

Translation Research Projects 1



Edited by Anthony Pym and Alexander Perekrstenko

Intercultural Studies Group
Universitat Rovira i Virgili

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Front cover: Side entrance to a fort at Suomenlinna, Helsinki (photograph by Anthony Pym)

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Presentation

This volume brings together selected papers presented at the graduate conferences in Translation Studies held in Tarragona in 2005 and 2006.

Each paper presents an on-going research project, in no case with definitive conclusions, in all cases with indications of paths to be followed in the future.

Our hope, in publishing the papers and indeed in organizing the conferences, is that these diverse *aperçus* will help to spread basic ideas about translation research, and encourage dialogue and exchange between young scholars.

Anthony Pym
Tarragona, February 2008

Aknowledgements

The editors would like to extend sincere thanks to Rokiah Awang, Serafima Khalzanova and Cèlia Querol Gimeno for their hard work on this volume, and for putting up with us in the office.

Optimality in translation

RICHARD MANSELL

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Abstract. Linguistic theory and Translation Studies have a long, if somewhat turbulent, history. Even now, in some institutions Translation Studies is placed in the field of Applied Linguistics, whereas in others it is subsumed under Cultural Studies. This is perhaps a sign of something that now few would doubt: that the phenomenon of translation, in its many forms, is manifold and can (and should) be approached from a range of angles. This paper approaches the problem of analyzing source and target texts, with the aim of identifying the translator's strategy when translating, and always considering translation to be a decision-making process. To do this, it draws critically on a relatively new theory in the study of language: Optimality Theory.

Precedents of optimality

A reaction to preceding theories and ideas is inevitable and is part of the progress of knowledge, and our field is no different (where some say knowledge, some may say science, although that can be another dirty word in translation). Against the source-oriented approaches that preceded them, target-oriented, norm-based descriptive approaches to translation have offered many insights, placing emphasis on the role of translation in a literary system. However, in concentrating on norms as social constraints, these approaches tend at best to ignore the translator as an intelligent, thinking being: the creator of texts. Social constraints are important, but it is ultimately translators, anonymous though they may be, who make the choices and create the translations that result, whether these are final versions or texts that editors will submit to changes. The approach outlined here hopes to contribute to knowledge of how translators arrive at their translations.

The approach takes as its starting point translators: living, thinking beings who read one text and create another for a different locale. Pym describes translation competence as the following:

- The ability to generate a series of more than one viable term [...] for a transferred text.
- The ability to select one target text (TT) from this series, quickly and with justified (ethical) confidence, and to propose this TT to a particular

reader as standing for [the source text as received by the translator].
(Pym 1992)

Thus for Pym translation competence is a matter of “generating and selecting between alternative texts” (Pym 1992). This is a simple theory with many advantages: “[It] is restrictive but not necessarily reductive. Its relative virtues include applicability to intralingual translation, recognition that there is more than one way to translate and refusal of any notion of exclusive correctness, since the criteria of speed and confidence—written into the above definition—by no means rule out disagreement between translators or future improvements by the one translator” (Pym 1992).

Pym does not, however, offer an explanation of how the translator chooses between the various candidate translations, saying that he has “absolutely nothing of importance to say about the matter” (Pym 1992). Others have approached the matter. One example is Chesterman, who places Pym’s theory within Karl Popper’s theory of knowledge acquisition and attempts to explain the process of choice, explaining translation “shifts” via “strategies” (Chesterman 1997). These strategies, however, are drawn uncritically from Vinay and Darbelnet’s famous comparative stylistics, and as such are open to the same criticism: among other things, that they are labels applied to the products of translation, and not descriptions of the translator’s state of mind when entering into the process and during the process of translation (Mason 1994).

Kiraly takes a similar approach to competence as Pym, and suggests that whereas some translation problems are handled by a relatively uncontrolled processing center, leading to more intuitive decisions, others are solved by a relatively controlled processing center, offering more consciously deliberated candidate TTs (Kiraly 1995). This would seem to suggest that stock translations exist in a translator’s brain and are applied to problems: where no stock translation exists, more deliberation is required. Anybody who has translated professionally recognizes this phenomenon, as does anybody familiar with the workings of translation memory software. It also highlights the cognitive basis of the translation process.

Furthermore, and on a related point, Holmes talks of the fact that a translation “can never be more than a single interpretation out of many of the original whose image it darkly mirrors” (1968: 30). Thus we have another base in our approach to translation: multiple translations of the same text are possible, although the translator chooses, or creates through a series of choices, an optimal translation in a given context. All possible translations and texts that are based on other texts, including critical essays and works inspired by the ST, which in Holmes’ terminology are grouped together as “metatexts”, are linked by Wittgensteinian family resemblances. In the case of verse translation, this form is distinct from other forms of text creation in that it holds a dual function: as interpretation of another text, and as a text in

its own right (Holmes 1968: 24). Koster pursues this idea, also looking at the dual role of the translator as interpreter and sender of information (Koster 2000: 35ff.), and he states that this role is revealed through ST-TT analysis. However, Koster's "Armamentarium" for text analysis is complex, and his own applications tend to focus on the use of pronouns and deictic indicators (Koster 2000: 205-230).

The roles of translator and translation are important in that neither belongs entirely to the source nor entirely to the target culture. This is a paradox visited by Pym in his work on intercultural (see for example Pym 1998: 181). Pym questions bipolar notions of where the translators belong, such that if we should question the role of the translator in a source/target duality, perhaps we should also question the role of texts and the notion of target-oriented and source-oriented translations. We believe that an approach grounded in the principles of Optimality Theory can help us to understand the phenomenon of translation better.

Optimality theory

Optimality Theory (Prince and Smolensky 2002) is a theory of Universal Grammar that first became established in the fields of phonology and morphology, and research is now being carried out in the fields of syntax, semantics and pragmatics. Unlike Chomsky's (and Chomskyan) theories of generative grammar, Optimality Theory is not derivative: whereas in Chomskyan X-bar theory, rules are applied to an input (or underlying) structure to create and output (or surface) structure, with the consequence that there is only one possible output for an input, in Optimality Theory there are no rules: more than one output is possible.

Optimality Theory proposes that a grammar has two parts: a generating component, which generates a series of candidate outputs on the base of an input, and an evaluating component which evaluates input-output pairs to ascertain an optimal candidate out of the set. This assessment is done via a hierarchy of universal but violable constraints, constraints that are always "active", yet that can be violated in order to satisfy a more highly ranked constraint. This means that although constraints apply to all languages, their hierarchy is language-specific. Furthermore, these constraints comprise two groups: faithfulness constraints, which demand fidelity to the input, and markedness constraints, which demand unmarked outputs. In other words, faith constraints demand that things stay as they are, and markedness constraints demand change. Something must give, thus we have violability.

This basic model is applied to translation thus: The input is the text that the translator has to translate, and the process of translating is covered by the generating and evaluating candidates: the generating component produces candidate TTs, and the evaluating component assesses the problem-solution pairs. This corresponds to Pym's theory of translation competence. The

potential of this approach is that it offers a cognitive basis for the explanation of the decision-making process: candidate ST-TT pairs would be assessed according to a hierarchy of violable constraints. There are certain recurrent themes in translation studies that can be linked, and possibly explained, by this approach.

Universals of translation

Since in Optimality Theory a constraint is taken to be a universal (one which is always present but not necessarily always dominant), constraint violation indicates a marked state of affairs. This basic theoretical consideration could be extremely useful in describing the so-called laws, or universals, of translation. According to Laviosa, universals of translation “are linguistic features which typically occur in translated rather than original texts and are thought to be independent of the influence of the specific language pairs involved in the process of translation” (1998: 288). This description corresponds with the notion of recurrent dominant constraints in this approach. We can propose the following definition of likelihoods in constraint hierarchies: “If X dominates the hierarchy, then the greater the likelihood of Y”. This formulation is similar to the formulation of laws proposed by Toury: “If X, then the greater/the lesser the likelihood Y” (1995: 265). Also, in saying “typically”, Laviosa indicates that these universals are not 100% sure: there seems to be a certain violability of these universals. The theoretical location of constraints themselves would be somewhere between laws and possibilities as described by Toury (1995: 260): laws are more likely to be the expression of particular constraint hierarchies. Note, however, that they are not “directives” (Toury 1995: 261) in the sense of orders to translators that they must translate in a particular way. In isolation, constraints do not tell us much about a translator’s strategy: rather it is their interaction that gives insight into the translation process.

Unit of translation

The unit of translation is another recurrent area in Translation Studies that has not provided a satisfactory consensus. Text-based approaches question whether there is a single unit of translation below the level of the text itself, if a unit is taken to be a stretch of ST on which a section of TT can be mapped without anything remaining. Translators, however, intuitively feel that while translating they work with something smaller than the whole text. Unfortunately, intuition takes us no further than that, since focus is sometimes primarily drawn to syntax, sometimes to semantics, sometimes to features of prosody, sometimes even phonology and morphology, in the case of the Zukofsky’s infamous translation of Catullus. The problem is how to

define the unit of translation when the evidence seems to indicate that its material basis is so wide-ranging.

Since different constraints assess different features, they also assess different units, ultimately starting at the start of the ST-TT pairs and ending at the end, although with no guarantee that borders correspond anywhere throughout the analysis. As such, the unit of translation in this approach is a multiple concept, which at various points of the translation process tends towards one feature (constraint) or another, but is never exclusively syntactical, or semantic, or prosodic. Furthermore, and following this concept of multiplicity, when translators revise their texts they will perhaps make different choices, since they will have a more global view of the text and as such a more constant hierarchy of constraints.

The nature of constraints

The basis for constraints is that faithfulness constraints demand a certain relationship between input and output features, and that markedness constraints demand a certain feature in the output, regardless of whether or not it is present in the input. Faithfulness constraints clearly prohibit the relationships that Pym identifies between textual quantity and semantic material: deletion, abbreviation, addition and expansion (Pym 1992). It must be noted though that, in context, constraints are violable (to satisfy more highly ranked constraints), and so in effect they keep these relationships under control, ensuring that there is the lowest deletion, addition etc. possible to achieve the TT's aims. Markedness constraints, on the other hand, do not explicitly provoke deletion, abbreviation, addition and expansion since these are ST-TT relationships, and markedness constraints take into account not ST features, but rather TT structures.

By their nature, constraints will need to be fairly general, that is non-language specific, and will need to analyze the possible ST-TT relationships and TT features. It would be a very lengthy and possibly infinite task to make a list of all precise factors to which translators may restrict themselves. And equally, in generalizing things detail is lost. We believe that a limited set of constraints would be manageable enough to apply to the analysis of translations and also powerful enough to offer insights into the translator's strategy—since that is what we are identifying here. Let us then look at a small corpus of translations, consider the relationships and how the constraints interact.

A brief case study

The texts that we shall analyze here are all translations of the first stanza of Edgar Allan Poe's "The Raven" into Spanish and Catalan (see Appendix). If we look solely at the TTs themselves, there are clearly similarities between

the texts: all take place at night; all are related in the first person; all contain what seems to be somebody knocking at the door; all contain direct speech. However, there are differences too: in Forteza's text the protagonist does not move after the knock at the door, whereas this is not specified in the other two texts; the repetition referring to the knock at the door does not feature in Gómez de la Serna's text. Although all are in verse, Gómez de la Serna uses shorter lines, and more of them, than Benguerel and Forteza; the two Catalan translators use regular rhyme, whereas the Spanish text does not.

If we compare this brief repertoire of features to Poe's own English text, we can see some ST-TT relationships, and some TT features that seem to have nothing to do with the ST: the use of five lines and a refrain is common to Poe, Benguerel and Forteza but not Gómez de la Serna; ditto the rhyme scheme (note that although the repetition of structures is the same, i.e. there is rhyme, the features are different); Poe's text features direct speech, and repetition of a knocking at the door; Poe's text, too, takes place at night; Forteza's reference to staying still does not have an explicit referent in Poe's text. Looking at finer detail, Poe, Benguerel and Forteza use lines whose syllable count is the same, if counted in the same manner; that is up to the final stressed syllable. However, Poe's text is written in accentual-syllabic meter, the most frequently used meter in English verse (syllables are organized into feet), whereas Benguerel's text (and Gómez de la Serna's) is in syllabic metre, the most frequently used metre in Catalan (and Spanish) verse. A distinction between Benguerel and Forteza is that the latter uses accentual-syllabic meter, like Poe, and so there is a closer relationship between Poe and Forteza regarding the physical form of meter than between Poe and Benguerel: more features are represented. This, though, means that some other ST features cannot be represented, simply because Forteza's use of meter, and the lack of tension in his verses are constraints that Benguerel does respect to the same extent. So, with "I sens moure'm del meu lloc" Forteza writes a half-line without representation in the ST, to respect constraints of rhyme and meter, while violating a faithfulness constraint demanding the representation of ST semantic material (and only ST semantic material) in the TT.

Gómez de la Serna's translation is curious in that its meter is so physically different to Poe's. This is possibly due to the fact that Spanish verse traditionally does not use lines longer than twelve syllables, and so perhaps Gómez de la Serna felt compelled to use an "acceptable" verse form, that is one from the Spanish tradition. However, since he does not use rhyme and the verses are tense (the reader is forced to make many elisions), the type and use of meter is quite distinct to Poe's. If we consider Gómez de la Serna's lines to be decasyllables, then the seven lines plus a seven-syllable refrain equals 77 syllables: equally, if Poe's lines are considered fourteeners, then five lines plus a refrain also equal 77 syllables, and here we have a link between the two. However, the syllable structure of Spanish is much simpler

than English, and as such words tend to be longer, and it is more difficult to represent the same (or similar) semantic material in the same number of syllables in Spanish as in English. This is why verse translations of Shakespeare in Spanish and Catalan tend to use alexandrines (Oliva 2002: 36). In conforming to this verse form, Gómez is thus limited in the semantic content he can reproduce, and so we see elisions such as those in the direct speech.

Issues

This basic application hopes to demonstrate an approach to translation based on the principles of Optimality Theory and its potential. However, here we are not proposing our research as a general theory of translation, but rather as a methodology grounded in theory. Further research is needed to determine the constraint set to be used in the analysis of translations, although much can be learnt from research into translation universals given the theoretical affinity of the concepts of constraint and universal. It must avoid the trappings of too many constraints, creating a methodology that is too difficult to apply; in this respect, Kitty van Leuven-Zwart's methodology for ST-TT analysis (Leuven-Zwart 1989; 1990) and criticisms of it are useful. Nevertheless, a theory and methodology based on cognitive principles promises to be a rich field of study.

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Appendix: Translations of the first stanza of “The Raven”, and the ST itself

Benguere! 1944

Temps ha, una nit desolada, feble, cansat, l'oblidada
 saviesa meditava d'uns llibres rars, primicers,
 i quan la son m'abaltia, em va semblar que sentia
 un truc suau que colpia al portal del meu recés.
 «Serà algú», vaig dir, «que truca al portal del meu recés—
 tan sols deu ser això i res més.»

Forteza 1935 [1945]

Una trista mitja nit, que vetlava entenebrit,
 fullejant amb greu fadiga llibres vells i antics papers
 i em dormia a poc a poc, vaig sentir a la porta un toc.
 I sens moure'm del meu lloc: «Qualcú ve a cercar recés
 —vaig pensar— en aquesta hora, qualcú ve a cercar recés.»
 Això sols i no res més.

Julio Gómez de la Serna

Una vez, en triste media noche,
 cuando, cansado y mustio, examinaba

infolios raros de olvidad ciencia,
mientras cabeceaba adormecido,
oí de pronto, que alguien golpeaba
en mi puerta, llamando suavemente.
«Es, sin duda—murmuré—, un visitante...»
Solo esto, y nada más.

Poe

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore—
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door—
“‘Tis some visiter,” I muttered, “tapping at my chamber door—
Only this and nothing more.”

Towards a cybernetic model of translation

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Abstract. This paper grounds a model for the translation/interpretation process in a set of formal propositions that treat the text and translator as a “black box” system in which feedback and internal abstractions play a key role in the concretization of the target product. The postulates are a result of applying ideas from systems, communication and control theory, cybernetics, constraints and componential interaction to the process of translation, taking the “propagation” of information as intrinsically required by translation, and asking “Why does translation result in what it does, and not in something else?”, and “What constraints operate on the process and product of the act of translating, and what is the nature of their influence?” The inferences made from these are shown to influence our understanding of certain “memes” in the field, ranging from the myth of equivalence to the unit of translation.

