** of models. Although Barthgate (1981:10) considers this review done by Van den Broeck and Lefevere as the most complete in a century where many models have been proposed, he himself lists no less than seventeen models. Sixteen of the models have already been proposed by other theorists but Barthgate accommodates them all into the framework of a seventeenth one developed by himself. He calls it the **operational model**. The adapted diagram below is taken from Barthgate (1981:10) and shows the various stages of the **operational model** as well as where every other model fits in:

Phase of the process of translating in the operational model	Type of model taken from the literature of translation theory
1 Tuning	1 Hermeneutic 2 Situational 3 Stylistic
2 Analysis	4 Word-by-word 5 Syntactic 6 Transformational
3 Understanding	7 Interlingual 8 Semantic 9 Information theory
4 Terminology	10 Nomenclative
5 Restructuring	11 Modulation 12 Generative 13 Integral
6 Checking	14 Normative 15 Three-stage
7 Discussion	16 Interactive

Barthgate (1981:10) admits that not all the models proposed fit neatly into one phase of the framework only, but each phase in the diagram represents the most salient feature of each model. It is significant to note that Barthgate (1980:114) regards the second phase (transfer) in Nida and Taber's model as misleading because it may cause readers to expect some deep insights into the basic process by which a translator transforms a message from one language into another language in his mind. When the chapter on **transfer** as a second stage in the process of translation is studied, however, it becomes clear that the main concern is to ensure that the ST message is conveyed in such a way that the TT message is not misleading, ridiculous or offensive (Nida & Taber, 1982:99-119). Finally, the advantage of the **operational** model is that it encompasses all the various stages of the translation process covered by the other models. The **operational** model can thus be seen as a reconciliation and

combination of all the previous different models. It is consequently felt that the operational model is the most comprehensive and practical model that has been proposed thus far.

Initial norms are used by Toury (1980:53), as well as Van den Broeck and Lefevere (1979:123) to discuss instructions and criteria which refer to a translation as a finished product. These norms determine whether the translator subjects himself to the SL or to the TL, and as such they are product-oriented. But Toury admonishes that, "It is only reasonable to assume, of course, that in practice the decision made will generally be some combination of (or compromise between) these two extremes [of SL and TL]" (1980:55). Initial norms should then not be misinterpreted to be merely an indication of the first step in a chronological order. They actually operate on a structural and not a serial level (Van den Broeck & Lefevere, 1979:123). They refer to the global approach of the translator in terms of a specific text as well as in terms of smaller units and even minute details within units. This implies the choice of an appropriate translation **type (method)** with regards to the text and the choice of appropriate translation **equivalents (procedures)** with regard to text units or elements (Newmark, 1988:81). Since Newmark's use of the terms **method** and **procedure** is product-oriented, the terms **type** and **equivalents** are used in conjunction to avoid their being mistaken for process-oriented terms. Although Tudor (1987:80) regards Newmark's use of the term **procedures** as **strategies** applied during the second stage of translating (transfer), he explains that the third stage of the process of translating involves the application of those strategies and as such involve considerations of **equivalence**. This confirms the fact that when Newmark (1988:81-93) discusses different translational **procedures** he does so in terms of finished products. In this study the application of **type (method)** and **equivalents (procedures)** will then be product-oriented although it must be remembered that they are at work at every stage during the process of translating as they are at work at every level of the product of translation.

This study will, however, work towards a theoretical framework for translating the metaphors of **Song of Songs** for adolescents by distinguishing between two different types of **constraints**, both of which are product-oriented. They are **situational constraints** (elements within a situational framework) and **translational constraints** (elements within a translational framework). Both these frameworks (sets of constraints) make up the larger

theoretical framework which will be used to cope as adequately as possible with the translation problem in question. It is at this point where I differ from Toury (1980:51) in the sense that I do not regard norms and constraints as the same thing. Norms are translational constraints and not situational constraints. Using norms and constraints as synonymous terms is therefore both ambiguous and confusing.

2.3 Towards a theoretical framework

It is felt that the major factors to consider when setting up norms and principles for the process of translating and the final product of translation are all eight of the sociolinguistic elements discussed under 2.2.5. Various translation scholars, for instance, Newmark (1988:45), Nida (1976:47), Van den Broeck and Lefevere (1979:122), Toury (1984:77) and Wendland (1985:18-20) consider most of these elements as major issues in translation and during translating. One of the most comprehensive lists of extratextual as well as intratextual factors mentioned and discussed is probably that of Nord (1993:35-129) who identifies and discusses more issues than Wendland (1985:18) does in his sociolinguistic model. To produce a framework that is not too cumbersome, these eight sociolinguistic elements are incorporated and consolidated into these four factors:

- 1 The **text** (message) and **text elements** (units). (This implies a consideration of the four intrinsic components to the communicative event: Content, code, macrostructure and microstructure.)
- 2 **The readers.**
- 3 **The context.** (This implies a consideration of the channel too.)
- 4 **The function of translation.** (This implies a consideration of the writer and translator also.)

These elements - which are the major dynamics and the variable influencing factors (tensions) within a situation relating to a specific translation problem - make up a **situational framework**. This **situational framework** will differ from one translation problem to another as each new situation presupposes a change in the nature of the **situational elements** (the elements within the situational framework). These elements act as **constraints** and will be referred to as **situational constraints**. **Situational constraints** are, then, the existing and given influencing factors and tensions that vary from one

situation to another and determine which translational constraints are to be utilised. Which element is to play the greater determining role is to be decided by setting up a hierarchy of importance. Personally I believe that the text together with its units (elements) is to be considered first, the readership second, the function of the translation third and finally the context.

Translational constraints, on the other hand, are determined (set up and decided upon by the translator) as a result of the existing situational constraints and they serve as **principles** and **norms** (**instructions** and **criteria**). In this product-oriented study they imply the application of an appropriate translation **type** (**method**) and translation **equivalents** (**procedures**) and it is felt that every translation type (method) and translation equivalent (procedure) contain a subsidiary set of principles and norms (instructions and criteria). The **translational constraints** adopted by the translator, consequently depends on the existing situational constraints and the hierarchical order in which they are placed. These translational constraints also make up a translational framework.

The **situational constraints** (existing, variable influences and tensions) should not be confused with the **translational constraints** (the instructions and criteria set up). It is essential to recognise that even if two translators tackle the same translation problem at the same time in history as well as find themselves within the same situational framework, and consequently utilise the same translational framework, it does not mean the translations will turn out exactly the same. The differences that do exist should be the result of the different value systems, tastes, experiences and abilities of the translators since translation is not only a science, it is also a skill (craft), an art and a matter of taste (preference).