Introduction

While the field of Translation Studies has undergone considerable changes over the past 60 years by virtue of its dynamic, interdisciplinary nature, little seems to have changed regarding the theoretical models representing the structure, entities and relationships involved in the act of translation. The constancy of existing models and the fact that they are still being taught in translation courses and textbooks is a testament to their pedagogical value. It appears, though, that none of them have been aimed at merging causal and process-based approaches and that it is feasible to build on them and address issues of subjectivity and practice.

This paper suggests that it is possible to apply principles from system sciences and cybernetics to a conceptual framework representing the structure and key elements of the translation process, with the dual aim of proposing a unified causal-process model and providing new tools to study it. The model is grounded in a set of formal propositions providing an axiomatic basis to the fundamental concepts of translation.

The presentation of this model begins with the definition of translation:

Translation is a controlled transfer of information—including, but not restricted to meaning—from a source text, producing a target text in another language.

There exist three key notions in this definition. First, that translation is a process of transfer, an action and not an object per se. It is a means of processing information, and included in this information is meaning derived from the source text. The second concept is that translation is a productive act, and it results in the creation of a new object which shares information transferred from the source text. Thirdly, the transfer of information in translation is initiated, powered and controlled by an agent—the translator.

Propositions for a model of the translation process

This model will treat texts and the translator as primitives. A primitive will also be defined for representations of meaning but not meaning itself, as that is beyond the scope of this paper.

In the definition given above, in order for translators to be able to process and transfer the information from the source text, the information must be extracted, interpreted and represented in the mind. In other words, the translator works with mental representations of texts.

The word *text* denotes “a meaningful configuration of language created with the intention of communicating” (De Beaugrande 1980). In this sense, the word *text* could apply to written words, spoken utterances, an opera, or even a piece of music—anything with semiotic content that can be interpreted and represented in the mind.

These presuppositions lead to the first proposition for this model of translation:

Proposition 1: Translation is mediated production.

Translation results in the production of a target text, and yet it is not free creation. One may argue that no text is actually created freely, yet the target text produced in translation is constrained by an existing source text in another language, and whatever interpretation the translator derives from that source. Translation is externally manifested and mediated by translators’ interaction with texts, their intervention between source and target texts to allow an addressee to access the content of the source. In other words, “the translation is not created from nothing; it is woven from a semantic pattern taken from another text, but the threads—the linguistic forms, patterns, syntactic sequences—are new.” (Neubert 1997: 17)

In order to illuminate the differences between translation and “unconstrained” authorship, let us set aside, for a moment, the act of translating and consider instead the flow of information in a “normal”, author-to-reader relationship. The author perceives or selects a fragment of the world, constructing an internal “model” of it in the form of thought, and then proceeds to compress thought into an actual linguistic configuration, producing a text allowing others to access it.

Readers, conversely, consume and interpret the linguistic code contained in the physical text, thus decompressing it into a mental representation intertwined with thought. From then onward, the text expands into the experiential space of the readers, affecting their interaction with the world.

An interesting aspect of this compression and decompression is its “lossiness”. No author could claim to be able to absorb, comprehend and subsequently describe the entirety of the world, so the thought of an author is a model, a simplified system representing those perceptions that are relevant or accessible to the author at the time of construction. Compression of informational content happens once again when thought is modeled into actualized linguistic code (see Figure 1). A simple phrase such as “beautiful flower” or even a single word like “pen” could have numerous connections and associations in the mind. Some researchers believe that language is the recourse the mind assumes to prevent overload and bundle concepts into a more manageable package (see Damasio et al. 1992).

On the other hand, the nature of these three domains (text, thought and world) requires that upon “reading”, a text is decompressed and expanded into thought, as various components of internal information such as knowledge, experience and attitude are added to the linguistic input. Thought itself evolves further when it is incorporated into the context of the readers’ world (Figure 1).

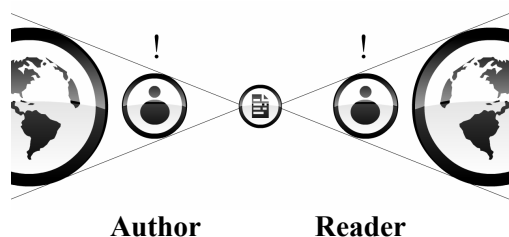


Figure 1. Amount and flow of information from author to reader

Information flows from the world of the author to the macrocosmos of the reader when the text is read.

For this actually to take place, a number of conditions should be met, but the one that concerns us most at this juncture is that the text, the physical embodiment of the author’s thought, is coded and compressed into a linguistic matrix that is accessible to the reader. If not, the communicative channel is, to all intents and purposes, broken. This brings us to the role of the translator and to the second proposition:

Proposition 2: Translation is mediated through three separate but interconnected constructs: 1) the translator, 2) language, and 3) the target text.

The translator or interpreter enters the communicative channel as a mediator (and as will be discussed later, a controller) when the source text is not approachable by the reader, because the source language is not the same as the required target language.

The translator creates the target text as a proxy for the source text, constraining its semantic content, while using another language—that of the target recipient—, thus “mending” the broken communicative channel by patching it up with a new textual tract.

This requires the translator to adopt a dual position, to bifurcate, effectively adding not one, but *two* intermediary agents and a text. The first mediator is the Translator/Reader—a surrogate recipient of the source text. The other is the Translator/Author, responsible for creating the target text. Psycholinguistically, these two roles are quite different from their counterparts in “normal” author-reader relationships, for they occur in a single mental space i.e. that of the translator’s mind, where dialog can occur. This will be discussed in further detail later.

Proposition 3: The translator assumes two distinct roles in the process of translation: Translator/Reader and Translator/Author. The Translator/Reader is involved with interpreting information from the text, while the Translator/Writer is primarily associated with instantiating that information.

Production of the target text is the result of a cybernetic dialog between these two agents, recursively passing, modifying and balancing information in the translator’s mind, with the aim of attaining semantic homeostasis, a compromise between the inevitable reduction and addition of information to what has been obtained from the source text.

Abstraction

We can now view the nature of the translator’s position and how it affects the flow of information from the source text to the target text. Translators are not only recipients of meaning, but comprehend it well enough to be able to restate it in another linguistic code. In order to do so, a translator builds two textual abstractions or models, one for the source text and another for the target text.

The reason I have termed these models “abstractions” is that although they may contain linguistic information, the dependency of the text content on natural language is severed, and the linguistic form in the co-text takes on a componential role rather than a vehicular one, i.e. the mental representation is internally formed in the mind without being constrained to linguistic code. It appears that the mental representation of the text is arranged into an

integrated structure in the mind which maintains a dynamic, interactive and plastic connection between its elements.

The structure, form and components of these abstractions differ depending on the text (linguistic, contextual and paratextual factors) and various internal and external parameters related to the translator, a number of which will be studied later. Each abstraction contains a number of subsystems containing interacting objects and relations, a number of which are tentatively presented in Figure 2.

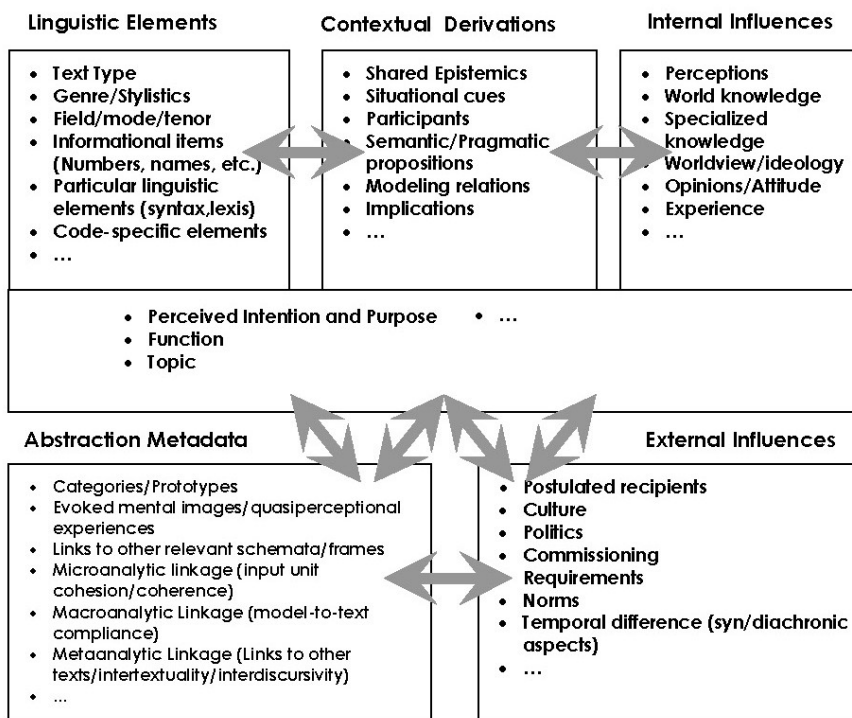


Figure 2. A tentative model of a textual abstraction

As can be seen, the abstraction is also a system, a dynamic, evolving product of a specific internal translation of the text into an internal representation. The structure proposed above may contain more or less subsystems and elements, depending on the translator or the specific kind of text at hand.

The ALICE Model

The categories of informational factors from the text are summarily expounded as follows:

- Linguistic elements are derived from the actual, physical text itself; factors such as text type, genre/stylistics, field/mode/tenor, informational items (numbers, names, etc.), particular linguistic elements (syntax, lexis) and code-specific elements fall into this group.
- Context derivations are elements which originate from the situation in which the text occurs, such as participants, location, time, reason, manner, circumstances, relations, and other metalinguistic textual cues.
- Internal influences are extremely idiosyncratic and personal factors which are mostly psychological and behavioral. They can be attributed to conscious education, training and subconscious conditioning.
- External influences are mostly sociological constraints which are usually more consciously perceived by the translator
- Abstraction metadata which involved in low-level organizing constraints:
 - Categories/Prototypes—these are the prototypical representations of concepts, for instance the prototype image for “bird” is usually a sparrow or pigeon, not a vulture.
 - Evoked mental images/quasiperceptual experiences—these are the instantiations of the nonverbal coding schemata for meaning.
 - Links to other relevant schemata/frames—these are links to other schemes and frames which may be related to the currently active one.
 - The translational *Gestalt*, which is made up of three links (microanalytic, macroanalytic and metaanalytic). It acts as a monitor to the integrity and consonance of the perception/instantiation of the abstraction by monitoring the coherence and cohesion of the mental abstraction, the conformance of the abstraction to the actual text, and existence of links to other texts respectively.

Upon commencement of the act of translation, the target text itself is, *ab initio*, non-existent, but the translator has a predictive conceptual abstraction of the text to be created from the source text, which contains the translator’s expectation of how the various features and components of the target text system will stand together.

This has very important repercussions on what “equivalence” means. As the context of translation, the source text and the target text differ, the abstractions of the two texts are also subject to a great number of factors which can vary greatly from person to person. Therefore one could say that translation occurs with the goal of equivalence which is defined internally by the translator based on various parameters, some of which may not even be conscious.

The first step in the act of translation—carried out by the Translator/Reader—is that of abstraction, the linkage of the source and target texts

to two internal schematic models which exist only in the mind of the translator and consequently, the structures of which are unique in every individual translator.

The ST textual abstraction subsumes the translator's interpretation of the source text, i.e. the projection of the information from the source text onto the translator's psyche, resulting in the sublimation of linguistic activity into idiomorphic thought. The existence of this phase has been confirmed by various scholars (for instance Bartlett 1932; Bransford & Franks 1971; Rayner & Pollatsek 1989). However, the entire ST textual abstraction and its counterpart TT predictive abstraction are not formed instantaneously and as a complete whole. They are products of a recursive linkage of smaller parts.

The relation between the text and its abstraction, as can be inferred from the existence of the macroanalytic linkage, is a circular one which results in the dynamic evolution of the abstraction as the mental representation of the text. It suggests that the text is projected by a recursive procedure which divides the text into textual units which are processed and linked into the abstraction structure in the form of conceptual units (and conversely, the recoding of the resulting target text abstraction into a linguistic form is also done incrementally and in units).

I propose that while the textual units are subdivisions of the original physical text, the conceptual units are structurally similar to the general abstraction, and are linked together in such a way as to ensure cohesion and also facilitate operation for the translator.

An assertion I wish to make is that the size and structure of the textual unit is entirely dependent on the translator and the text. It conforms to the translator's idiosyncratic standards for adequacy of transition and operability.

The translator builds up the textual unit until they deem it adequate (i.e. meaningful and complete—note the subjectivity of both terms) for transition into (or from) the abstraction. This may begin at the morphemic level and progress up to the level of a clause, sentence, paragraph or even entire text, unless such a selection conflicts with the operability of the unit.

The operability of the textual unit constitutes textual aspects including but not limited to:

- legibility/audibility,
- fluency,
- physical medium (texts which are written, spoken, performed, etc.),
- genre/discourse conventions,
- linguistic parameters;

and processing considerations for the translator such as:

- memory (especially working memory),
- attentional resources or hindrances (e.g. the ability of the translator to concentrate on the task at hand at the time, fatigue, stress, interest in the subject, etc.),
- perceived difficulty,
- informational density,
- existence of linguistic/cultural lacunae,
- voids in world or domain-specific knowledge.

It may well occur that for a single translator this unit changes not only from text to text, but also from segment to segment within an individual text.

The translator/interpreter usually attempts to strike a balance between the two criteria of operability and adequacy; optimal operability would occur at the morpheme level, but that selection would not necessarily entail maximum adequacy. On the other hand, optimal adequacy would exist at the level of text, whereas such a unit would probably exert inordinate or even impossible amounts of effort and processing burden on the translator.

Projection or ST interpretation

Subsequent to abstraction, which can be seen as creating the necessary mental structures for the act of translation to take place, the text should be projected into those structures, i.e. interpreted by the Translator/Reader. The projection process can be described as follows:

1. A textual unit is received from the physical ST by the translator-reader. The length of the unit is adjusted so it conforms to the estimated operability and adequacy parameters of the translator.
2. The reception activates the emergence and/or possible reconfiguration of a corresponding conceptual unit in the ST abstraction. It may happen that the translator senses a mismatch, deficiency or error in the structure and content of conceptual unit if the textual unit was adequate but not operable (e.g. the unit was too long to be kept in working memory, or the translator/interpreter underwent a temporary lapse of attention and missed something). This requires the reselection of the unit by returning to step 1.
3. The new/modified conceptual unit is incorporated into the whole abstraction structure by linking to previously existent units and adding its contribution to the relevant abstraction subsystem. The translator maintains the internal coherence and cohesion of the abstraction through the microanalytic link, which connects the analogous subsystems of the various conceptual units together.

4. The entire ST abstraction is reconfigured to compensate for the addition/modification of the new conceptual unit and the macroanalytic link between the physical text and the abstraction is checked and updated to confirm the conformance of the ST abstraction to the physical ST.
5. Metaanalytic links based on text abstraction fragments consciously or subconsciously recalled from other texts (intertextually) may be formed and more information may be added which could result in further reconfiguration in the abstraction. The most important “other text” which has an intertextual connection to the abstraction at hand is the target text (see Farahzad 2004).
6. The next textual unit is called for input, and the cycle begins again from step 1, until the translator concludes that the reception of the text is over.

Components of the translational *Gestalt* previously mentioned in the abstraction metadata act as a monitor to check the integrity and wholeness of the abstraction at various levels. This may happen to any of the conscious or subconscious parameters of the abstraction, resulting in corrective strategies or inadvertent misinterpretation (for a comprehensive overview of *Gestalt* theory in translation, see Farahzad 1999).

Coupling

The source and predictive target abstractions come together in the translator’s mind, occupying what Maturana (1978: 36) terms a *consensual domain*. This occurs when “two structurally plastic composite unities interact with each other and thus operate as selectors of their individual paths of structural change, (and) a reciprocal structural coupling takes place. As a result the changes of state of one system trigger the changes of state of the other recursively, and a domain of coordinated conduct is established between the two mutually adapted systems.” (Maturana, *ibid.*)

During the course of structural coupling, each participating system is, with respect to the other(s), a source (and a target) of perturbations. In other words the participating systems reciprocally serve as sources of compensable perturbations for each other. These are “compensable” in the sense that there is a range of “compensation” bounded by the limit beyond which each system ceases to be a functional whole and each iteration of the reciprocal interaction is affected by the one(s) before. The structurally coupled systems “will have an interlocked history of structural transformations, selecting each other’s trajectories” (Varela 1979: 48).