2.4 Situational framework

It was concluded under 2.3 that the text together with its units (elements) is probably the most important factor to consider in the translator's choice of a particular type (method) of translation and translation **procedure** (**equivalent**). House (1977:188) admits that there is some relation between the **type of text** and the appropriate **translation type**, while Reiss (1981:127) is unequivocal in her thesis that the text type determines the general method of translating. Newmark (1988:81) also supports this idea by stating that a

method of translation relates to the text as a whole and translation procedures relate to specific text units (elements). To understand the concept of text type, however, one has to recognise that it is a universal type or category that is categorised according to the major and dominant language functions within that text.

2.4.1 Language functions

The eight possible language functions within a communication process were mentioned under 2.2.5 together with the different elements within the communicative event that each one represents. What follows is an explication of what those functions entail:

2.4.1.1 Expressive function

This function is used to express the feelings and intention of the author irrespective of any response. The emphasis is on the writer (source, producer) and his mind, opinions, values and attitudes.

2.4.1.2 Informative (Referential) function

This can be regarded as the most neutral function and its focus is to express the subject matter (facts) of the message (text). It is thus concerned with the content itself. Purely informative utterances are of designative (denotative) nature and are usually marked by the absence of emotive, aesthetic or other interpersonal features.

2.4.1.3 Vocative (Appellative, Conative, Affective, Imperative, Operative) function

This function is to call upon a readership to act, think, feel or react in a way intended by the text. The emphasis is consequently on the reader (receptor) and influencing or affecting him.

2.4.1.4 Phatic (Relational) function

The purpose of this function is to keep open the channel of communication so that friendly contact can be maintained with the

receptor. Newmark (1988:43) asserts that "In written language phaticisms attempt to win the credulity of the reader". Both Newmark (1988:43) and Reiss (1981:125) agree that the phatic (relational) function is usually involved in only part of the text (message).

2.4.1.5 Aesthetic (Poetic) function

It focuses upon the form of the message (text), primarily on the microlevel. This function is realised by a variety of literary devices and stylistic techniques and according to Wendland (1985:25) it usually heightens the effect of another function - predominantly the informative, expressive and vocative. Newmark (1988:42) suggests that language that pleases the senses is aesthetic in function and the two major elements that please the senses are the sound and the metaphors of a language. Van den Broeck and Lefevere (1979:37) add that when language is used in such a way as to serve the artistic features of a message (text), the aesthetic function is realised. It follows that the focus is primarily upon the **form** of linguistic expression primarily on the microlevel.

2.4.1.6 Compositional function

It focuses upon the macrostructure of the text (message) or the shape of its content. Its concern is consequently with how the material is organised and to what genre the text (message) belongs. Like the aesthetic (poetic) function, however, it constitutes the artistic dimension of a text (message).

2.4.1.7 Metalingual (Definitional) function

It focuses upon the code of the signs underlying the communication process. This normally involves a clarification or explanation with regard to a word or phrase. It is also the ability of a language to explain, name and criticise its own features. Wendland (1985:26) states that the definitional (metalingual) function deals with material that is largely designative (denotative) in nature and therefore has a similar emphasis as the informative (referential) function.

2.4.1.8 Situational function

It focuses on the **context** or environment surrounding the source and receptor as communication takes place. According to Wendland (1985:31) the situational function is very broad in scope which may result in a disagreement over its precise range and constitution. Its importance to effective communication cannot be overestimated since every text (message), in addition to its principal functional thrust, will always evince a varied degree of influence from both the linguistic and extralinguistic contexts. It particularises the message (text) with respect to time, place, culture, society, genre and medium. It relates to the total environment of the message (text) - linguistic and extralinguistic.

House (1977:42) elaborates on the whole issue of context and situational factors by developing eight situational dimensions to determine a text-specific function. It is felt that these situational dimensions are simply an acknowledgement of the situational function of a text (message) which is not acknowledged by Jakobson (1960:353), but is acknowledged by Wendland (1985:31). These situational dimensions or constraints roughly resemble the sociolinguistic parameters developed by Wendland (1985:51-114). They can also be regarded as sociolinguistic or situational variables which are factors which normally operate in conjunction with one another to influence the norms and principles (criteria and instructions) that are to govern the process of translating and the product of translation.

This means that in order to set up a text typology for determining a type of translation, the contexts of the ST and TT need to be taken into consideration. Contextual factors will also largely determine when to use what translation procedure, when dealing with a specific text element (unit) as, for example, the metaphor. Yet according to Newmark (1988:80), although the translator indeed has to be aware of all the varieties of contexts, it does not mean that context is the overriding factor in all translation. It does not have primacy over the deliberate innovation of a writer, for instance. Although context is omnipresent and has to be respected, it is relative.

Finally, Wendland (1985:42) points out that **context** actually refers to two primary settings. There is the original setting (context) of the ST and then there is the translational setting (context) of the TT. The original setting of

the communicative situation pertains to those situational factors which relate to the original author and his intended audience via the text. The translational setting of the TT is removed from the original setting in at least three respects: time, language and culture. The first setting involves the question: why and for whom was the text written? The second setting involves the question: why and for whom is the text translated? Since the aims pursued in translations are often different from those of the original text the fundamental question to be asked according to Wendland (1985:234) is: for whom is the translation intended? One might also add: for what purpose is the translation intended?

Subsequent to the discussion of the eight recognised language functions within a text (message) the following conclusion can be made with the aim of setting up a text typology: In view of the fact that both the metalingual and informative functions are designative (denotative) in nature, and both the compositional and aesthetic functions are poetic (aesthetic) in nature (deal with matters of form), it is felt that the metalingual and compositional functions are basically part of the informative and aesthetic functions respectively. This implies that the metalingual and compositional functions cannot significantly be developed into text types and this assumption is supported by Reiss (1981:125).

Newmark (1988:46) goes further to single out only three of the subsequent six functions as the most convenient ways of looking at a text, for translation: expressive, informative and vocative. Nida and Taber (1982:24-26) confirm the importance of these three functions by singling them out as the three principal purposes of communication which implies a message (text) must not only provide information that is understood (informative element) but it must also be presented in such a way that the relevance of the message (text) is felt (expressive element), and that the message (text) will elicit response (imperative or vocative element). Newmark (1988:39-42), Reiss (1981:124), Holmes (1978:76) as well as Van den Broeck and Lefevere (1979:37) use these three primary functions (which were actually taken over from Bühler) to set up a universal text typology. Bell (1991:204) recognises the same distinction of texts according to rhetorical purpose, namely expressive texts, informative texts and vocative texts. Admittedly a text will rarely be purely expressive, informative or vocative but if a text is classified according to one of these dominant functions, three types of text are distinguished, namely

informative (referential) texts, vocative (appellative, conative, operative) texts and expressive (artistic) texts. Informative texts are content-oriented, vocative texts are recipient-oriented and expressive texts are source-oriented.

Reiss (1981:124) proposes this explanation of a text type:

[It is] a phenomenon going beyond a single linguistic or cultural context, because the ... essentially different forms of written communication may be regarded as being present in every speech community with a culture based on the written word and also because every author of a text ought to decide in principle on one of the three forms before beginning to formulate his text.

In reality, of course, a function never occurs in isolation, and some functions tend to occur together. House (1977:36) uses this argument to dismiss as overly simplistic the idea that the dominant language function is directly related to textual function and consequently text type. She prefers to view the function of a text as the use it has in a particular context of a situation which of course implies that every new text has a different function, however slightly, because every situation is new and calls for a different context. It is ironic, however, that when House (1977:203) eventually develops types of texts suited for a particular types (methods) of translation, that they do not differ significantly from what any of the proponents working with dominant language functions as indicative of text type, would have proposed themselves. She distinguishes two types of texts:

- 1 Source culture-specific texts which have an independent status (for example, comedy, dialogue and political speech).
- 2 Texts which are not source-culture specific and do not have independent status, for example commercial text and tourist information booklet (House, 1977:203).

Newmark (1988:40) too, would distinguish between, for example, a political speech (expressive text) and a commercial text (information text).

Consequently it is felt that Reiss (1981:125) is correct in her view about additional functions to be found in a text. She says that those additional

functions which are isolated and developed by Jakobson (1960:353-355) and Wendland (1985:22-32), to extend beyond the three major functions (expressive, informative, vocative), are not suitable to isolate text types relevant to the type (method) of translation. The redundancy of the metalingual function and the compositional function has already been discussed and accounted for in this regard. Only three functions are thus left to be accounted for, namely phatic, poetic and situational. These three are accounted for by Reiss (1982:125-126). She states that when the phatic and poetic functions are related to entire texts, they are realised in all three the basic forms of communication (expressive, informative and vocative). This means that the phatic and poetic functions do "not lead to particulars of the text construction" (Reiss, 1981:125). To illustrate that these two functions do not arise from the text form, but from the use to which the text is put, she furnishes these two sets of examples:

1 *The phatic function (establishing and maintaining contact)*

- * Picture postcard from a holiday: informative text with phatic function.
- * Self-composed birthday poem: expressive text with a phatic function.
- * Memory aid in an advertisement slogan: vocative text with a phatic function.

2 *The poetic function (matters of form)*

- * Soccer report: informative text with poetic elements.
- * Lyrical poem: expressive text where the poetic function determines the whole text.
- * Sales promotion: vocative text with elements of poetic language..

Newmark (1988:43) too, argues that the phatic and metalingual functions are normally involved in only part of the text, which confirms that they cannot be used to develop a general text type.

As far as contextual conditions or the situational function is concerned, one thing is clear: this function is not only relevant to the process of translating but it is also vital in the classification of a text type although it does not

constitute a text type in itself (Reiss, 1981:126). It does help to determine whether the text is expressive, informative or vocative in terms of socio-cultural patterns. The language-culture reveals the habits of textualisation and because cultures differ, an expressive text in the SL may have a different genre (language and structure patterns) than a functionally equivalent expressive text in the TL.

2.4.2 *Text types*

The **type of text** (expressive, informative, vocative) is then an "etic" (Wendland, 1985:82) or a universal category, and may be expected to occur in any language while "genre" or what Reiss (1981:126) terms "text variety", is an "emic of language" (Wendland, 1985:82), and as such it is a culture-specific category. This study will work with both the terms **Text type** (expressive, informative, vocative) and **genre** (letters, poems, novels, speeches and so on).

2.4.2.1 **Informative (Referential) texts**

These texts are concerned with the communication of content, in other words, the emphasis is on the topic or subject (the facts of the matter). The dominant function is the referential (informative) one. Although informative texts are concerned with any topic of knowledge it must be noted that texts on literary subjects may lean toward expressiveness as they often express value-judgements. According to Newmark (1988:40) the format of an informative text is often standard and the examples he gives are: text books, technical reports, articles, scientific papers and minutes or agendas. Informative text can also be referred to as referential texts.

2.4.2.2 **Vocative (Appellative) texts**

These texts are concerned "with the communication of content with a persuasive character" (Reiss, 1981:124), and the dominant function is the operative (appellative, conative, imperative) one. This implies that the major factor in all vocative texts is the reader and the extent to which the reader is called upon to act, think or feel. The decisive question in this text type consequently is: is it capable of making an appeal? Newmark (1988:41-42) suggests two factors about vocative tests:

- 1 In all vocative texts the relationship between writer and readership is paramount.
- 2 Vocative texts are usually written in a language immediately comprehensible to the readership and should be kept intelligible.

For the purposes of translation, typical vocative texts are notices, instructions, propaganda posters, publicity leaflets and requests.

2.4.2.3 Expressive (Aesthetic) texts

These texts deal with "artistically organised content" (Reiss, 1981:124) and that is why Van den Broeck and Lefevere (1979:41) probably opt for the term "artistic text". Although literary texts are usually expressive there are other texts which can also be viewed as expressive. Newmark (1988:39) lists three categories of texts as expressive:

1 Imaginative literature

Newmark (1988:39) argues that there are four principal types, namely lyrical poetry, novels, plays and short stories of which lyrical poetry usually contains the most intimate expression. It follows that poetry can be considered as perhaps the best example of an expressive text.

2 Authoritative statements

Such texts usually have the personal stamp of their authors in spite of being denotative. Typical authoritative statements are political speeches and philosophical works written by acknowledged authorities.

3 Autobiography, essays, personal correspondence

These are particularly expressive when they are personal effusions and the readers are of a remote background.