In the consensual domain of the translator’s mind, which is the background for the communication between the Translator/Reader and the Translator/Writer, the source and target abstractions are different, yet similar

to the extent that they are both mental representations of texts and both share the same domain and structure. In order for meaning to be stabilized, they must mesh together and balance out their differences. This introduces mutual perturbations into their respective structures, i.e. the expected characteristics in the target text (which are predicted and contained in the TT abstraction) affect the translator's perception of the source text, and the information from the source text naturally configures the information which exists in the target text.

Structural coupling, then, is the process through which structurally determined transformations in each of two or more systemic unities induce (for each) a trajectory of reciprocally-triggered change. However, this does not occur in a vacuum and without controlling interaction.

Maturana (1978: 48) mentions that the existence of a structurally plastic nervous system in animals allows a mapping of all the interactions of the organism and its nervous system, as well as of most (if not all) of its internal processes, in a single phenomic domain. All the interactions and all the changes of state of the organism (including its nervous system) that perturb the nervous system, regardless of how they arise, necessarily map in the same domain of relations of relative neuronal activities. The result of this is the ontogenic recursive structural coupling of the structurally plastic nervous system to its own changing structure through a process in which the sequence of structural changes is determined by the sequence of structural perturbations generated either by these same structural changes, or by the interactions of the organism in its medium.

The translator is likewise constantly and recursively constructing, modifying and replacing sections of the consensual domain between the source and target representation, most possibly a result of neuronal construct reconfiguration in certain sections of the brain which are related to bilingual processing and translation (see Bear et al. 2001; Andrew 2001; Wei 2002). The source text is abstracted from linguistic form; its meaning is epigenetically brought to consensus with the target-text abstraction; and then the actualization of the target text is brought about.

Solidification or TT actualization

After the source text is recursively abstracted from its textual form and its meaning is transferred to the consensual domain with the target text abstraction, and upon the structural coupling of the two abstractions, what remains is a balanced core of information which conforms to the requirements and constraints of both systems. This core is then recoded into textual form in the target language (possibly in an inverse mechanism to what was described in the projection phase), resulting in the target text; i.e. the mental, non-linguistic finalized target text abstraction is "solidified" into linguistic form.

The translational system

The aforementioned elements form a system which consists of the translator (in fact the physiological and psychological constructs of the translator involved in translation) and the textual constructs. The following characteristics can be attributed to this system:

- Morphogenesis—the capability of maintaining its continuity and integrity by changing essential aspects of its structure or organization or self-configuration (from Von Bertalanffy 1950).
- Self-regulation: the system actively controls the course of its internal transformations, typically with respect to one or more parameters. In other words it is homeostatic.
- Self-organization: it not only regulates or adapts its behavior but also creates its own organization, which is structure with function. Structure means that the components of the system are arranged in a particular order. It requires both connections that integrate the parts into a whole, and separations that differentiate subsystems, so as to avoid interference. Function means that this structure fulfils a purpose. In this system, the structure of the abstractions is dynamically configured by the Translator-Reader and Translator-Writer in order to counteract perturbations that occur in the process of transferring meaning.

The nature of the control exerted by the translator as a controller of information flow requires negative feedback and consequently the entire translational system is cybernetic. Such systems are described by Vallee as follows: “They are dynamical systems that possess input, state and output, and consequently an evolution equation. Such a system is cybernetic if it is possible to distinguish an observational sequence (of the inputs), followed by a decisional sequence leading to the effectors organs (related to outputs), being well understood that the observational sequence allows the system to observe its environment and itself. In this way a basic feedback loop is installed which calls upon various communication modes (transmission of perceptions and decisions) which justifies the cybernetic qualification” (Vallee 1995: 26).

Translators act as controllers and decision makers using feedback to monitor and constantly minimize deviations from what they perceive to be the information derived from the source text while it is transferred to the target text. The stable, homeostatic state the translation system aims for is the conceptual goal of “equivalence”. However equivalence in this regard is internally defined, as a “goal state” by the translator—a state where information is optimally transferred from source to target text not necessarily according to solely externally defined criteria, but based upon the translator’s internalized and idiosyncratic constraints. Indeed, these constraints can

affect the abstraction and interpretation phases by influencing the selection of dominant variables from the source text to be expressed in the target text.

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Translation during the 1980 and 1995 Independence Referenda in Canada

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Abstract. This paper presents a case study of translation in Canada between 1975 and 2000 using a delimited catalogue of nonfiction texts published on the topics of autonomy and independence movements, nationalism, and the Quebec referenda. It begins with a historical overview of the Quebec sovereignty movement and details the results of the 1980 and 1995 independence referenda. It then describes the methodology for compiling, organizing and analyzing the texts upon which the case study is based. It concludes that the translation trends indicate a preference for works favourable to Quebec sovereignty or renewed federalism to be translated into French, even though these works represent the opinion of a small percentage of English Canadians. It also shows a tendency for translations into English to favor works that depict Quebec nationalism or nationalists negatively.

Introduction

In 1980, dissatisfied with Canadian federalism, the Quebec government, led by Premier René Lévesque and the *Parti Québécois*, drafted a proposal for sovereignty-association and proceeded to call a referendum that would allow Quebecers to vote on whether or not they wanted to secede from Canada. Quebecers were asked whether they gave the Quebec government permission to negotiate a new agreement with Canada, one that would grant Quebec the right to make its own laws, levy its own taxes and establish international relations but which would see Quebec maintain economic ties with Canada, including a shared currency. The question provided for a second referendum, to be held once the negotiations were complete (Linteau et al. 1989: 726).

On May 20, 1980 more than 85% of Quebecers went to the polls, and the proposition was defeated by a vote of 59.6% to 40.4%. It should be noted, however, that many Quebecers voted No not because they wanted Canada to remain the same, but because the federal government had promised to initiate a “renewed federalism”, which many understood to be recognition of a special status for Quebec within Canada.

Not long after the failed referendum, the Canadian constitution was patriated from Great Britain and, in 1982, was ratified by every Canadian province except Quebec, who wanted the federal government to grant the province special status within the federation (Linteau et al. 1989: 740–741).

With this new constitution, Quebec also lost the veto power it had previously had over constitutional amendments (Gill 1995: 411). Subsequent efforts to modify the constitution to include the “distinct society” clause—namely the Meech Lake (1987–1990) and Charlottetown (1992) Accords—were unsuccessful.

The failure of the two accords led to growing dissatisfaction with Canadian federalism among many Quebec nationalists. On October 30, 1995 a second referendum was called for in Quebec. This time, however, the question did not specify that a sovereignty-association relationship would exist between Canada and Quebec. Instead, it asked voters whether they wanted Quebec to become sovereign after formally offering Canada a new economic and political partnership.

Although the results were much closer than in 1980, the proposal was rejected by 50.56% of Quebec voters. A significant linguistic divide existed between No and Yes voters: most English-speakers and Allophones (those whose first language is neither English nor French) voted against sovereignty (Gill 1995: 418), while French-speakers were divided. Though most Francophones supported constitutional change, they did not all agree that sovereignty was the best way to achieve this goal, and many were swayed to vote No on the expectation that fundamental constitutional change would come about later (Gill 1995: 410–416).

In the years leading up to both the 1980 and the 1995 referenda, a number of works were published in English and French by Canadians within and outside of Quebec debating the advantages and disadvantages of Quebec independence and arguing for and against separation, sovereignty-association and renewed federalism. Among these publications were a number of ideological and polemic texts by staunch nationalists and federalists whose ideas would likely appeal to only select groups of English or French-speaking Canadians.

What makes this particular period intriguing from the perspective of translation is that the source texts were often written for a very select group of readers, and usually those of a particular linguistic and cultural background. For instance, a 2001 discourse analysis by Trépanier of ten separatist texts written in French around 1995 shows that the sovereigntist discourse makes use of the us/them dichotomy to delimit the members of the Quebec nation through exclusion (41–42). Further, it emphasizes the importance of the French language to the definition of Quebec belonging. Separatist texts, then, are addressed to Quebecers by Quebecers. More specifically, the texts are written for Francophone Quebecers, and not Anglophones in the rest of Canada (ROC).

In her conclusion, Trépanier notes that Quebec is the main receiver, sender and regulator of discourse on the Quebec nation (129), a claim that is supported by an overview of the number of books published on the topic in Canada. Between 1975 and 2000, according to Library and Archives

Canada, more than 600 works were published in French in Quebec on nationalism, independence movements, or the independence referenda, but fewer than a dozen were published in French outside the province. In this same period, English Canada produced about half as many works on these subjects as Quebec: close to 50 works were published in English within Quebec and approximately 175 published in the ROC.

For the most part, texts written in French are not aimed at Canadians living outside Quebec, nor are they targeted at non-French-speakers. Not surprising, then, is Gill's assertion that outside Quebec few intellectuals supported separatism, due in part to lack of sympathy for—and often understanding of—Quebec nationalism (1995: 417).

To study how many translations exist, and how they were presented to target-language readers, the methodological framework must focus on placing the source and target texts within their historical and bibliographic contexts. Further, it must provide a means of doing so in as objective a manner as possible.

Methodology

Historical context

For the purpose of this study, the term *historical context* will be used to refer to the historical events surrounding the period in which the source and target texts were written. This initial historical overview is essential to the final analysis. It would be impossible to explore the ways in which translations during this period were written and introduced to target audiences without basing the analysis on the socio-political climate, which would have had a significant impact on the way that SL and TL texts were treated.

Various texts were therefore consulted. History texts from English- and French-Canada, the United States and Europe were selected for study so that a wide range of interpretations would be covered. These works cover a period of Canadian history from approximately 1960 to the late 1990s so that events prior to the referenda could provide more historical context for the referenda themselves. In addition, a number of primary sources, including polls and publications by the federal and provincial governments were consulted.

Bibliographical context

In addition to being placed within their historical context, the translations needed to be placed within their bibliographic context. In this study, the term *bibliographic context* will be used to refer to the bibliographic catalogue that has been compiled according to the criteria listed below. This catalogue

includes translated and non-translated works so that the number of translations can be contextualized—that is to say, they can be analyzed with respect to the total number of works published. Providing a bibliographic context for a list of translations allows a researcher to draw comparisons between such aspects as the number of works published and the number translated, or between the types of works published—reports, academic or polemic texts, government documents, etc—and the types of works translated.

For the purposes of this case study, the bibliographic context requires delimitation (to catalogue *all* works published in Canada since confederation would simply be too time-consuming). Moreover, an act requiring books published in Canada to be deposited with the National Librarian was not passed until 1952, and the National Library itself was not established until one year later.¹ So compiling a list of works published in Canada prior to the early 1950s based on the records of the National Library would not necessarily guarantee completeness. Nor would it necessarily provide pertinent context for this project, as the period chosen falls within the mid- to late-twentieth century.

The bibliographic context has therefore been limited by year and place of publication. Texts must have been published within Canada between 1975 and 2000 to encompass the period five years prior to the first referendum until five years following the second.

The context has also been limited by genre and subject. The study centers on non-fiction texts written within Canada, so fiction has been excluded, while historical, political, biographical, academic and polemic texts have been retained. Of these texts, only works that the National Library and Archives catalogue listed as having a subject of *nationalism, autonomy and independence movements* or *referendum (Quebec)* were retained. By conducting three closely related subject searches within the catalogue, fewer published works are likely to have been omitted and the list is able to approach maximum completeness within the established criteria.

I would prefer to call this list of published works a *delimited catalogue* rather than a *corpus* as Pym suggests when he explains that such a bibliography should be referred to as a *catalogue* only when its main function is to “approach maximum completeness” and as a *corpus* when it has been drawn up according to strictly controlled criteria (1998: 42). However, even a

¹ See the National Library and Archives website:

<http://www.collectionscanada.ca/50th/012009-217-e.html> and the full text of the original act on the Department of Justice Canada site: <http://laws.justice.gc.ca/en/N-12/82923.html>. The Bibliothèque nationale du Québec was not founded until 1967, and the *règlement sur le dépôt légal* did not come into effect until 1968. (See the historique of the Bibliothèque nationale du Québec at: http://www.banq.qc.ca/portal/dt/a_propos_banq/qui_sommes-nous/historique/qsn_historique.jsp).

catalogue, which is supposed to approach maximum completeness, must be drawn up according to controlled criteria; otherwise, researchers would be striving toward the next-to-impossible task of listing every work ever published worldwide. I therefore feel that the term *delimited catalogue* is appropriate for all bibliographies and will use it to apply to mine.

Organizing the delimited catalogue

Once the bibliographic context of the translations was established, the texts could be studied and the delimited catalogue organized. This step is essential to the final analysis, which is supposed to determine not only how many translations exist, but more importantly, what themes were presented to TL readers.

The delimited catalogue was therefore organized in the following manner. The prefaces and introductions—where these existed—and the introductory and concluding chapters of every ST were read so that the author's stance on Quebec independence could be gauged. Each work was then placed into one of several categories: primarily for independence, primarily against independence, or neither for nor against independence. Those works that did not argue for or against Quebec independence were further categorized according to whether they focused on nationalism, independence movements, or history or on the *Front de libération du Québec*, a 1960s and 1970s pro-sovereignty organization.

What is essential to this stage of the analysis is maintaining, as far as possible, a certain degree of objectivity. To claim that a study such as this one is—or even could be—entirely impartial would be untrue. As Chang points out, absolute objectivity in observation is impossible, as one always observes from a cultural or historical context (2001: 328). However, by recognizing that observations are bound to be influenced by one's background and sociocultural context, one can strive to reduce subjectivity as much as possible.

To reduce subjective categorization of the works in the delimited catalogue, two types of secondary sources were consulted: 1) book reviews from academic journals and Canadian periodicals, and 2) additional bibliographies. These additional bibliographies were of two types: the first had already categorized some of the source texts according to the author's opinion on Quebec sovereignty, while the second was simply an annotated list of works published on the subject of nationalism or independence movements (see Appendix 1).

To ensure that I was not unduly influenced by the secondary sources, the book reviews and bibliographies were consulted only after I had organized my delimited catalogue; the additional sources were intended to act only as a second opinion and to reduce subjectivity.

Findings

An analysis of the delimited catalogue shows that between 1975 and 2000, at least one work was published annually in French and English Canada on these three subjects. However, within this time, three periods saw a significant increase in the number of publications.

As Figures 1 and 2 illustrate, many more works were published in 1977–1980, 1991–1992 and 1995 than at any other time during the period. These dates correspond closely to the 1980 and 1995 referenda and to the failed Meech Lake and Charlottetown Accords.

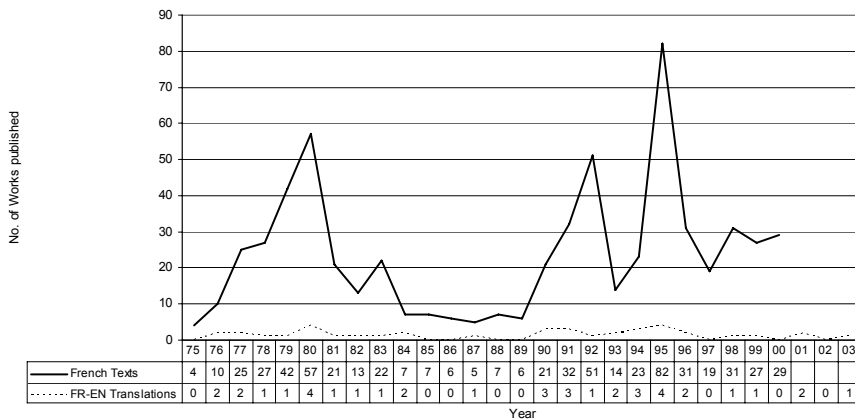


Figure 1. French texts and French-English translations

An interesting contrast, however, between the French and English publications is the fourth, smaller peak in Figure 1 between 1998 and 2000, when 27-31 texts were published each year. It would seem that while French Canada continued to reflect on nationalism, on the referenda and on independence after the second referendum, English Canada did not. As Figure 2 demonstrates, the number of English works dropped quickly after 1995, and by 2000 only four titles were published on any of these three subjects.

Translations into French tended to follow almost the same trend as publications of French-language works: the number of translations increased in 1978 and again in 1995, with very few published in between. Translations into English, on the other hand, remain almost constant through the twenty-five year period, though slightly more were published in 1980 and 1995.

Once the delimited catalogue has been organized thematically, some additional trends become evident. For instance, Figure 3 shows that an almost equal number of texts arguing for and against independence were

translated into English between 1975 and 2000.² But while it would appear that equal weight was given to both sides of the argument, closer examination shows that this is not quite the case.

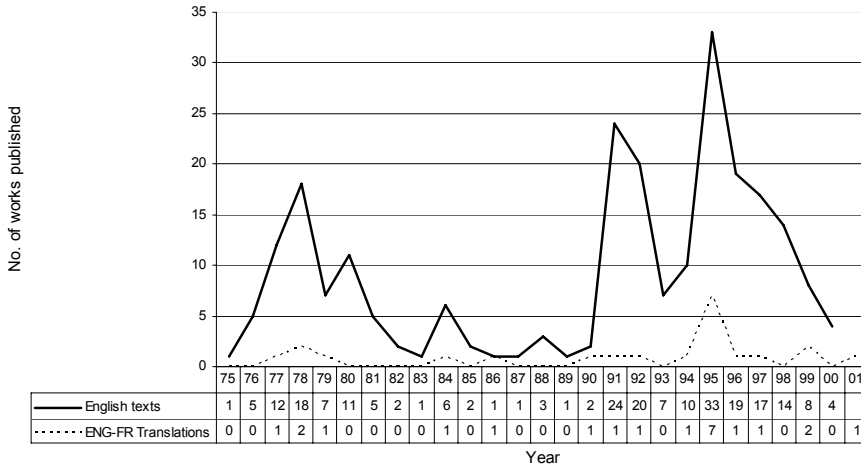


Figure 2. English texts and English-French translations

Two of the pro-independence works are publications by the *Parti québécois* to outline and define the concepts of sovereignty-association (1979) and political sovereignty (1993) to all Quebecers—French and English texts would therefore be necessary to reach as many voters as possible. In addition, three of the texts that do not directly argue for or against sovereignty present negative arguments against Quebec nationalism or nationalists. One, a published version of a PhD thesis, even accuses certain national-

² Note: In two cases, a work was considered both for and against independence. In Marcel Rioux’s *La Question du Québec : Essai*, the author is a separatist sociologist who emphasizes in his introduction that “on retrouvera, dans certains passages, le point de vue du sociologie. Dans d’autres, c’est celui du Québécois qui opte pour l’indépendance de son pays.” In Rioux & Crean (*Deux pays pour vivre: un plaidoyer*), the problem arose from the fact that while the French ST was primarily for independence, the English TT (*Two nations: An Essay on the Culture and Politics of Canada and Quebec in a World of American Pre-Eminence*) was an adaptation rewritten by Crean that was neither for nor against; thus, this work could not be simply labelled For, as it was not a pro-independence work in English, unlike the other pro-independence works translated from French into English. Both Rioux (1976) and Rioux & Crean (1990) have therefore been classified as 0.5 For and 0.5 Neither.

ists of anti-Semitism in the 1930s.³ Thus, the results of the case study show a tendency for translations into English to favor texts that negatively depict Quebec independence or Quebec nationalism.

This translation tendency reflects the mood of English Canada in the late twentieth century: polls in the early 1990s showed that most Canadians outside Quebec (75%) were against the idea of granting Quebec additional powers⁴ or of decentralizing the Canadian government (71%) (Johnson 1994: 277), while a sizeable majority (75%) of Quebecers believed the Quebec government should have more constitutional power to protect and promote the Quebec identity, especially in language, demographics, education, and immigration (Fortin 1991: 1).

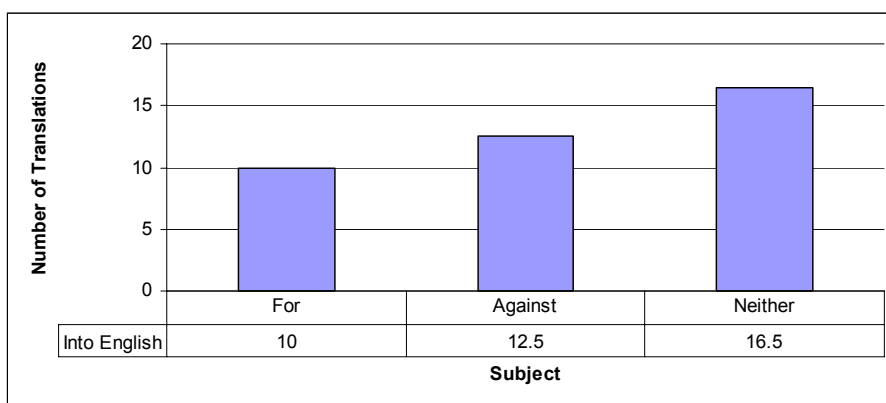


Figure 3. Translations into English by subject

It might at first seem surprising that translations into French, as illustrated in Figure 4, include more than twice as many translations of anti-independence works as those arguing for Quebec independence. However, it is important to note that support for Quebec independence outside Quebec is low. According to a 1998 Environics poll, only 10% of Canadians outside Quebec support independence, while another 2% favor sovereignty-association (quoted in Scowen 1999: 136). And within Quebec, Anglophones have usually voted against separation.⁵ So it is reasonable to assume that few works supporting independence would have been written in English.

³ Delisle, Esther. 1992. *Le traître et le Juif : Lionel Groulx, le Devoir et le délire du nationalisme d'extrême droite dans la province de Québec, 1929-1939*. Outremont, Québec : L'Étincelle.

⁴ Fortin (1991: 2) puts this percentage at 70%

⁵ In the 1995 referendum, for instance, the No vote won in all but one of the ridings where Francophones made up less than 75% of the population (Drouilly 1995-6: 126)

graphic contexts would therefore seem to be an effective way to compare historical, political and translational trends.

However, the methodology used in this case study provides only a starting point for research into the treatment, reception and translation of Canadian non-fiction nationalism-, independence- or referendum-related texts during the late twentieth century. Further research is needed to explore the actual reception of translations and source texts and could help determine how TL readers reacted to translations that criticized the TL audience.

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Agency in translation, Hispanic literature in France, 1984–2002

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Abstract. The translation of Hispanic literature in France since 1980 provides the framework for an exploration of the mediator's agency in the French publishing field. Drawing upon Bourdieu's sociology of culture and previous research on translation by the Centre de sociologie européenne, the concept of agency is studied by retaining three dimensions: resources, performance and discourse. A preliminary analysis of translation flows and bibliographical data enables us to isolate salient phenomena and prominent mediators (translators and mediators) involved in the translation of Hispanic literature. Further data are collected through a literature overview and by interviewing mediators in order to study their practices and representations and to analyze the factors that constrain or increase their agency.

Introduction

The current multiplication of publications and conferences highlights the particular attraction currently exerted by sociocultural approaches to translation (see, among others, the 2006 Benjamins volume *Sociocultural Aspects of Translating and Interpreting*). However, as Pym (2006) remarks, the main focus of research has been on texts, rather than on mediators. There has been little systematic empirical research on institutions, agents and mediators and their respective agencies, which is what we aim to study here. Using as a framework the translation of Hispanic literature in France between 1984 and 2002, our research focuses on the mediators who are active in that area (mainly translators and publishers, but also literary agents and institutions).

The research comprises two main parts: a quantitative analysis of translation flows and bibliographical data, and a qualitative part based on interviews with some of the agents involved in the translation of Hispanic literature in France. We use Bourdieu's sociology of culture (see Bourdieu 1979, 1984, 1992), mainly the concepts of field and capitals, and we will compare our findings with Bourdieu's analysis of the French publishing field (1999).

This article briefly presents the theoretical background, the sources and the methodology used and discusses some of the initial findings and future avenues of research.

Towards a sociology of translation

One of the attractions of sociocultural approaches to translation is the emphasis they lay on social agents. As Michaela Wolf remarks:

A sociological approach to the study of translation therefore would follow the insight that translation is a socially regulated activity and consequently analyze the social agents responsible for the creation of translation. The analysis of the social implications of translation helps us to identify the translator as constructing and constructed subject in society, and to view translation as a social practice (2002: 33).

A number of translation scholars have been working in this field for some time (Simeoni, Gouanvic, Wolf, for an overview see Pym 2006). Some sociologists are also considering translation as a valuable theme of investigation. The team at the Centre de sociologie européenne in Paris, which the French sociologist Pierre Bourdieu directed until his death in 2002, is conducting a research project on literary translation in France. In 2002 a special issue of their journal *Actes de la recherche en sciences sociales* was dedicated to translation.

Bourdieu's theory of culture has fared particularly well within Translation Studies (see Simeoni 1998, Wolf 2002, Hermans 1999). One of Bourdieu's more stimulating contributions to the study of translation is his article "Une Révolution conservatrice dans l'édition" (1999).

In this study of the French publishing field, Bourdieu uses his model and concepts to describe the structure of the French publishing field, its evolution, the positions of the various social agents and the correspondences between these positions and the strategies adopted by the agents. The study combines some fairly sophisticated statistical data and a qualitative part that consists mainly of the analysis of interviews. Bourdieu uses the various types of capital as variables to establish a hierarchical classification of French publishing houses, and seeks to find analogies between their position within this classification and their publishing strategies, or in Bourdieu's terms, "la correspondance entre la structure des positions et la structure des prises de position" (the correspondence between the structure of positions and the structure of position-takings) (1999: 18). Changes in the publishing strategies are thus considered to be linked to a change in the position of the publishing house within the publishing field, which contains two main poles: literary (art) and commercial (money).

Bourdieu relates this to two different production cycles, which are for him the surest indicators of the position of a given enterprise within the field. Publishers can have a short or a long production cycle. The short production cycle minimizes risk by an anticipated adjustment to demand, has distribution and marketing structures, and aims for short-term profit generated by the rapid circulation of rapidly obsolete products. The long production cycle,

based on accepting the risk inherent in cultural investment, is geared towards hypothetical future profit.

These two poles, the commercial and the literary, are for Bourdieu reflected in the publishers' uses of translation, which he considers to have two antagonistic functions. At the literary pole, publishers translate less or not at all from English, even though translated titles account for over 25 percent of their published titles. They will then act as "découvreurs", often publishing unknown authors writing in "small" languages. At the commercial end, on the other hand, publishers produce many best-sellers translated from English.

The translation and publication of foreign literature thus becomes for some publishers an economic investment, a speculative risk, while it is for others a way to constitute a catalogue at reduced cost and to resist the invasion of commercial literature, mainly written in English.

These different attitudes towards translated literature are mirrored in the strategies used. The more commercial publishers resort to scouts; the role of the translator as advisor is less important for them than for publishers located at the literary end of the publishing field.

This mapping of the French publishing field will be compared with the data collected during our interviews.

Definitions and research problem

The central concept we aim to investigate in our research is that of agency. We retain three main dimensions of the term:

- The first aspect is an understanding of agency as ability or capacity, and deals with the resources that enable agency. Drawing on Bourdieu's model, we will consider these resources to be the type and amount of capital at stake in translational practices.
- The second aspect is an understanding of agency as performance, and deals with the effect produced by a particular phenomenon or action, or in other terms, with the successful deployment of resources to reach a particular objective.
- The third aspect is an understanding of agency as discourse. This involves studying how agents conceive and represent their own agency and that of others, how agency is expressed through discourse and the values put forward in these discourses.

Our central hypothesis here is that, in their interactions with publishers, the translators' performance will be greater at the literary end of the field, while it will be reduced at the commercial end, exemplifying the antagonistic functions of translation. This constructs two different roles for the

translator, depending on the scope of their practice. At the literary end of the field, translators will be considered “passeurs de littérature”, influencing the selection of translated texts and developing a collaborative working relationship with the publishers. At the commercial end, on the other hand, their role will be more strictly focused on text production.

We also hypothesize that the translator’s lack of symbolic or social capital restrains their agency. The more prestigious translators will also be writers, publishers or academics; they will be those able to draw from other sources of social and symbolic capital. There appears to be a dichotomy between occasional translators who are able to trade off economic capital for symbolic capital, and full-time professional translators who will not be in a position to do so.

Hispanic literature in France since 1980

Brief historical overview

Malingret (2002: 42) distinguishes three broad periods in the translation of Hispanic literature in France since 1950. In the 1950s, most of the translated titles were works by classical Spanish writers and very few Latin American writers were translated. In the 1970s, the translated titles were mainly by classical Spanish writers and contemporary Latin American writers. The Latin American “boom” was in full bloom. In the 1990s, a new emphasis on contemporary Spanish writers coincided with the decline of the Latin American boom.

General evolution

The main trends and agents in the translation and publication of Hispanic literature in France have been identified using data from two different sources. The main trends highlighted here have been established thanks to data from the UNESCO *Index Translationum*. As underlined by Heilbron (1999: 433), Šajkevič (1992: 67), Pym and Chrupala (2005: 31) and Linn (2006), the *Index Translationum* is not absolutely reliable and the data it provides should be examined critically. It can however be used fruitfully to study the main trends.

Thanks to Gisèle Sapiro and Anaïs Bokobza from the Centre de Sociologie européenne, we have been able to access Electre, the professional database for booksellers, which will allow for a more detailed statistical analysis in the future, especially as regards the country of origin of the translated titles.

Figure 1 has been established with data from the *Index Translationum*.

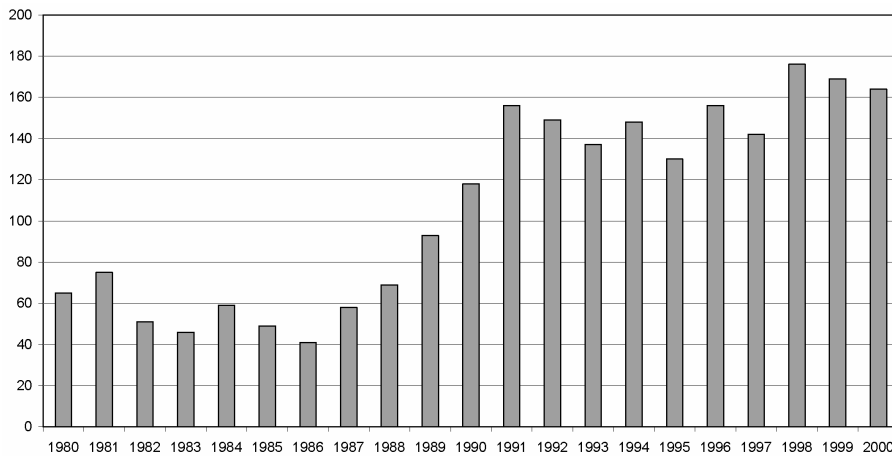


Figure 1. Literary translation from Spanish into French

The graph shows a clear increase of translations from 1986 to 1991, and a relative stability from 1991. The rise in translations can be explained by the conjunction of several factors. The general context in France was at the time favorable to the translation of foreign literature (Sapiro 2002: 88). The other factors responsible for the greater number of translated titles are the ongoing effect of the Latin American “boom”, the renewed interest in Spain after the end of the Franco dictatorship, a new generation of Spanish writers, and at the politico-economic level, Spain’s accession to the EU in 1986. Claude Bleton, in a private communication, actually saw the year 1986 as a turning point for the translation of Spanish literature. He underlined that its introduction in France at the time greatly benefited from the extremely low publication rights commanded for the works of authors who were unknown in France.

Analyzing interviews

The following analysis is based on a series of interviews with publishers and translators and on two round tables about translated literature which took place at the Institut français de Barcelone (10/02/2005 and 16/02/2005).

The main questions submitted to the publishers and translators bear on their personal professional history and how they conceive their role and interactions with the other agents working in the same field. The following is a general thematic analysis of the data collected during the interview. Our main focus here is the self-perception of translators and publishers and their perception of others.

The publisher's self-perception

The publishers we interviewed were keen to underline the degree of freedom in their choices, in a discourse which tends to remain fairly individualistic. Annie Morvan, in charge of Hispanic literature at the publishing house Le Seuil, thus explained that she was “libre de mes choix, mais qu'on me demande des comptes” (free in her choices, but she had to justify her decisions). She is thus free to choose, and also added that she liked very different writers, citing as examples Arturo Pérez-Reverte or Juan José Saer.

Despite their shared individualism, the discourses developed by the publishers seem to point to two different logics. Annie Morvan seems willing to accept the rules of the publishing game, including the importance of economic and commercial factors, while Christian Bourgois and Bertrand Fillaudeau, who are in charge of smaller publishing houses with a high level of symbolic capital, explicitly reject them and insist that they publish what they like and that commercial factors have no influence whatsoever on their choices.