Finally, few texts are purely expressive, informative or vocative. Mixed forms do exist and most texts include all three major language functions and sometimes most of the other five functions, too. Reiss (1981:124) confirms

this idea by saying: "If we accept the three text types, the informative, expressive and operative type, as the basic forms of written communication (inter-cultural) it should be taken into account that these types are not only realised in their pure form ..." . An example of such a case would be a versified legal text which originated in the Middle Ages (an informative text with an expressive form) or an Old Testament prophecy written in poetic form (a vocative text with an expressive form). Rhymed language was considered to carry greater dignity and authority in the past and that is why Middle Age legal texts and OT prophecies were written in poetic form. Consequently, there is usually an emphasis on one of the three functions and although other functions do not, strictly speaking, have a place in, for example, an informative text, they have to be recognised and accounted for in order of priority by the translator. It may also be that an informative text such as the historical book Exodus have sections which can be regarded as vocative as for example the listing of the ten commandments in Exodus 20:1-17. The epithets **expressive**, **informative** and **vocative** are used to indicate the thrust of the text, establish universal text types and suggest types (methods) of translation in dealing with them. It must be admitted that this general threefold division among texts is a simplification of the rich variety of existing texts in the world today. Yet a detailed text typology is essential so that the translator can choose and appropriate type (method) of translation for the text as a whole and this appears to be the reason why various translations theorists work with these three universal **text types**.

The diagram below is adapted from Van den Broeck and Lefevere (1979:44) to serve as a summary of the issues discussed with regards to texts as a whole:

Text type	Dominant type of meaning from semiotic point of view	Major factor influencing the form of text
Informative	Semantic	Content
Vocative	Pragmatic	Sociocultural background of reader
Expressive	Syntactic Semantic Pragmatic	Artistic intention of the author

While it is necessary to investigate **text types** and their dominant function, in order to determine a type (method) of translation, dealing with textual units (elements) is an additional and slightly different matter. A textual unit (element) can be a word, sentence, clause, phrase, name, punctuation or a figure of speech as, for example, metaphor. Various equivalents (procedures) are suggested by Newmark (1988:81-93) in dealing with the smaller units of the language. All the necessary detail required in the area of textual units (elements) and how to deal with them will be presented when the translation of metaphors is discussed in chapter 3.

Finally, the limitation of considering text types can be seen when the translator's aim differs from the aim of the original author. When the translator, for example, chooses to translate **Macbeth** for young children with the purpose of popularising it to have the effect of a contemporary novel the aim is clearly not **functional equivalence** anymore. This implies that a consideration of the type of text does not play such a determining role anymore. Not only are many of the dramatic sequences and effects of the play to be scaled down (type of text is changed in the TL) but the audience to be catered for is also a different one: children instead of adults. This is why Reiss (1981:131) states: "In changes of function [translation purpose] the aim of the translating process is not anymore the attainment of a functionally TL text, but a TL text possessing a form which is adequate to the 'foreign function'". The criteria for translating and the final translation are not so much to be derived from the question: for what purpose and for whom was the text written? but rather from the question: for what purpose and for whom is the text translated? What any translator consequently requires is a

situational-functional perspective. This means that for any given society nowadays, two or more distinct translations may be necessary, particularly within the context of Bible translation. In such a case separate socio-educational groups may be reached effectively through different translations despite the fact that if a text embodies the fundamental beliefs of a culture (for example, the Bible), the possibility is great that the culture will demand the most literal translation possible (Bassnett & Lefevere, 1990:7). What is important to realize, however, is that any translation of the Bible can be expected to be scrutinized with the greatest of care in South Africa since it can be considered to embody the "core values of the cultures" represented by the two official languages in the country (Lefevere, 1992b:70). There is nothing wrong then in producing different translations for, example intellectuals, pupils or a primitive tribe. Moreover different purposes may also be fulfilled, for example a translation may be intended for liturgical use in church (high level style and diction) or it may be a devotional version intended for private use at home (familiar style and popular diction) (Glover, 1990:59). In this regard Wendland (1985:234) has this to say: "Well-intentioned, but misinformed pleas about 'the need to return to the use of **one** reliable translation in all the churches' ... simply ignore the complex sociolinguistic realities of our times". Such a policy, if strictly observed, would in effect place the dynamic, living Word into a formal straitjacket and give the advantage in communication strategy to those who are already in the most privileged position, namely, long-standing church members who are familiar with ecclesiastical and theological jargon. Translation (and particularly the translation of the Bible) requires different versions owing to differences in **socio-cultural groups in translational purposes.**

2.5 Translational framework

To find a suitable translation framework implies that the translator has to find the appropriate translation type (method) for the type of text he is working with. And this has always been the central problem of translation: whether to translate freely or literally. The argument has been going on since the inception of translation theory. Newmark (1988:45) sums up the situation with these words:

Up to the beginning of the nineteenth century, many writers favoured some kind of 'free' translation: the spirit, not the letter; the sense not

the words; the message rather than the form; the matter not the manner. This was the often revolutionary slogan of writers who wanted the truth to be read and understood - Tyndale and Dolet were burned at the stake. Wycliff's works were banned. Then at the turn of the nineteenth century, when the study of cultural anthropology suggested that the linguistic barriers were insuperable and that language was entirely the product of culture, the view that translation was impossible gained some currency, and with it that, if attempted at all, it must be as literal as possible. This view culminated in the statements of the extreme "literalists", Walter Benjamin and Vladimir Nabokov.

This historical overview is a reflection of the fact that the argument has usually been theoretical. The type of text and its purpose or the purpose of the translation together with the intended audience are issues that were not discussed. Yet, these issues play a vital role in determining the translation type (method) to be employed. A detailed analysis of different translation types (methods) as they are expounded by different theorists will be furnished, but it is felt that Newmark's (1988:45-47) exposition of different types (methods) are the most complete and will consequently be used as the basis for the discussion of, and reference to, other classifications of translation types (methods).

2.5.1 Newmark

Newmark (1988:45-47) lists eight possible translation types and it is felt that this classification is the most comprehensive in Translation Studies so far. These types are summarised in the adapted diagram given below:

SL EMPHASIS (LITERAL)

Word-for-word
Literal
Faithful
Semantic

TL EMPHASIS (FREE)

Adaptation
Free
Idiomatic
Communicative

2.5.1.1 Word-for-Word translation

This is usually found in interlinear translations where the TL words are given immediately below the SL words. The SL word-order is preserved and the words are translated on a one to one basis by their most common meanings and usually out of context. According to Newmark (1988:46) the main purpose of word-for-word translation is "either to understand the mechanics for the SL or to construe a difficult text as a pre-translation process".