The translator's self-perception

As for the translators themselves, they produce different discourses about their own agency. One translator insisted on the translator's invisibility (“il faut quand même tendre vers la disparition du traducteur en tant que personne”) in the translated text, but highlighted what she called the translators' “travail de fond”, as they can provide valuable information, recommend titles to translate, and know how to talk about the texts. Another translator seemed more willing to assert their agency in the text, stressing that all translators have a specific biography, knowledge and gaps. For him, translators are completely authors of their translations; they are not creators but are responsible for their translations. He further added that he did not like the term “translation”, since for him the reader reads a translator, not a translation.

The role of the translator as initiator of the translation seems to be perceived very differently by the various translators. Two of the translators we interviewed acknowledged that they nearly always suggest titles to translate to the publishers, but one saw this as a positive aspect of her work while the other seemed to feel it was a constraint and that it reinforced her feeling of powerlessness. The translators all underlined the power differential between them and the publishers and pointed to at times difficult relations with publishers (see below).

What publishers have to say about translators

The role of the translator was evoked differently by the different publishers. For Annie Morvan, the translator was essentially “un travailleur du texte”. She considered that the role of the translator as a “passeur” or “découvreur” started declining at the end of the 1970s. Before that, the translators brought the texts they wished to translate to the publishers. According to Annie Morvan, the translator was then all-powerful in the selection of the texts. There was also no control over the translations, which were only rarely revised. But this changed in the 1980s, when power was transferred from translators to publishers, who around 1985 started to negotiate the translation rights with literary agents and to select the translators, who for her then ceased to have a role as advisors. This evolution went hand in hand with a new reflection on the translator’s work and with the increasing professionalization of the translation sector in France. In that respect, she underlined the central role played by the ATLF (Association des traducteurs littéraires de France), ATLAS (Assises de la traduction littéraire en Arles) and a whole generation of translators (Céline Zins, Claude Murcia) in the development of translation as a full-fledged profession. Christian Bourgois and Bertrand Fillaudeau (Corti) insisted on the role of translators as advisors in the selection of texts and did not seem to consider their performance to be focused exclusively on text production. They both remarked that translators have drawn their attention to some authors, and that they trust translators as a source of information. We see that smaller publishers with a high amount of symbolic capital (Bourgois, Corti) are more willing to acknowledge the role translators play in the selection of the translated titles.

What translators have to say about publishers

The comments made by translators about publishers ranged from very negative to good, although some negative comments appeared even when the translator expressed a rather positive opinion of publishers. Several translators underlined the power differential between them and the publishers. One translator expressed this in very strong terms (“Power tends to corrupt and absolute power corrupts absolutely”), while another referred to a publisher using the term “Terminator”.

One translator highlighted the improvement in the working conditions of translators (better contracts, payment and deadlines, and financial conditions), although some problems remain. Another translator, following a pragmatic approach, argued that it is necessary to detect bad publishers and sever all links with them. He underlined that the relations were now regulated by the “code des usages”, which was adopted in 1984 and revised in 1993.

On cultural, economic, social and symbolic capitals

The analysis of the data collected during the interviews hints at the role of the various capitals.

Cultural capital is not a decisive variable, as all the agents involved tend to have a high level of it. It only becomes decisive if we consider “academic” capital, as several of the more prestigious translators are also academics. However, academic capital can sometimes have a negative effect, as one publisher remarked that he was sometimes reticent to resort to translators who are also academics as they tend to try and please their colleagues in the choice of titles to translate.

Social capital is important in two ways. It is decisive to enter the field as it is mostly through their social capital that the translators we interviewed started their career in literary translation. It is also decisive for all agents in that it gives them better and quicker access to information, which is of paramount importance in the publishing game.

The role of economic capital was more specifically underlined by Annie Morvan, through two main aspects: the increasing commercialization of the French publishing industry, and the role of subsidies. Annie Morvan insisted that foreign literature is of good quality and sells well, but it is expensive to publish. In that respect, the subsidies given by the CNL (Centre National du Livre) are of paramount importance. She pointed out that many authors would not be published and that many small publishing houses would not survive without the support of the CNL. A publisher like Fillaudeau will deny any kind of compromise with commercial imperatives, while admitting that he can permit himself this attitude because he can resort to subsidies and his publishing house can live on its prestigious “fonds” (accumulated titles, prestige and goodwill). The attitude of the publishers towards economic capital is mirrored in their attitude towards literary agents. Publishers like Bourgois or Fillaudeau say that they only resort to agents in order to negotiate rights, and nothing more. For Annie Morvan, agents are unavoidable intermediaries in her publishing activity and play a crucial role in the dissemination of information and texts.

There does not seem to be any easy and systematic conversion between symbolic and economic capital. Annie Morvan, for instance, stressed that literary prizes, a source of symbolic capital, had limited influence on sales. Conversely, a paperback edition, while it may help increase sales, may be detrimental to the prestige of an author who would be then perceived as more commercial.

Symbolic capital is more operational in consecration mechanisms between the different agents in the field. One translator pointed out how translating for the highly prestigious house Corti had opened many doors for her.

A few words on Bourdieu

If we compare these preliminary findings with Bourdieu's analysis (1999), we find that the role of translations and translators can indeed be conceived according to the publishing structure and the positions of translators in the publishing field. As Bourdieu underlined, smaller publishing houses seem more likely to empower translators and consider them as literary advisors. This seems less likely in bigger and more hierarchical structures, possibly because editors need to justify their salaries and are consequently more reluctant to share any advisory power with translators. But we would argue that the picture is perhaps not as black and white as the French sociologist would have it. A more detailed ethnographic study seems required in order to grasp the nature and complexities of the working relationship between publishers and translators. As regards the interplay of symbolic capital, the publishers we interviewed, located at the literary end of the field, were keen to admit the importance of economic capital in their work. They also explained their reliance on subsidies and translation grants for their very survival, an aspect more or less neglected by Bourdieu.

Conclusion

Our initial findings show different views about the translator's role and their relations with publishers. For instance, while some translators seem to enjoy their activity as literary advisors, for others it seems to highlight their lack of power in their dealings with publishers. Future research should help us add further insights into the factors influencing the mediators' agency. We hope that this might contribute to a better understanding of the conditions of their practice.

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Taboo and the translator: A survey of translators' notes in Italian translations of Anglo-American fiction, 1945–2005

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*Abstract. Although seldom studied, translators' notes are a rich source of information relevant to the study of cultural identity. This paper seeks to outline a methodological approach to translators' notes appearing in the Italian translations of Anglo-American fiction during the period 1945–2005. The project is situated within the paradigm of Descriptive Translation Studies and draws on Douglas Robinson's innovative ideas regarding the relationship between translation and taboo. The translator's note is seen as mapping the boundaries of intercultural exchange, often highlighting instances in which meaning has not been reproduced within the translation proper. Our corpus of translator's notes reveals a gradual loss of cultural specificity in the target culture and a move towards increased target-culture receptivity and the subsequent development of intercultural homogeneity. This approach is tested in a pilot study that examines the translator's note in the 1946 Italian translation of D. H. Lawrence's *Lady Chatterley's Lover*.*

Method in History

There are good reasons why general history should nowadays be interested in issues of interculturality and transcultural movement. As productivity increasingly ensues from information rather than land, sedentary cultures are becoming difficult to map. Their conceptual sovereignty and historical boundaries are becoming indefensible. (Pym 1998: 18)

The research project outlined in this paper straddles the disciplines of translation history and intercultural studies and aims to map the historical boundaries of Italian cultural identity. Pym has claimed that “translation history can fulfill a service function with respect to the humanistic disciplines concerned with describing individual cultures” (1998: 16). It is hoped that the project resulting from this methodological proposal will both trace the changing coordinates of the boundaries separating target culture from

source culture, and shed light on some of the salient aspects of post-war Italian culture. We will not therefore be looking at translation proper, which, in the bipolar opposition sketched by Castells, occupies a typically both/and position (cited in Cronin 2003: 12). Rather, we propose to focus our study on those instances in which meaning rendition within the translated text is substituted by a translator's note. Cronin has said that "our world only becomes apparent to us when part of it goes missing or stops behaving as it normally did" (Cronin 2003: 12). This statement can equally be applied to the present proposal. By studying the gaps, omissions and absences in the translated text we might begin to shed new light on some of the salient characteristics of target-culture identity.

It is Pym, again, who raises another important point pertinent to the present study, this time in a paper on translation and historiography, when he signals the problem of what can be considered "properly historical" (Pym 1992: 221). His questioning of the historiography of translation points to the need to "construct an explanatory narrative" (Pym 1992: 221). This indeed is what our proposed method aims to achieve: we hope that by collecting and analyzing a corpus of translators' notes appearing in Italian translations of Anglo-American fiction during the period 1945–2005 we might be able to construct a *narrative of avoidance* which, in its movement from denial, through repression and on towards rationalization, mirrors what Douglas Robinson has termed the progress of addiction in his book *Translation and Taboo* (1996). The narrative produced by the translators' notes could be said to recount the story of growing permeability in the target culture. It plots the gradual loss of cultural specificity (expressed in the translator's note via strategies of denial and omission) and a move towards the development of intercultural homogeneity (expressed through rationalizing strategies that seek justification for increased target-culture receptivity).

Hypotheses

The hypothesis is as follows: The narrative produced by the translators' notes plots the historical boundaries of cultural identity, highlights the progressive loss of cultural specificity and diversity, and traces the gradual shift towards intercultural homogeneity.

For this hypothesis to be made fully operational, we need first to ascertain that our corpus of translators' notes (1945–2005) can be arranged into a narrative which traces the shift from low receptivity to high receptivity. We then need to set this narrative alongside Robinson's progression from denial through repression to rationalization to see if the translators' notes do indeed follow the progression of taboo. We would then examine the content of the notes to see whether they do in fact reflect the target culture's changing perception of taboo subjects and what it considers translatable at a given point in time.

Method

Building a corpus

This research project adheres most closely to the Descriptive Translation Studies paradigm, which considers target texts to be facts of target cultures (Toury 1995: 26). The operative development of our hypothesis relies on the construction of a corpus of translators' notes appearing in translations during the period 1945 to 2005. To this end, we will draw up a list of all major translations from Anglo-American fiction published between 1945 and 2005. We will then check for translators' notes in titles appearing in the list. From this list of notes, we will select ten from the period 1945–1965, ten from the period 1965–1985, and ten from the period 1985–2005. This will give us a final examinable corpus of 30 translators' notes.

Typology

We will re-contextualize each translator's note into the target text. A comparative analysis of the target text segment signaled by the note and the corresponding segment in the source text will enable us to identify the problematic issue. This will provide us with a descriptive typology for each note. An example might be: ST dialect raised to standard language in TT.

Source-text analysis

The source-text segment referred to by the translator's note will then be re-contextualized in the source text and its significance determined and evaluated in relation to the narrative aims of the source text as a whole. If we take as our example the instance of dialect-eradication suggested above, this would involve assessing the significance attributed to dialect by the source text. For the purposes of this part of the study, theoretical insights will be drawn from the field of literary theory and especially narratology.

Close reading of translator's note: text analysis

We then propose to subject each note to rigorous critical analysis. The macro-structural elements will be individuated and assessed and the rhetorical strategy of each note defined. For example, individual lexical items will be analyzed and their textual function described.

What the note says vs. what the note does: target- text analysis

We will measure the *overt* significance of the note by examining what the translator purports to be doing. This will be measured against the *covert* significance of the note, i.e., the textual implication of the note and its effect on the reader. To this end we will re-contextualize the note in the target text and examine the whole episodic segment referenced by the note. The note will be viewed as an integral part of the target text narrative.

Target culture motivation

Once we have described the textual effect of the note, we will seek to explain why the translator was unable to translate the particular source text element. To this end we must direct our attention beyond the text and take into account target-culture translational norms, target-culture literary history and contemporary output, the target-culture publishing industry, politics, society and the general shifts and movements identifiable in the cultural arena. If we continue with the example we have been developing above, the issue of dialect-eradication may be linked to a resistance on the part of the target culture to allow the uncultured and uneducated voice of the *contadino*, or peasant, to contaminate the pages of classic literature.

Identifying the taboo

We assume that what has been avoided in the source text and substituted with a translator's note in the target text will represent a moment of linguistic, sexual, political, religious, social or cultural subversion which the target culture refuses, for whatever reason, to accommodate. Having followed the above steps in our methodology, we should have enough information to identify, for each note examined, the corresponding incidence of non-accommodation or taboo.

Plotting the narrative

Having identified for each of our thirty notes the corresponding cultural taboo indirectly referenced by the translator, we will then position each note in its chronological sequence with respect to its position in the following time spans: 1945–1965; 1965–1985; and 1985–2005. The sequence of notes and the taboo elements they relate to should then enable us to piece together the story of an evolving relationship between target culture and source culture. We suggest that this relationship will be characterized by an increased denial and repression in the target text of source cultural specific-

ity in the early period but that this will shift over time towards increased receptivity, rationalization and eventual absorption of difference.

Pilot Study

Taboo and the Translator: the case of Lady Chatterley's Lover

In order to gain a clearer insight into the practical implementation of the above, we have carried out a pilot study aimed at investigating the extent to which translators' notes do in fact contain important information regarding national cultural identity. For the purposes of this study we have selected Giulio Monteleone's Italian translation of D. H. Lawrence's *Lady Chatterley's Lover*, published by Mondadori in 1946.

In his defensive essay *A propos of Lady Chatterley's Lover* (1929), D. H. Lawrence pits the prohibitive paranoia of a repressive English society (personified by George Bernard Shaw) against the progressively liberal attitudes of Italian society (personified, somewhat unpredictably, by the Pope). Towards the end of the essay, he addresses the issue of language. "If I use the taboo words, there is a reason. We shall never free the phallic reality from the 'uplift' taint till we give it its own phallic language and use the obscene words. The greatest blasphemy of all against the phallic reality is this 'lifting to a higher plain'" (Lawrence 1993a: 334). This assertion is followed by a revealing anecdote. *Lady Chatterley's Lover* was first published in Florence in 1928, at Lawrence's own expense, by a Florentine publisher who spoke no English (Lawrence 1993b: 334). When a newspaper told the publisher that he was being deceived into publishing a potentially scandalous novel, he duly informed himself of its content and exclaimed, "with the short indifference of a Florentine: Oh! Ma! But we do it every day!" (Lawrence 1993a: 334).

These two extracts provide an interesting perspective on Lawrence's English-repressive / Italian-receptive dichotomy. Language is pivotal in the first statement. By asserting that certain realities have their "own" words, Lawrence falls only just short of suggesting that the famously arbitrary signifier-signified relationship might not be quite as arbitrary as Saussure would have us believe. Yet in the second example, which probably accounts for the first instance of Italian reception of the novel, the issue at stake is purely content-based; the publisher's reported indifference towards Lawrence's breaking of taboos conveniently side-steps the issue of the novel's language. It was not until 1946, after the Fascist ban on the translation had been lifted, that Italians had the chance to savour the novel in the Italian language. The novel was translated by Giulio Monteleone and published by the Milan-based Arnaldo Mondadori Editore in 1946.

Given what Lawrence perceived to be the increased sensitivity and general enlightenment of Italian culture, one would expect that the novel's

language, too obscene to be published in the UK or the US, would not have fallen foul of the “uplift taint” and would have been reproduced in all its scandalous glory in the Italian translation. But this was only partly true. Lawrence’s notions regarding the receptiveness of Italian society towards the question of taboos were not entirely well-founded and are partly contradicted by the Italian translation of his novel. While many of the obscene lexical items were reproduced as transparently (or scandalously) as possible, the translator’s decision to replace Mellors’ and, more importantly, Lady Chatterley’s use of dialect with a well-placed translator’s note in fact eradicates the political and social taboos broken by the source text. The translator’s note acts as a sort of textual fig-leaf positioned between target and source culture at precisely the most linguistically, culturally and sexually subversive moment in the narrative.