2.5.1.2 Literal translation

The SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are still translated singly and out of context. As a pre-translation process, this is helpful to indicate the problems to be solved.

2.5.1.3 Faithful translation

A faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. Cultural words are transferred and grammatical as well as lexical abnormalities and deviations are preserved. It attempts to be completely faithful to the intentions and the text-realisation of the SL writer.

2.5.1.4 Semantic translation

Semantic translation differs from faithful translation only in as far as it must take more account of the aesthetic value of the ST and it compromises on meaning where appropriate. This implies that aspects such as assonance, pun or repetition should not be allowed to jar the final version. It may also translate less important cultural words by a culturally neutral term or a functional term, but not by cultural equivalents. It may even make other small concessions to the reader. The vital distinction between faithful translation and semantic translation is that faithful translation is uncompromising and dogmatic and semantic translation is more flexible, admits creative exception to

hundred percent fidelity and allows for the translator's intuitive empathy with the original text to play a role. Semantic translation is then the last on the list of literal translations or SL-oriented translations.

2.5.1.5 Adaptation

As the first of the list of TL-oriented translations this is the freest form of translation. According to Newmark (1988:46) translators generally use this method for comedies and poetry. When it is used however, the themes, characters and plots are converted to the TL culture and the text is rewritten. This does not necessarily imply that it is the most suitable method for these genres. In fact, Newmark (1988:46) generally feels that this translation method is quite unsuitable for the translation of literature.

2.5.1.6 Free translation

Free translation reproduces the matter without the manner or can be regarded as a paraphrase and as such the TT is usually significantly longer than the St.

2.5.1.7 Idiomatic translation

Idiomatic translation reproduces the message of the ST but tends to distort the nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original. Newmark (1988:47) also uses the adjective "lively" and "natural" to describe this type (method) of translation. It is felt that this translation type is not the same as the idiomatic translation proposed by Beekman and Callow (1974:24) which is discussed under 2.5.2.

2.5.1.8 Communicative translation

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language (or form) are readily acceptable (natural) and comprehensible (intelligible) to the readers. Reis (1983:302) gives a further explanation of this type of translation by stating that it tries to avoid foreignness in

the choice of words and sentence structures. This type of translation is functionally equivalent to the original in as many of its dimensions as possible.

It is essential to note that of these types (methods), only semantic translation and communicative translation fulfil the two main aims (standards) of a good (qualitative and effective) translation, namely accuracy (fidelity) and acceptability (intelligibility). Only these two translation types (methods) are, thus, acceptable as a translational framework. Generally, semantic translation concentrates on the author while communicative translation focuses on the receptor (reader). According to Newmark (1988:47) semantic translation is used for expressive texts while communicative translation is used for informative and vocative texts.

Newmark (1988:48) makes another important distinction between semantic and communicative translation: both types (methods) allow the translator equal freedom in theory, but in practice a communicative translations allows more freedom than semantic translation because it usually serves a large and a not well-defined readership, while a semantic translation usually follows the single well-defined authority of the ST.

A final important issue that needs to be discussed is the principle of **equivalent effect**. This principle was largely developed by Nida (1964:159) and will receive more attention when the Nida-school is examined. Equivalent effect is a principle which requires the text (message) to produce the same effect on the readers of the translation as was obtained on the readers of the ST. It is sometimes also referred to as **equivalent response** and Nida's (1964:159) **dynamic equivalence** as a translation type (method) has this principle at its centre. Newmark (1988:48) brings a whole new perspective to this issue when he argues that equivalent effect is the desirable **result** rather than the **aim** of a translation. It is also vital to recognise that equivalent effect is an unlikely result in two cases (Newmark, 1988:48):

- 1 If the purpose of the ST is to affect (influence) while the translation's intention is to inform, that is, when the purpose of the translation differs from the purpose of the ST.

- 2 If there is a pronounced cultural gap between the ST and the TT as there is between the original Hebrew texts of the Bible and the translations in modern Afrikaans and English.

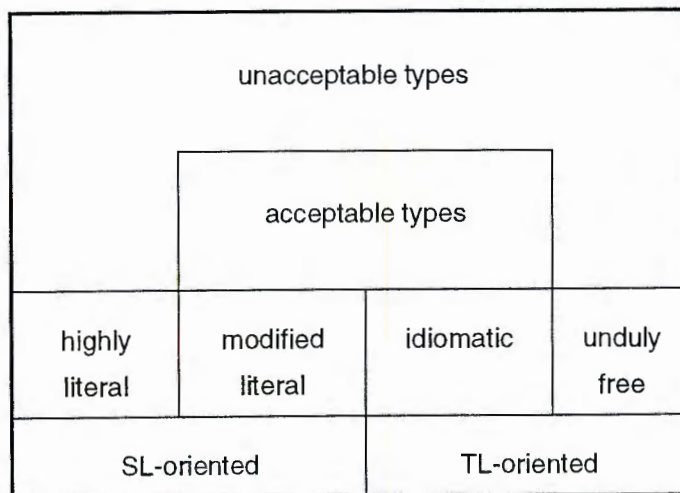
For vocative texts, equivalent effect is more than simply desirable - it is essential since it is the criterion by which the effectiveness and the value for the translations of such texts are assessed. In the translation of notices, instructions, propaganda posters (leaflets) and persuasive writing, the response of the reader to keep off the grass, to buy a car, to join a political party or to assemble a device, could be used to gauge the success of a translation.

In informative texts, equivalent effect is merely desirable since there is less of an appeal on the readership. If the SL culture and TL culture differ markedly and are remote from each other, equivalent effect is most unlikely since cultural items will usually have to be explained by culturally neutral terms and other SL difficulties will have to be clarified. The impact is then most likely to be different but Newmark (1988:48) warns that "the vocative (persuasive) thread in most informative texts has to be rendered with an eye to the readership, i.e., with an equivalent effect purpose".

In expressive texts, the focus shifts from the reader to the author and semantic translation is called for. While the reader is not entirely neglected, the translator essentially has to try to render the effect the ST has on himself and not on any putative readership. He has to feel with and empathise with the author. Newmark (1988:49) mentions one exception, with regard to equivalent effect, namely a universal text like Hamlet's speech commencing with "To be or not to be", and explains that "the more 'universal' the text ... the more a broad equivalent effect is possible, since the ideals of the original go beyond any cultural frontiers". The Bible (or the sixty-six books of the Bible) is incidentally a superb example of a universal text and a text that is well-known and shared worldwide. Consequently equivalent effect or response is possible but not necessarily to be aimed for, especially not in an expressive text. Finally it can be said that the equivalent effect principle is an important concept in the process of translating and the product of translation and has a degree of application to any type of text, but it does not have the same degree of importance in the different types of texts.

2.5.2 Beekman and Callow

Beekman and Callow (1974:21-25) too, distinguish a number of translation types (methods) that are centered around a SL-oriented approach on the one hand and a TL-oriented approach on the other. The four main types of translations they distinguish also represent a continuum from one extreme to another as Newmark's (1988:45-47) types (methods) represent a continuum. These four types are summarised in the adapted chart below taken from Beekman and Callow (1974:21) and although they are not as exhaustive as Newmark's distinctions there are rough resemblances to be seen:



2.5.2.1 Highly literal translation

Beekman and Callow (1974:21) view an interlinear (word-for-word) translation as a type of highly literal translation. Their explanation of a highly literal translation, namely "the reproduction of the linguistic features of the ST with a high consistency" (1974:21), roughly coincides with Newmark's explanations of a word-for-word and a literal translation. Both the word-for-word translation and the literal translation are highly literal translations. They do not adequately communicate the message to a reader who does not know the SL and as such they are unacceptable. The dangers of an unqualified highly literal translation is explained by an example given by Beekman and Callow (1974:22-23). In one language of West Africa, a highly literal translation was made of a figure of speech in Mark 19:28, in which Jesus asks

James and John, "Are you able to drink the cup that I drink?". When a speaker of this language was asked whether this expression was ever used by his people he replied affirmatively but it is usually used when a drunkard challenges his friends to a drinking bout. To the readers of this translation, then, Jesus was challenging James and John to a drinking bout!

2.5.2.2 Modified literal translation

Beekman and Callow do not distinguish between different types of modified literal translations and their view of this translation coincides with Newmark's views of a faithful translation and semantic translation. In a modified literal translation the same grammatical forms as those that are found in the ST are generally used in the TT but the context is not always adequately regarded. This translation consequently contains unnecessary ambiguities and obscurities and are unnatural in style and at times difficult to understand. In spite of these disadvantages Beekman and Callow (1974:24) give the following situation as an example where such a translation is acceptable: "For a group of believers who have access to reference works, and whose motivation to read and study is high ...". Bekker (1983:153-154) develops a specific translation type (method) that is a type of modified literal translation and can be regarded as the same as Newmark's semantic translation. Bekker (1983:153) calls it the organic-communicative method. It is unequivocally SL-oriented but as he puts it: "Formele ekwivalensie in elke opsig, streng strukturele ooreenkoms, woord-vir-woord vertaling en letterknegtery word egter geensins voorgestaan nie" (1983:153). Although the TT must resemble the ST as closely as possible with regards to content and form the translator should acknowledge the readership and the fact that communication should be successful. The organic communicative method is specifically useful when it comes to the poetry of the Old Testament since it sees content (meaning) and form (style) as an organic unit (Bekker, 1983:154). Bekker (1983:154) also acknowledges that as far as form is concerned, aspects such as rhyme, alliteration and onomatopoeia cannot always successfully be accounted for but literary devices such as metaphors, symbols, similes and chiasmus can be rendered as faithfully as possible in the TL with success. Metaphors and their translations will be dealt with in detail in chapter 3.

2.5.2.3 Unduly free translation

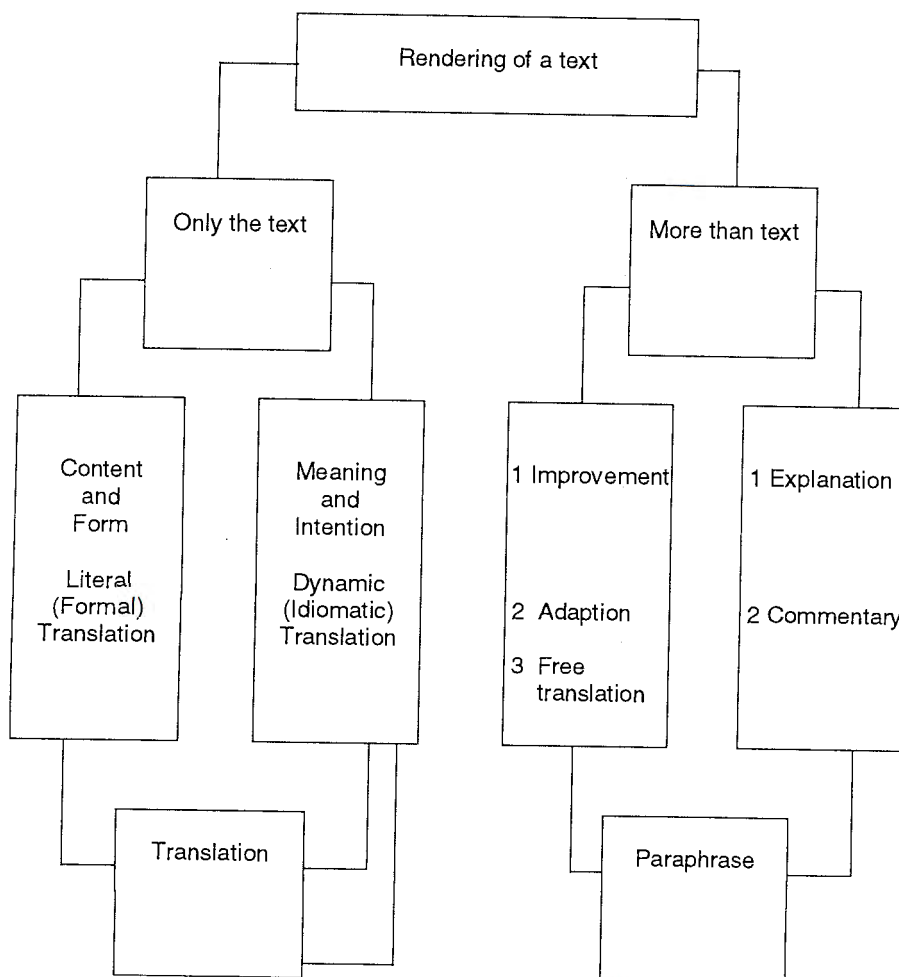
When a translation is classified as too free this is not a judgement concerning its style but rather the content and the intention it communicates. According to the exposition given by Beekman and Callow (1974:23) this type of translation corresponds with Newmark's methods of adaptation and free translation as there are distortions of content, with the translation clearly saying what the original neither says nor implies (Beekman and Callow, 1974:23). The greatest problem with this translation is that it may say more than was communicated to the readers of the ST. While it is granted that interpretation of a text is inevitable in translating, it cannot be overemphasised that such interpretation grants no freedom for the translator to introduce questionable information into the translation. This practice will only misrepresent the message of the ST as it includes extra unnecessary information which the author did not intend. Bekker (1983:119) labels this type of translation as "paraphrase" and describes it as the most extreme form of free translation.