Taboo and translation

The Victorian theorist James Frazer associated taboo with primitive cultures (cited in Robinson 1996) but more recent thinkers, including Freud (1950), Douglas (1966) and Robinson (1996), have shown how taboo is present in modern cultures as addiction and obsession. “Taboo as obsession or addiction would be the ideosomatic fabric that holds society together, the shared bodily feel for right and wrong that causes us to shudder (and feel powerfully and fearfully attracted to) socially deviant behaviour” (Robinson 1996: 28). In his influential essay *Totem and Taboo* (1950) Freud shows how taboo denotes something inaccessible or unapproachable; it drives covert prohibitions and restrictions and as such implies something untouchable or something that should be kept out of reach: “the principle prohibition, the nucleus of the neurosis, is against touching” (Freud 1950: 27). The inherent danger of taboo lies in its ability to infect, to spread contagion. In the case of *Lady Chatterley’s Lover*, the source-culture taboos were of a sexual and a social nature. While the obscene lexis was considered dirty, Hoggart defends Lawrence’s decision to break taboos; in his introduction to the first edition after the ban on the book was lifted he claims that “our language for sex shows us to be knotted and ashamed, too dirty and too shy. Hence the use of the four-letter words. [...] Lawrence’s object was to throw some light into a dark corner of our emotional life” (Hoggart 1961: 5).

The idea of touching, signalled by taboo, is deemed subversive, not merely in a sexual sense, but also in a socio-political sense. Meyers notes how one of the appalling aspects of the book was the way in which “[The working class Mellors] caresses Connie, establishes his authority by commanding her to lie down and makes love to her for the first time as sex transcends class through the democracy of touch” (Meyers 1990: 358). Lawrence doubtlessly challenges source-culture taboos, but as we shall see, the concept of taboo and what was considered subversive and thus unap-

proachable to the Italian target culture differed significantly from those of Great Britain or America, where the novel was banned until 1960. The boundary separating the two sites of taboo lies somewhere in Monteleone's translator's note, and it is to this that we now turn our attention.

The case of the well-placed translator's note

Monteleone enters the text with his note towards the end of chapter twelve, just before Mellors and Lady Chatterley utter what are considered to be the most subversively lewd words in a novel which, according to Michael Squires "has endured not only because of its peculiar status as a sexually explicit work but also because, like a camera, it succeeded in photographing a series of moments in the particular history of a society" (Squires 1994: 13). Not only does the upper-class Lady Chatterley relish these obscenities which she pronounces with aplomb, she also attempts to communicate with Mellors in his own dialect. The British establishment received this with horror, as the implications of linguistic debasement of the ruling class threatened the stability of the British class system and thus the very foundations of British society. Whilst the target text seeks an equivalent lexis and register for what was seen in the UK as the offensive naming of body parts and sexual activity, it does not reproduce the dialect in which the characters speak and so the section in which the most potentially subversive elements appear in the target text is prefaced by the following translator's note:

Le battute effettivamente in dialetto, sono state tradotte in italiano. Non si poteva altrimenti, salvo ricorrere a uno dei nostri dialetti. Ma ne sarebbe nato alcunché di risibile. (Monteleone trans. 1960: 211)

(Gloss: These lines are actually in dialect but have been translated into standard Italian. They could not have been translated otherwise, except by resorting to one of our own dialects. Had that been the case, the result would have been laughable.)

Let us take a moment to analyze the lexis used by the translator. The term *effettivamente* (which can be translated as "actually" or "really") immediately sets the target text at a distance from the "real" and "actual" source text. The implication is that if the source text is the real and actual, then what we have here, in the target text, is somehow unreal, not actual. The distancing techniques continue with the word *ricorrere* (translatable as "resort to", "have recourse to", "go back to", "turn back to"), which contains an implied anaphoric referencing, this time suggestive of temporal distance. The most interesting choice of lexis, however, is the translator's use of the word *risibile*, which in English can be translated as "laughable" or "ludicrous". To reference laughter in this scene is highly significant. One of the functions of laughter is protective: it can divert attention away from and conceal the

subject's embarrassment in front of a potentially face-threatening situation and is once more a distancing mechanism. These references to distance thus preface the most subversive scene in the novel and act as a framing device that serves to highlight the translation's identity as translation, that is, as something at one remove from the "real" novel. The translator's note thus acts like a sort of veil, or a buffer or textual fig-leaf, protecting the sensibilities of the target text reader at precisely the most challenging moment. Had Monteleone been preoccupied solely with explaining problems of a purely translational kind, surely this note would have appeared when Mellors first speaks in dialect and where the target text first veers away from "faithful" reproduction. By referring to himself as translator at this precise moment, Monteleone evokes and invokes the material presence of the translator who, brought now into visibility, acts as a shield in standing between target and source text.

While this interpretation seeks to express the textual effects produced by the insertion of the translator's note, it nevertheless falls short of an explanation as to *why* Monteleone needs to sidestep the issue of dialect. In order to take this argument a step further, we need to examine the issue of dialects and translation.

Translation and dialect

Milton provides a useful insight into the translation of sub-standard language (Milton 2001). In a study on the translation of classic fiction for mass markets, he notes that dialects remained untranslated in classic novels translated from English into Portuguese Brazilian during the period 1944 to 1976, and suggests that the same probably holds true for novels translated into other languages (Milton 2001: 51). In questioning this non-translation of dialect, Milton suggests that one reason for its absence is the fact that language was frequently considered secondary to the actual semantic content of a novel's speech. He quotes M.E. Coindreau, Faulkner's French translator in this regard: "I have often been asked, 'How can you translate dialect?'. This is, in my opinion, a detail of slight importance" (Milton 2001: 52). Milton, however, comes up with a number of other suggestions, two of which might go some way to explaining the eradication of dialect in our particular translation. The first of these takes an aesthetic slant: minority language would be seen to sully the pages of a classic novel. The second, of even greater interest to us, is socio-political in nature: literature, both its production and consumption, was a decidedly middle class, conservative affair which shied away from experimentation.

While sex and social impropriety (which could lead to the destabilization of the class structure) were considered taboos in the source culture, that which was considered unapproachable to the target culture was plotted along a slightly different set of coordinates. Douglas Robinson suggests that the

narrative of taboo progresses from repression, through denial, and on towards rationalization. On the basis of what we have discussed so far we would argue that Monteleone's strategy is a clear example of repression. It thus follows that dialect must in some way be seen as taboo in the target culture. The dialectical voice expressed a rural, practical as opposed to intellectual, culture; it represented the fractured, fragmented and insular identity of a past which Italy was seeking to turn its back on through unification which was finally achieved in 1861. At the time of Monteleone's translation, the Italian nation was still relatively young, as was the concept of a united national identity. The widespread use of dialect was one in a series of factors that underscored the localized character of the Italian people. In 1946, at the time of the translation, Italy had just emerged shattered from the experience of Fascism and the humiliation of defeat in the Second World War. The self-image of the Italian nation was far from positive. Benedetto Croce famously recorded in his diary in 1943 that all political, economic and moral developments that the Italian people had worked for during the past century have been irreparably destroyed (cited in Scoppola 2005), and Salvatore Satta, an astute and well-known jurist, proclaimed in his 1948 book *De Profundis* "the death of a nation" (cited in Scoppola 2005). Italy's self-image was therefore incredibly fragile—so fragile, perhaps, as to be unable to accommodate even the slightest hint of cultural subversion.

Conclusion

Monteleone's decision to reproduce the speech of the characters in standard Italian in many ways reflects a translational norm existing at the time of translation. However, despite this general resistance to dialects in translation, a cultural reading of this case might suggest that the translation of classic English fiction, even if itself mediated through the dialectical voice, could not be effected through anything but the sturdiest, most compact resources available to Italian culture, that is, standard, "high" Italian, the language of the intellectual elite and the ruling classes. Translation through dialect would have meant revealing exactly what the target culture was seeking to repress—it would have amounted to the exposure of the weak link. Faced in the ring by one of the world's literary heavyweights, Monteleone could not defend the honor of the target culture with the voice of the *contadino*, the peasant.

We can now attempt to plot one coordinate in our explanatory narrative. The translator's note on the one hand addresses itself to the target culture and can be interpreted as a distancing mechanism that functions in such a way as to dilute or disarm the source text's subversive nature. On the other hand, the note also addresses the source text/source culture, meeting it, so to speak, head on, but with the protective armor of a standard language grounded in the high culture of the intellectual elite. The note speaks to both

target and source cultures when it ridicules the voice of dialect and suggests it would be considered a laughable invasion to an Italian readership. Thus the note constitutes both attack and defense. It marks the site in which source and target cultures collide. Loaded as it is with cultural and textual significance, the translator's note must be awarded the role of protagonist in our narrative. As such, it constitutes an object worthy of study in the field of Translation Studies.

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Analysis of the paratexts of Simone de Beauvoir's works in Turkish

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Abstract. Paratexts played a significant role in the translations of Simone de Beauvoir's works in Turkey between 1962 and 2001, particularly in the way they reflected ideological stances on "the woman question" and feminism within the Turkish cultural climate. The concept of "paratext" as used by Gérard Genette refers to the verbal or other materials (prefaces, postfaces, titles, dedications, illustrations etc.) accompanying a text and presenting it. The study of translational paratexts is particularly important because they offer valuable insights into the presentation and reception of translated texts within the target historical and cultural climate. This article analyzes eleven specific examples, focusing on the uses of paratexts and their connections to the cultural context.

Introduction

A literary work moves across linguistic and cultural boundaries not on its own but through cultural mediators, including translators, editors, publishers, and critics who contribute to the "rewriting" of literature for its new destination. As André Lefevere argues, "rewriting manipulates, and it is effective" (1992: 9). Since translation is a type of rewriting, it may create different images for authors and/or their oeuvre in another culture. The factors of the rewriting process are issues like the choice of texts translated at a certain time, the translators who translated them, the way they translated the texts, indigenous texts written about the author, or the paratextual material provided with the translations. The socio-cultural context at a certain time in the target system shapes these factors and in turn they offer us clues about the nature of the reception of a certain foreign work within this context.

The present paper is concerned with the way paratexts—situated somewhere "between the inside and outside of the text" (Genette 1997: 2)—were used in the translations of Simone de Beauvoir's works in Turkey between 1962 and 2001, particularly the way they reflect the ideological stance towards "the woman question" and feminism within the Turkish cultural climate.

The concept of “paratext” as used by Gérard Genette refers to the verbal or other materials (prefaces, postfaces, titles, dedications, illustrations etc.) accompanying a text and presenting it (Genette 1997: 1). In other words, the paratextual elements reach the reader even before the actual text does. For this reason they may exert a considerable influence on the reader’s reception of the text (Tahir-Gürçağlar 2002: 45). Accordingly, the rewriting process covers not only the translated text but also the paratextual elements which both surround and present it as a book. The study of the paratexts of a translated text is particularly important because paratexts offer valuable insights into the presentation and reception of translated texts within the target historical and cultural climate. They reflect the conventions of the target culture at a certain time (Kovala 1996: 120). This article emphasizes that we need to study the function of the paratextual material within a wider cultural context (cf. Kovala 1996; Tahir-Gürçağlar 2002).

Simone de Beauvoir’s oeuvre in Turkish

This paper will dwell on all the Turkish translations of Simone de Beauvoir’s works published in book form and their impressions and editions from 1962 to the present. Nineteen of her works have been translated into Turkish and published in book form.¹ The number of the translations and retranslations in book form since 1962 are thirty-one and their re-editions thirty-nine. These thirty-one translations include three retranslations of some parts of and four excerpts from her work *Le deuxième sexe*. Twenty-two of these translations and/or retranslations were first published between 1962 and 1980, eight of them between 1980 and 2000, and one in 2001. Eighteen re-editions were published in the 1970s, twelve in the 1980s, and nine in the 1990s.

Especially during the 1960s and 1970s, when Jean-Paul Sartre exerted a profound influence on Turkey’s intellectual community, Turkish people started to hear Simone de Beauvoir’s name. She soon became popular, as the number of her works in Turkish indicates. However, her popularity to a great extent came to her as “the woman writer who gives love and inspiration to Jean Paul Sartre” on the covers of two translations in the early 1960s.

Genette states that the value of a paratext may be verbal, iconic, material, or factual. By factual, he means a fact which is known to the public and

¹ Pyrrhus et Cinéas, *Le deuxième sexe*, *Faut-il brûler Sade?*, *La pensée de droite aujourd’hui*, *Le sang des autres*, *Les Mandarins*, *Une mort très douce*, “*Brigitte Bardot*”, *La force de l’âge*, *La force des choses*, *La vieillesse*, *Tous les hommes sont mortels*, *Les mémoires d’une jeune fille rangée*, *L’invitée*, *La femme rompue*, *La cérémonie des adieux suivi de Entretiens avec Jean-Paul Sartre*, *Août-Septembre 1974*, *Simone de Beauvoir aujourd’hui: Six entretiens*, by Alice Schwartz, *Les belles images*, *Lettres à Sartre I*, *Lettres à Nelson Algren*.

has an impact on the reception of the text by the reader. One of the examples he gives for the factual value is the sex of the author (1997: 7). “Do we ever read ‘a novel by a woman’ exactly as we read ‘a novel’ plain and simple, that is, a novel by a man?” (7). Besides the verbal and iconic paratexts this paper will discuss later, factual paratexts such as Simone de Beauvoir’s relationship with Sartre and her sex played a significant role in her reception in Turkey, at least in the 1960s and 1970s.

However, the situation has changed in the 1980s when Beauvoir was regarded as a feminist writer by the Turkish feminist circles. Şirin Tekeli, a Turkish feminist activist, draws attention to the translations published by Payel Yayınevi (Payel Publishing) one after the other in the 1970s. She argues that the impact of these translations was only felt in the 1980s, because those women who were within the feminist movement in the 1970s were dealing with the woman question from the Marxist perspective (1989: 36). For instance, in 1982 the weekly periodical *Somut* devoted a page to feminist writings where interviews with Simone de Beauvoir and translations of her articles occupied a significant place (Çaha 1996: 145).

The socio-political context of Turkey and stances on the “woman question”

The shift in the reception of Simone de Beauvoir obliges us to look more closely at the socio-political background of Turkey from the 1960s to the 1980s. The Democrat Party (rightwing and conservative), which ruled between 1950 and 1960, scarcely tolerated freedom of thought (Kaplan 1999: 217). In 1960, a military takeover took place towards which the general attitude throughout the country was one of content. With the new constitution of 1961 respectful nearly to all the freedoms guaranteed by contemporary counterparts (Tanör cited in Turan 2002: 61), to no surprise “the 1960s saw a lively intellectual debate about all kinds of political and social issues” (Zürcher 1993: 267). This liberal period also nourished a translation effort to present the West to the Turkish intellectual world. However, increasing political polarization and crisis marked the following decade, ending in the 1980 military coup. The military regime that followed the coup imposed some restrictions on Turkish politics. It put an end to the activities of all political parties, dispersed political groups, and also cancelled the 1961 constitution and replaced it with the 1982 constitution.

During the 1960s and 1970s, left-wing ideologies offered Turkish women a place in the fight against class domination (Sirman 1989: 16). However, this fight was strictly against the class system and aimed to establish socialism, leaving no place to any other ideology such as women’s rights (Sirman 1989: 16; Tekeli 1989: 36). Thus, especially in the late 1970s when Turkey witnessed political antagonisms and ideological polarization, feminism was a peripheral issue. Nevertheless, people sought new concep-

tions of democracy and individuality in the 1980s (Sirman 1989: 15). In the context of the changing political structure under the military rule, the rise of liberalism in the 1980s brought individualism to the fore (Arat 1995: 87). Within the cultural climate of the early 1980s when other political voices were forcefully silenced, the insistence on the personal stimulated also a search for female identity (Sirman 1989: 15). Women started to problematize their status in society as well as in private life, and feminism and women became an important item on the agenda (Sirman 1989: 4). Even though the 1980s was not the first time feminism came onto the agenda in Turkey,² only during this decade we see “a self-contingent women’s movement” (Öztürkmen 1998: 276). Therefore, a women’s movement under the influence of feminist movements in the West emerged in Turkey (Arat 1993: 125) with a fifteen or twenty-year delay (Tekeli 1989: 39). As a result of this feminist awakening along with its feminist activism, publications and panels, women’s issues emerged as an important point of focus (Arat 1993: 125–126).

Paratexts in action

This section will focus on three test cases from Simone de Beauvoir’s works in Turkish to explore the uses of paratexts and their connections to the cultural context, with a special emphasis on the stance towards “the woman question” in Turkey. In the following cases, we can observe how different editions of the same translation and those of two different translations of the same work differ from one another paratextually and how these paratexts reflect the changing stances towards the woman question and feminism before and after the 1980s. Special focus will be on the visual layout of covers, titles, series, prefaces and blurbs.

Translational paratexts of Les Mandarins

Altın Kitaplar (Golden Books), a publishing company active mainly in the field of translated bestsellers, published *Les mandarins* in Turkish twice—in 1966 and in 1972.

On the front cover of the first edition there is a portrait of a young woman. The top part features the author’s name and the title “Mandarinler”, and the lower part the name of the publisher. The back cover presents a young couple kissing each other. In the lower part we see the title “Mandarinler”, the author’s name, and a blurb stating that the characters of this novel are real people—people from Simone de Beauvoir’s own love life.

² Actually it has its roots in the late 19th century-Ottoman society (Sirman 1989; Arat 1991; Tekeli 1995)

The second edition in 1972 has a different cover. On the front cover there is a photograph of a young woman in white. The top part features the author's name and the title. The title for this edition is "Kadınca" (From the Perspective of Woman). The work's original title follows it in a smaller font size. The blurb on the back cover, somewhat longer than that of the previous edition, introduces Simone de Beauvoir and includes a short description of the work. Unlike the first edition, it does not mention anything about the reality of the story. On the other hand, both editions have the same short preface which is rather a note by the translator on the parallelism between the novel and Simone de Beauvoir's love life.



Figure 1. Front cover of the first edition of the Turkish translation of *La Femmes rompue* (1973)

The paratextual strategies in these two editions launched the work as a romance novel and tried to attract the reader by presenting it as a real love story. These verbal and iconic paratextual strategies reflect the amount of attention the author's person receives, and are in perfect line with the factual paratexts, i.e. the fact that the author is a woman and at the same time Sartre's lover.

In 1991 another publisher, Afa, published a retranslation of *Les mandarins* and included it in their series of "Contemporary World Literature". The cover of the book is quite plain, without any illustration. The front cover introduces the name of the author, the title "Mandarinler", the publisher's

name, and the series title. The blurb on the back cover implies it is a real story; however, the novel is now considered as a documentary on the struggle of the intellectuals in the post-war Europe, and a romance novel as well. All these paratexts surrounding the new translation try to present a serious novel written by a woman and address to a new readership different from that of the previous translation.

Translational paratexts of La femme rompue

La femme rompue was first translated into Turkish in 1973. On the front cover there is a somewhat “modern” portrait of a woman (Figure 1). The author’s name, the title, and the publisher’s name are under the picture. There is no preface. The back cover consists of Simone de Beauvoir’s description of the work.

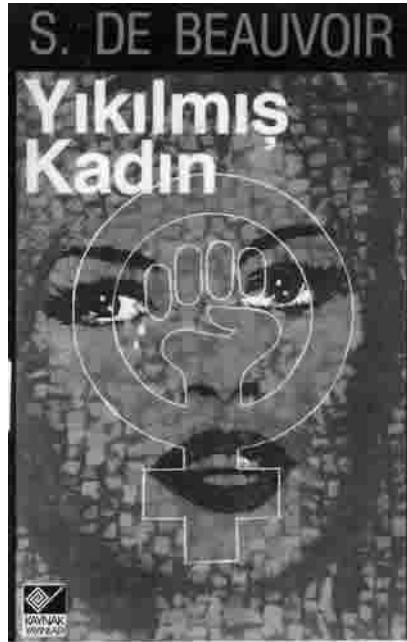


Figure 2. Front cover of the second edition of the Turkish translation of La Femmes rompue (1983)

Another publisher launched the second edition of the same translation in 1983, but with another cover alluding to something different: women’s liberation (Figure 2). This reflects the new stance to the woman question in the 1980s in Turkey. Şirin Tekeli, a feminist activist quoted above, wrote an eighteen-page preface to the text. She states at the beginning that ten years previously when the first edition of the book was published, in Turkey we

had not heard the echoes of feminism yet. She goes on to say that the idea of feminism has just reached the Turkish woman and it is under discussion. She then gives information on the life of Simone de Beauvoir, her works and her place within the feminist movement. The preface fulfills the function “to ensure that the text is read properly” (Genette 1997: 197) within the feminist framework. The connotations of the cover illustration and the preface by Tekeli overlap with the new stance to the woman question in Turkey at the time and tell us a great deal about how the publishers presented the same translation ten years after its first edition.

Translational paratexts of Le deuxième sexe

Le deuxième sexe enjoyed a large number of retranslations and editions between 1970 and 1990. Some excerpts were first translated in the 1960s. Later on, in 1970, this work, originally in two volumes, appeared in Turkish in three volumes. The first volume, which was first published in 1969 had eight impressions till 1993, and the second and third volumes first published in 1970 had seven impressions.

Düşün Yayınevi (Düşün Publishing House), established by two prominent writers, published the first partial translation of *Le deuxième sexe* in 1962, in the lively intellectual climate of Turkey. On the front cover of this book there is a somewhat “modern” picture depicting almost the arms and hands of a woman. Its title is “Kadın Nedir?” (What Is Woman?). In the preface, the translator introduces the text and states that Simone de Beauvoir, not as famous as Jean-Paul Sartre in Turkey, is also an advocate of existentialism. Thus, the paratextual strategies of this publisher—which published a number of translations from Sartre’s oeuvre as well—were to present Simone de Beauvoir as an existentialist writer.

However, two other later excerpt translations from *Le deuxième sexe* by another publisher, Altın Kitaplar, differ from the first book in terms of paratextual features. The front covers of the both include a picture of an “attractive” woman and a statement identifying Simone de Beauvoir as “the woman writer who gives love and inspiration to Jean Paul Sartre”. As for the titles, the first translation has the title “Kadınlığın Kaderi” (The Fate of Femininity) and the other “Kadın Bu Meçhul” (Woman, the Unknown). These paratextual features offer us clues about how these books were marketed and received—they were romance novels written by a woman who is Sartre’s lover.

In the early 1970s Payel Yayınevi, which published a number of translations from Jean-Paul Sartre’s works as well, produced the complete translation of *Le deuxième sexe* in three volumes. Each volume has a different subtitle—the first volume being “Genç Kızlık Çağı” (Maidenhood), the second “Evlilik Çağı” (Marriage) and the third “Bağımsızlığa Doğru” (Towards Liberation)—and a general title which is “Kadın: İkinci Cins”

(Woman: The Second Sex). Even though there is no difference in the front covers of the editions from the 1970s to the 1980s and later, the series title changes in the latter editions; the publishing house no longer promotes the book within the “Knowledge Series” as it was in the 1970s, but within the “Contemporary Woman’s Books Series”. This is a significant clue about how Simone de Beauvoir’s works were marketed and received in the 1980s, against the background of an increasing awareness towards what feminism is.

Conclusion

This article has focused on paratextual “rewriting” (like Kovala 1996), i.e. on the way paratextual strategies are used to rewrite a translated book. These paratexts have been further contextualized to uncover the messages, as “the paratextual messages change depending on period, culture, genre, author, work, and edition” (Genette 1997: 3). The analysis of the paratextual elements of the translations from Simone de Beauvoir’s oeuvre has furnished us with interesting information on how the paratextual strategies mirror the shift in the stance towards the woman question and feminism in Turkey in the 1980s. In the three case studies above, the comparison at the paratextual level between the editions of the 1960s-70s and those of the 1980s demonstrates some of the changing strategies that the publishers used to guide the reader. However, the clues the paratextual level offers might pave the way for further questions in the translations themselves, in Turkish writings about Simone de Beauvoir and her works, and in the profile of the translators.

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Going ambiguous for reader empowerment

An exploration of the literal translation by Lu Zhen Zhong of First John of the New Testament

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Abstract. Chinese biblical translation has been practiced along a rugged path for 200 years. At first, the whole enterprise was dominated by non-Chinese missionaries, who learnt Chinese only after they came to China. Chinese translators, who were mostly ignorant about Biblical Greek and Hebrew, were just “helpers” in polishing the translation done by the missionaries. The prestigious Chinese Union Version Translation was produced in this way. Not until half a century ago did Lu Zhen Zhong learn Biblical Greek and Hebrew. He managed to translate the whole Bible by himself (the New Testament first published in 1946; the complete translation released in 1970). This is the first translation that a native Chinese speaker rendered directly from Greek and Hebrew into a “literal Chinese version”, as Lu himself described it. The Greek language of the Johannine books is renowned for its simplicity and clarity in expressing profound theological ideas. Our paper compares Lu Zhen Zhong’s translation of First John with the Greek text and the Union Version, which has been acclaimed as the Chinese equivalent of English King James Version. Looking at Lu’s literal translation, it can be deduced that he has introduced more ambiguity into the translation, which opens up exegetical possibilities to Chinese readers and empowers them for more interpretative possibilities.

Introduction

Chinese biblical translation has been practiced for 200 years.¹ A lot of translations have been done in the past, each trying to reflect the source text as much as possible. Although we have many different translations of the Bible, there is no Chinese translation theory that can put all these translations into a spectrum and let the readers understand their differences. This paper is a preliminary effort to establish a theory of Chinese Bible translation by first

¹ The Year 2007 is the 200th anniversary for the arrival of missionary Morrison in China. He has been recognized as the first person who translated the Bible into Chinese.

looking at a “literal” translation directly rendered from the original languages into Chinese.

A brief history of Chinese Bible translation

Chinese translations of the Bible can be traced back to the Tang Dynasty (618–908 CE) (cf. Broomhall 2000, on which this section is based). However, the missionary activities were very short-lived and the translation work was also piecemeal. It is not until 200 years ago that the whole Bible was translated. Two missionaries, Robert Morrison (1782–1834) and Joshua Marshman (1768–1837), separately translated the whole text into Chinese. These translations were, of course, preliminary works that needed to be improved. From then on, the translation work has gone through many ups and downs. Many missionary agencies have tried to translate the Bible and there were controversies about the Chinese for terms such as God and Spirit.

Another monument of Chinese Bible translation was the Chinese Union Version (CUV) published 1919. This is a translation done by missionaries and Chinese “helpers”. They used the modern Chinese to translate the whole Bible and the result is widely used today by Chinese across different parts of the world.

Individual efforts have been made since 1919. Although CUV has gained an important status, many people still try to translate the Bible. However, most of the translations after the CUV are only of part of the Bible and are translated from the English version rather than the original languages.

Lu Zhen Zhong was the first Chinese to translate the whole Bible from original language into Chinese. He also stated in the preface to his translation that he was to keep the consistency of word-usage for scholars and pastors, so that they could study the original text along with this translation (Lu 1946).

Methodology

This paper is preliminary to a larger project on the meaning of the “literal translation” of the Bible into Chinese, which may in turn provide a framework for the study of different translations of the Bible in Chinese. The first step is to look at Lu Zhen Zhong’s translation (LZZ) because Lu explicitly stated that he was doing a literal translation. His translation was also the first complete version after the Chinese Union Version. Thus, comprehensive analysis of the Biblical texts is possible.

Among all the Biblical texts, we start with the Letter of First John in the New Testament because the text is renowned for its simplicity of language and limited usage of vocabulary. All the changes made by Lu to Johannine Letter should be the most vital changes that can reveal his translation

principles clearly. The LZZ will be compared with the CUV because the preface to the LZZ states that the translation was to fill in the gaps of CUV. Lu sees the CUV as being not good enough for scholars, pastors and exegetes who want to study the Bible. He is thus aiming at a literal translation that may not be fluent in Chinese but needs to be very literal for the sake of the exegetes. Therefore, the changes made by Lu as opposed to the authoritative CUV should be those reflecting his “literal” translation tendencies. This will allow us to investigate what is meant by “literal” translation in LZZ.

Translation comparison

Translating ST words with TT words of larger semantic domains

The most observable tendency in the Lu Zhen Zhong translation (LZZ) is the usage of words with large semantic domains. When his translation is compared with the Chinese Union Version, the nouns used by Lu always cover larger semantic domains, hence providing more interpretive possibilities for the readers.

In 1 John 2:16, the Greek word *ἐπιθυμία* appears twice. It means a great desire for something, which can be translated as desire, longing or craving. The Chinese Union Version (CUV) translates this word as *qing yu*, which means the desire for opposite sex. Lu’s translation is *si lyu*, which literally means personal desire. In this case, we can see that Lu has expanded the word used by Union Version from the desire for opposite sex to desire in a more general sense.

Another example from the same verse is the Greek word *αλαζονεία* which means pretension and arrogance in words and deeds. CUV translates this word as 驕傲 (*jiao ao*), which means the arrogant attitude. The LZZ translates the same word as 矜誇 (*jin kua*), which means being arrogant as well as showing off. The CUV only provides a word for psychological disposition, while the LZZ uses a word that includes both psychological and verbal presentation of the arrogant attitude.

The English Standard Version translation of 1 John 2:16 has, “For all that is in the world—the desires of the flesh and the desires of the eyes and pride in possessions—is not from the Father but is from the world.” According to the CUV, the desires of the flesh and eyes are limited to the desire for opposite sex only, while the LZZ translation includes desires of any kind. For the CUV translation, pride is an internal disposition, while the LZZ enlarges the meaning to include verbal boasting of the self. Both terms translated by the LZZ give readers more room to explain the verse and to include more inappropriate dispositions.

Translating ST phrases with TT words of larger semantic domains

A similar observation can be made in 3:17. The ESV translates the verse as, “But if anyone has the world’s goods and sees his brother in need, yet closes his heart against him, how does God’s love abide in him?” The CUV translation of “in need” (*χρειαν εχοντα*) is 窮乏 (qiong fa), meaning poor and without monetary deposits. The LZZ translation is 缺乏 (que fa), meaning a lack of both human and non-human resources. The LZZ is conveying exactly the meaning of Greek language. It gives the readers more space to explain the needs, from strictly monetary terms to generic needs.

Imagine a pastor advocating 1 John 2:15 in the pulpit: “Do not love the world or the things in the world. If anyone loves the world, the love of the Father is not in him” (ESV). If he reads the CUV translation of “things in the world” as 事 (shi), the pastor can only say believers are not to love the business of the world. If the pastor reads from the LZZ translation 事務 (shi wu), he can expand the application to include business and objects of the world. In the Greek text, the whole term is rendered as *τα εν τω κοσμοω*, which is a definite phrase consisting of a neuter article and a prepositional complementary phrase. It is possible to include the material objects and worldly affairs in this phrase.

Translating theologically loaded terms with more interpretive possibilities

We might say that the above examples are common terms that do not involve many theological controversies. When translating theologically loaded terms, the translator should be more cautious in expanding semantic domains. The translator may choose to limit the interpretive possibilities in order to minimize controversies. However, when we look at the LZZ translation of such terms, it seems that the tendency to expand semantic domains remains.

The most obvious example is the translation of the term *παρακλητος* in 1 John 2:1. There has been much discussion of this term. The most commonly used renditions are nouns meaning “advocate”, following the Latin translators. This may be related to the role of a person who appears on another’s behalf in a legal setting. The exact meaning ranges from mediator, intercessor, to helper in general. The CUV translation is 中保 (zhong bao), which means guarantor for a loan. The LZZ translates the same term as 代替申求者 (dai ti shen qiu zhe). This is a compound noun combining four elements: substitute, explain, request and person. See the following analysis:

- (1) 代替 申 求 者
 Substitute explain Request person

The one [who] explains and requests for other.

The relationships between these terms can be presented in a tree diagram (Figure 1).

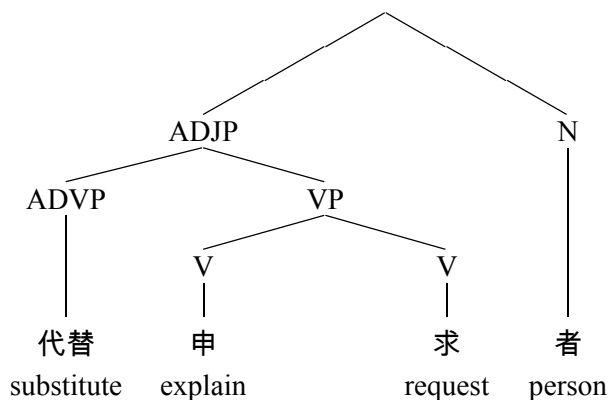


Figure 1: Constituent structure of the LZZ translation of *παρακλητος*

We can see that the LZZ devises a new term in Chinese. This term includes elements of a person who appears on other's behalf, explaining and making request for others. It can be related to a representative in a legal setting, but the simple term "lawyer" is avoided. Moreover, the LZZ adds a footnote to indicate that this term can be translated as "helper" as well. In this way, the LZZ provides the reader with many alternatives rather than selecting one gloss, as the CUV does. This will surely give the readers more interpretive possibilities.