2.5.2.4 Idiomatic translation

Beekman and Callow (1974:24) define this type of translation as follows: "In an idiomatic translation, the translator seeks to convey to the RL [receptor language] readers the meaning of the original by using the natural grammatical and lexical forms of the RL". The focus then, is on the content of the text (message) and the translator has to be aware that the grammatical constructions and lexical choices and combinations used in the ST are no more suitable for the communication of that message in the TT. The message in the ST must be conveyed using the linguistic form of the TL. Although this definition seems to lose sight of the fact that content and form cannot always be separated, especially in poetry, it reflects the same principles explicated by Newmark in his communicative translation type (method). Bekker (1984:112) considers, for example, the dynamic-equivalent approach expounded by the Nida-school, as an idiomatic or acceptably free translation type (method).

2.5.3 The Nida-School

The seminal literature on translation theory can be said to be dominated by Nida, whose work is informed by his experience as a linguist and as a Bible translator (Newmark, 1978:85). Bekker (1983:143) attests to this fact by saying: "Hy is vandag een van die mees invloedryke figure op die gebied van Bybelvertaling ter wêreld". Because many scholars agree with Nida on translation it is felt that the rubric "Nida-School" is more suitable than the rubric "Nida". In South Africa, for example, Louw can be seen as being part of the Nida-school since his views coincide with those of Nida despite a few terminological differences. In an excellent discussion of the issues of **translation** and **paraphrase** Louw (1981:231-236) explains how and when the two terms can be regarded as synonymous in the field of Translation Studies. The following diagram is adapted from Louw (1981:234) to explain different types of translation and how the term **paraphrase** is used with a dual meaning.



The diagram reveals how saying "more than the text" is usually labelled as **paraphrase**, and how rendering the meaning and intention in a dynamic or idiomatic translation is also viewed as **paraphrase**. Consequently a literal or formal translation has generally been regarded as **translation** but a dynamic or an idiomatic translation has been regarded as a **paraphrase**. Louw (1981:234) points out, however, that when one has to do with a dynamic or an idiomatic translation one has to do with a form of paraphrase that is actually a translation.

In contrast to Newmark's more exhaustive exposition Nida (1964:150) distinguishes only two types of translations, namely formal equivalence and dynamic equivalence. In a later publication (Nida & Taber, 1982:172) he points out how formal equivalence is to be seen as an unacceptable type of translation and in this regard he differs from Newmark (1988), Bekker (1983) as well as Beekman and Callow (1974) who all make room for a certain type of formal correspondence. It is felt that the reason for the sole acceptance of dynamic equivalence by the Nida-school as a translation type (method) lies in a basic flaw to be found in Nida's definition of translation: "Translating is reproducing message, first in terms of meaning and secondly in terms of style" (1982:208). In this definition style or form is given a permanent second place to content (meaning) and this creates problems when the translator has to do with a piece of literature where form is so intertwined with meaning that the two cannot be separated as the definition does. Retsker (1993:19) explains the whole issue in this way: "Unlike a retelling, a translation must render not only the **it**, whatever is expressed in the original, but also the **how**, the way in which it has been expressed".

Although Nida and Taber (1982:13) acknowledge the significance of style by saying: "Though style is secondary to content, it is nevertheless important", they approach translation by way of the principle of **equivalent response** or **equivalent effect**. Nida and Taber (1982:1) explicitly state that the "old" focus in translating was the **form** of the message while the "new" focus is the response of the **receptor**. Using the principle of equivalent response without any regard to the types of texts however, has its disadvantages. These disadvantages were discussed under 2.5.1. Yet, there are benefits to a dynamic-equivalent translation. The greatest advantage is probably that it acknowledges the genius of every language and this implies two things:

- 1 No language is inferior to another.
- 2 Each language has its unique way of saying things.

Both these issues must be respected when translating. The unfortunate result of the application of a dynamic-equivalent translation to the books of the Bible, without regard for the type of text and only a consideration for the reader's response, can be seen in the Good News Bible (TEV). Many important and essential literary devices (images) are omitted. Bekker (1983:254), subsequent to a study made of Job, came to this conclusion:

TEV [The Good News Bible which is a dynamic-equivalent translation] het van al die geraadpleegde vertalings die minste stylfigure in die vertaling van die Elihu-redes behoue laat bly (slegs 13). Daarby het TEV 84 bespreekte stylfigure nie in vertaling oorgedra nie. In 14 gevalle het TEV die stylfiguur slegs gedeeltelik in vertaling oorgedra.

Finally, despite the fact that dynamic equivalence (idiomatic or communicative) translation features as the most acceptable translation type, three dangers exist, particularly in the field of Bible translation (Bekker, 1983:148):

- 1 Overemphasising the reader can lead to an unhealthy disregard for the role of the Holy Spirit in clarifying Scripture for contemporary believers.
- 2 Overemphasising the reader tends to shift the focus from God - the original source of the Biblical message - to man. (It should be kept in mind that every human Biblical author had the original Author, the Holy Spirit, within him.)

2.5.4 Toury and literary translation theorists

Toury's (1980:49) view on types of translation can probably safely be said to be representative of most other scholars who work with literary translation because the distinction he makes between **adequate** translation and **acceptable** translation, is also made by Van Gorp *et al.* (1983:329) in a lexicon of literary terms. Although Toury (1980:154) takes a descriptive and not a normative approach, he also agrees that the translator has a basic choice between two polar alternatives. The translator either subjects himself to the ST with its

textual relations and norms expressed by it and contained by it or he subjects himself to the TL and its "literary polysystem" with its linguistic and literary norms (Toury, 1950:154). If the translator opts to subject himself to the SL the result will be an **adequate** translation where all or most of the features of the ST or the form of the ST are reconstructed in the language of the TL according to a hierarchical order (Toury, 1984:75). If, on the other hand, the translator chooses to subject himself to the TL, an **acceptable** translation will be the result. Toury (1980:50) admits, however, that there is not always scope for either a complete SL approach or a complete TL approach. He rather comes to this conclusion: "It is only reasonable to assume, of course, that the decision made will generally be some combination of (or compromise between) these two extremes ..." (Toury, 1980:55). What Toury (1980:56) does caution, however, is that the norms (constraints) at work during translating and in the translation determine the actual position of a translation between adequacy and acceptability. This confirms not only the idea that the type of text as a situational constraint determines the type (method) of translation as a translational constraint but also that **adequacy** and **acceptability** are complementary terms that indicate what constitutes a successful and qualitative translation.

Finally, Toury's views on **literary translation** and **translation of literary texts** need to be explained in order to point out to which of these two fields this study belongs. The above-mentioned terms represent and correspond "to a major division between two groups of literary students who claim interest in translation(s) according to their focus of interest" (Toury, 1984:77). The main concern of the group interested in the **translation of literary texts** - and of which this study forms a part - is the ST, and the TT is a subsidiary factor only. Translation is usually regarded as a necessary evil and seen as a method of gaining new insight into the ST by this group of scholars. Comparing TT with ST is important and yet the resultant translation may not always be literature (literary text) in the target culture. The main concern of the second group interested in **literary translation** is "the understanding and explanation of translational phenomena within the literary system in their own terms" (Toury, 1984:78). Therefore the product of translation in itself is the most important issue, and not so much the process that yielded it or the constraints under which it was performed. This implies that an ordinary referential text that is translated as literature is also acceptable since only the literariness of the translated text is studied. Toury (1984:78) explains it in

this way: "For them, the first point which needs clarification is not what the corresponding source texts are ..., but rather what the **target** texts are; that is, how they are regarded from the intrinsic point of view of the target system". In conclusion it is essential to recognise that the distinction between **translation of literary texts** and **literary translation** is not an opposition. The translation of literary texts can, and often does, yield literary translations, in which case it may be regarded as literary translations. Literary translations, on the other hand, may be, and usually are, derived from literary texts but not necessarily. It is consequently a matter of the point of view from which the phenomena are observed.

2.5.5 House

House suggests a basic division into two major translation types, namely, **overt** translation and **covert** translation. These two types of translation resemble Newmark's **semantic** translation and **communicative** translation respectively. To use Newmark's own words: "I assume some correspondence between her [House's] overt and covert and my semantic and communicative translations respectively" (1982:68). In her development of the two translation types House (1977:9) challenges the prevailing view that "everything must always be done for the reader of a translation" and like Newmark (1982:68), she cannot accept the fact that the reader is the most important or unifying factor for the process of translating.

In House's own words an overt translation "is one in which the TT addressees are quite 'overtly' not being directly addressed; thus an overt translation is one which must overtly be a translation, not, as it were, a 'second original'" (1977:189). An overt translation is a more literal translation and can be viewed as adequate as it is SL-oriented. According to House (1977:194) the type of text that calls for an overt translation has an established worth or value in the SL community and potentially in other communities. Such a ST is also usually specifically directed at SL addressees (readers). This coincides with Newmark's (1988:162) idea that serious and authoritative literature should be dealt with by using semantic translation.

A covert translations is, however, a translation that enjoys the status of an original text in the TL. A covert translation then, reads naturally and is usually also acceptable in the TL culture and literature as it is TL-oriented.

House (1977:194) clarifies this type of translation further by saying that a "covert translation may have been created in its own right" as, for example, the original work **Papa Hamlet** by Holmsen towards the end of the 19th century which was published as a translation and which received reviews as a translation in newspapers and magazines of local and national stature without anyone noticing the difference until a few months later. Evidence began to pile up that it was not a translation but actually an original work and finally it became publicly known that **Papa Hamlet** was not a translation but an original German work - the first product of the joint efforts of Arno Holz (1863-1929) and Johannes Schlaf (1862-1941) (Toury, 1984:81-84). A covert translation is therefore suitable if a ST is not specifically tied to the SL culture and community. A TT which is a covert translation will also have the same purpose and profile as the ST (House, 1977:200). A summary of the types of translation, and the types of text they are related to, is given in the adapted diagram below taken from House (1977:203).

Overt translation	Covert translation
<i>Texts</i> 1 Source-culture specific 2 Independent status	<i>Texts</i> 1 Not source-culture specific 2 No independent status
<i>Examples</i> 1 Moral anecdote 2 Comedy dialogue 3 Political speech 4 Religious sermon	<i>Examples</i> 1 Commercial text 2 Scientific text 3 Tourist booklet 4 Journalistic article

House (1977:202) cautions, however, that the assumption that a particular text necessitates either a covert or an overt translation may not hold in every case as it often depends on how the text is viewed, that is: does the text have independent status or not? or: is it source-culture specific or not? A point in case is the Bible. Holy Scripture may either be treated as a collection of historical literary documents, in which case an overt translation would seem to be called for, or it may be regarded as a collection of human truths directly relevant to the contemporary man on the street of any historical period, in which case a covert translation might seem appropriate. An idea that House does not develop in this regard is that the Bible - consisting of sixty-six different books - may require overt translations for some books and covert translations for other books since some books clearly have more of a literary status than others. Admittedly all the books can be regarded as historical documents but not all books are works of literature or poetry.

A final word by House (1977:204) on the issue of translation typology draws attention to the fact that the specific purpose of a translation may differ from the purpose of the ST. In such a case the role of the reader may play a more important role than usual. The intended purpose of the translator as the second sender differs from that of the author (writer) as the first sender.

This issue was also referred to under 2.4.2 but to clarify it further, a list of examples adapted from Reiss (1981:131) is given:

1 Grammar translation

The aim of the translation is to examine whether a student is acquainted with the vocabulary and grammatical structures of a foreign language. This translation is usually done for the tutor only.

2 Interlinear translation

The aim of the translation is to reproduce the ST for research purposes. This translation is either for the student ignorant of the SL or for the student (of particularly a classical language) not fully familiar with the SL vocabulary.

Despite this shift in perspective that may occur if the purpose of the translation is different from that of the ST one thing remains clear: the text

type is the vital issue in determining a **translation type (method)** of which there are two that constitute a successful translation. They are the semantic (adequate, modified literal, organic-communicative, overt) translation or communicative (acceptable, idiomatic, dynamic-equivalent, covert) translation and the latter will probably be used more than the former since the texts that call for semantic translation (expressive or authoritative) are fewer than the texts that call for communicative translation (informative and vocative).