Another interesting LZZ translation of a theologically significant term is the translation of *κοινωνια* throughout the whole letter. In English, the term "fellowship" has been used. Nowadays, fellowship can refer to companionship and the form of a small group in the church setting. In Koine Greek, *κοινωνια* refers to a close association involving mutual interests and sharing. It is therefore a favorite expression for the marital relationship. The term can thus refer to the close relationship between God and human beings, as well as among human beings.

In the CUV, *κοινωνια* is translated as 相交 (xiang jiao), which means to make friends with each other. In the LZZ, the same term is coined as 團契 (tuan qi), which cannot be found in many Chinese lexicons. The only dictionary including the term 團契 (tuan qi) is the dictionary from Taiwan (Lin Yutang 2006) that explains it as a form of association or community in

the Christian church for young people. This is an interesting phenomenon. When Chinese who have never been to any Christian church are asked about the meaning of 團契 (tuan qi), they will not be able to tell the exact meaning. They may have never heard of the term. Even when a churchgoer is asked about the meaning of this term, the believer may point out that this is the name of the community or small group that exists in a church, but can hardly tell from the Chinese term what it means exactly.²

While the CUV chooses a term that generally indicates any interpersonal relationship, the LZZ goes further, using a term that does not exist in Chinese and the exact meaning of which cannot be exactly pinned down even by church-goers. This is an extremely ambiguous way to translate.

In 1 John 2:13, the noun phrase *τον πονηρον* is used to refer to the devil. This phrase consists of an article introducing an adjective that is used substantively. The CUV uses the term 惡者 (e zhe), which literally means “the fierce one”. The LZZ renders the same term as 邪惡者 (xie e zhe), which can be literally translated as “evil and fierce one”. This again provides an interpretive possibility. The designated object is not only fierce but also evil.

Translating conjunctions with ambiguity

The ambiguity of the LZZ translation is also in conjunctions. The Greek *και* can be understood as both a coordinative and a contrasting conjunction. When we compare 1 John 1:3, 1:7 and 2:9, we can see how the LZZ tries to be consistent with the original language by keeping the two possible interpretations. In 1 John 1:3, the CUV does not add any conjunction before the second sentence, which assumes the two sentences in a coordinating relationship. However, the LZZ adds a conjunction *er* before the second sentence. This Chinese conjunction can convey a coordinating as well as contrasting relationship. A similar situation occurs in 1 John 1:7, where the LZZ adds the same conjunction in the place where the CUV leaves out the conjunction.

The English translation of 1 John 2:9 reads, “Whoever says he is in the light and hates his brother is still in darkness” (ESV). Although the ESV translates the conjunction as “and” in English, the conjunction *και* here can be interpreted as providing a contrasting relationship. The CUV sees this conjunction as contrasting and thus translates it as 卻 (que), which can only indicate contrasting relationship. On the other hand, the LZZ keeps using 而 (er), which can be coordinating as well as contrasting.

² Information acquired through a personal interview with a Chinese born and bred in Taiwan on 27/8/2006.

In this example we can see that the LZZ is not deciding the relationship between the sentences. It leaves the decision to the readers and lets them decide whether the sentences are coordinating or contrasting. This opens up interpretative possibilities and gives freedom to the Chinese readers.

Providing reference possibilities for pronouns

The LZZ not only provides interpretive possibilities by enlarging semantic domains, it also provides more reference possibilities when translating pronouns. In 1 John 2:10, the dative pronoun can be masculine or neuter. The CUV takes the masculine option and translates it as 主 (zhu), which means “Lord”. The LZZ takes the neuter meaning and translates it as 光 (guang), which means “light”. The LZZ also adds a footnote explaining that 光 (guang) in Chinese is actually a third-person pronoun that can be translated as neuter or masculine. It is obvious that the LZZ is trying to provide another interpretive option different from that of the CUV. It is also pointing out why it is possible to translate the pronoun in two ways.

Translating verbs with temporal and aspectual information

The tenses and aspects of verbs are presented syntactically rather than morphologically in Chinese. Thus, when a translator decides to add a tense or aspect element, they add temporal and aspectual words to the sentence. These indications are not necessary in Chinese writings and are sometimes unnatural.

It is obvious that the LZZ always explicitly translates the perfect tense by 過 (guo). In 1 John 2:8, the translator even provides the perfect and present information for the phrase *το αληθινον ηδη φαινει*. The term *ηδη* is an adverb indicating the perfective aspect. The verb itself is in the present tense. The CUV translates the adverb indicating the perfective explicitly, but does not the present tense of the verb. The LZZ translation adds the word 已 (yi), indicating the perfective, before the verb and another word 著 (zhe), indicating the present tense, after the verb. In this way, the LZZ provides more information for the readers.

Using inclusive language

Inclusive language has been discussed for many years with regard to English translations. Due to cultural difference and historical practice, we know that the masculine vocatives in the Bible are always addressing humankind. In 1 John 3:2, the vocative *αγαπητοι* is a noun in the masculine plural form. The CUV translates it as “Dear brothers”, while the LZZ gives the word “Dear”

to address all humankind. Use of this inclusive language is also a way to provide ambiguity in the target text, which in turn allows more room for interpretation.

Translation summary

From the above analysis we can see that the “literal translation” claimed by the LZZ actually produces more ambiguity in the translation. The LZZ does this by translating with words of larger semantic domains and by enlarging the semantic domains of general nouns, phrases and even theologically loaded terms. It also tries to provide both coordinating and contrasting properties to the same conjunction. The verbs are provided with temporal and aspectual indicators. The use of inclusive language also gives the readers more interpretive freedom.

It is obvious that this tendency to provide more ambiguity runs across different categories. The readers of the LZZ translation can include more ideas in each word. They can choose to interpret the sentence relationship in coordinating or contrasting ways. They will be provided with information about tenses, aspects, possible linkages for pronouns and the possible interpretation of inclusive language.

Since most Chinese pastors and believers do not read the original languages, their interpretation is based on the translated text. A text including more ambiguity will give them more freedom in interpretation, especially when one considers that the Bible is a sacred text that will be studied many times and even memorized. It is possible for readers to study each word and to interpret it in a detailed way. Even if pastors can read the New Testament in the original language, how can they convey their interpretation to the general listeners if that interpretation does not exist in the CUV? Quoting an existing version in Chinese will surely support the pastors’ argument from the pulpit. The LZZ is a translation that can allow pastors to point out the possible interpretive directions to support their own position.

The LZZ claims to be a literal translation. At first glance, it may be assumed that this translation is close to a word-for-word translation. When we look at the target text, however, we discover that it is actually introducing more ambiguity rather than clarifying the each word and the relationships between words. This can be seen as a translation that sometimes speaks against the interpretive decision made by the CUV, which was composed by missionaries and local Chinese “helpers”. It is by empowering the readers to interpret the text that this translation is actually serving the Chinese. The readers of the LZZ can use their knowledge of the Chinese language to gain more freedom in their interpretation. In other words, they can be freed from the choices made by the missionaries many years ago.

Further studies

As a preliminary study of a larger project to investigate what is meant by “literal translation” in Chinese Bible translation, this paper has shown that the word “literal” used by the LZZ means providing more interpretive power to the readers.

The meaning of “literal translation” in Chinese still needs to be explored. We may need a larger-scale comparison of the LZZ with the CUV. Whether a good translation should include so many ambiguities is another question.

However, the most important issue that needs to be addressed is to build a framework that can present the characteristics of different Chinese Bible translations. There are several Chinese Bible translation projects being carried out nowadays and all of them claim to be faithful to the original languages. It is our obligation as Bible translation scholars to tell readers what is actually being done in a translation rather than just claiming to be “literal” or “truthful”. Further studies and analysis should also help readers understand the text and should guide them to use appropriate strategies when approaching different translations.

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Directionality in translation and interpreting practice. Report on a questionnaire survey in Croatia

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Abstract. "Directionality" refers to whether translation or interpreting is done into or out of one's first language (L1). In traditional, prescriptive approaches, work into one's second language (L2) is regarded as inferior to work into L1, as evidenced by terms such as "inverse" or "reverse" translation. However, L2 translation is a regular practice in many countries around the world, particularly where "languages of limited diffusion" are used. An empirical study was designed to question prescriptive statements against L2 translation by describing the actual, real-world translation and interpreting practice. A questionnaire survey was conducted among translators and interpreters in Croatia, who were asked about their professional practice and their attitudes regarding directionality. Preliminary findings show that L2 translation is a regular practice for more than 70% of the full-time translators/interpreters in Croatia. One third of the respondents prefer L2 translation, and almost as many find this direction easier than the other. Further, 45% get better rates translating into L2. The responses also reveal that some of the traditional views concerning directionality still hold strong.

Introduction

In this paper we report on our research into directionality in translation and interpreting practice in Croatia (population 4.5 million). We look at some traditional views on the issue of directionality, and then present some critical arguments against them. Next we describe the stages of research and, in particular, the methodology used to obtain the data. Finally, we present some findings from a questionnaire survey conducted among translators and interpreters in Croatia in late 2005. First, some key terms are defined.

Key terms

“Directionality” refers to whether translation or interpreting is done into one’s “mother tongue,” or “language of habitual use,” or out of it. The terms “mother tongue,” “language of habitual use,” “native language,” “foreign language” and “second language” are not unproblematic, as pointed out by various authors. In a detailed discussion in the proceedings of the 2002 Forum on Directionality in Translating and Interpreting, Kelly et al. (2003b: 35) stress the “ideological charge” many of these terms have. After weighing all the pros and cons of different terms, the authors borrow the nomenclature of “A language” and “B language,” used by the International Association of Conference Interpreters (AIIC). AIIC (2006) defines “B language” as a language “other than the interpreter’s native language, of which she or he has a perfect command and into which she or he works from one or more of her or his other languages”.

For the purposes of our study, however, we have opted against the labels “A language” and “B language” for two reasons. If the research sets out to check whether people translate into a language defined *a priori* as the language into which translators/interpreters work, as is the case with the term “B language”, we run into the risk of terminological circularity. Secondly, in Croatia’s foreign-language degree courses, terms “A” and “B language” were in the past used to denote “L2” and “L3,” respectively. If we had adopted these labels in the questionnaire, they might have confused some of our respondents. We have therefore decided to keep the old labels “L1” and “L2” which in our opinion, despite being borrowed from the field of Second Language Acquisition, have the advantage of being clear to practitioners and relatively neutral (insofar as choosing any term over another can be deemed so).

It might be worth pointing out, with Pedersen (2000: 109), that “first language” does not necessarily mean chronologically first, but “the language that is most readily available” to a translator. This is especially relevant in the case of translators who have lived most of their lives in a linguistic environment other than that into which they were born.

The use of *any two* contrasting terms, however, will be fundamentally misleading. Labels such as “L1” and “L2” suggest a much clearer distinction between two languages than the one that exists in many real-world cases, not only when “bilingual” speakers are concerned (“bilingual” being another term eluding easy definition). The binary opposition between “L1” and “L2” rests on the idealized notion of “native competence” and fails to take into account the realities of the multicultural, multilingual world we live in. This is especially true when one of the languages in question is English, because of its special position as a *lingua franca* of the globalized world. As Lorenzo (2002: 86) explains, the very distinction between “mother tongue” and “second language” is called into question by the revolution in international

communication, increased mobility and the development of technology, all of which give rise to increasingly multicultural societies.

This paper will continue to use the terms “L1” and “L2” only with the above observations in mind.

Various terms have been used in the literature to designate translation or interpreting from one’s first into second language, among them “le thème”, “service” translation, “inverse” or “reverse” translation, “retour” interpreting, and so on. They all seem to imply a negative value judgment (“inverse”, for example, evokes “going in the wrong direction”), which is why this report will avoid their use. We will instead refer to “L2 translation”, or “work into L2”.

Traditional view of directionality

The traditional view of translation theorists regarding directionality is probably best reflected in the following (in)famous statement by Peter Newmark (1988: 3): “translat[ing] into your language of habitual use [...] is the only way you can translate naturally, accurately and with maximum effectiveness”. Although Newmark acknowledges that in practice translators “do translate out of their own language,” he dismisses the practice by calling it “service” translation and by saying that those translators who engage in this “contribute to many people’s hilarity in the process” (ibid.). Indeed, there are many examples of suboptimal quality in L2 translation. However, there are just as many examples of bad translations done into L1. Dismissing one direction of translation on the basis of anecdotal evidence of bad translations does not seem helpful.

Beeby (1998: 64) describes Newmark’s opinion as “so widely held in Europe that the unmarked direction of translation is into the mother tongue”.

In the past decades, Translation Studies has seen a shift from traditional prescriptivism, as represented by Newmark, toward more descriptive, empirically-oriented research. However, when it comes to directionality, some attitudes rooted in traditional prescriptiveness seem to persist, even among researchers. The notion that “translating into one’s mother tongue generally yields better texts than translating out of it” (Marmaridou 1996: 60) was taken for granted in a study conducted in 1996, in which specificities of particular language pairs, text types or cultural settings are not taken into account or problematized. Marmaridou (1996: 59; our italics) further claims, without offering any evidence, that “a professional translator is *usually asked to*, and *prefers* to translate into his or her mother tongue”. For her, translation out of the mother tongue happens only in didactic and experimental settings (ibid.). The results of this study suggest that this is not always the case.

Among the practitioners who have written articles on “best practices” (e.g. Carpenter 1999, Borges 2005, Neilan 2006), the principle that

translators should only work into their mother tongue still seems to be accepted as one of the “golden rules”. Many professional associations (e.g. ATIA 2004, ITA 2006, CEATL 2006) in their codes of ethics urge members to work exclusively into their mother tongue. Even a cursory glance at translation agencies on the web (e.g. SDL, The Language Factory, Syntacta) reveals that many make a point of assuring potential clients of their policy to employ only mother-tongue translators. The portal “Translation & Languages”, which describes itself as “your ultimate guide to translation services that helps you choose translation agencies, translators, and language translation providers”, offers the following advice to potential users of translation services:

The translator should only translate into his or her mother tongue and preferably live in a country that speaks the target language or have close ties to his or her home country. [Retrieved Dec.16, 2006]

Challenging the traditional views

Campbell (1998: 4) is among the authors who take a critical stance toward the views presented above. According to him, L2 translation is “an activity as normal and possibly as widespread as translation into the first language”. Snell-Hornby (1997; cited in Kelly et al. 2003a: 26) likewise points out that “translation into English non-mother tongue is a fact of modern life”.

Campbell (1998: 4) suggests that Translation Studies has tacitly assumed the existence of a perfectly bilingual translator, without paying much heed to the translator as “a living being with a role and abilities that can be described and discussed”. Lorenzo (1999: 124; our translation here and throughout) makes a similar point when she says that “until very recently, translation theory took a prescriptive stance based on an idealized construct of translation instead of observing the reality of the translator”. The point is further driven home by Hansen et al. (1998: 59–60), who note that “it is difficult for researchers based in countries with major languages to accept how important translation into the foreign language is for a country like Denmark, whose language is virtually only mastered by its own inhabitants (population: 5.5 million)”. The situation is similar in Finland, where “it is impossible to find sufficient foreigners [...] able to work as translators, and in any case, foreigners seldom acquire a good enough passive command of Finnish” (Ahlsvad 1978, cited in Campbell 1998: 27). McAlester (1992: 292), also writing in the Finnish context, makes the same point when he says that the “volume of work exceeds the number of available translators who are major language native speakers” (ibid.). McAlester reaches a conclusion akin to Campbell’s, namely that the lion’s share of translation out of “minor” languages is inevitably done by native speakers of those languages.

The Slovene scholar Pokorn (2005: 37) agrees that translation into L2 is “especially common in languages with restricted distribution” but also “in larger linguistic communities which are pushed into a peripheral position because of the global distribution of power and in major-language societies when communicating with ethnic minorities”. China and Australia are listed as respective examples. Like Lorenzo and the others, Pokorn criticizes traditional translation theory for ignoring the practice of L2 translation and for accepting what she describes as “predominantly Romantic assumption” that translators should work only into L1:

This conviction of the linguistic and cultural inferiority of inverse translations in an opaque way ethnocentrically defends the superiority of post-Romantic West-European concepts concerning translation and translational practice, and thus consequently the *a priori* superiority of the translators and translational practice of major-language communities. (Pokorn 2005: 37)

But that is not all. Cronin (2003: 144–146; emphasis in original) makes another important point when he says that “the hegemony of English in the fastest-growing areas of technological development means that all other languages become in this context *minority languages*”. Thus a survey conducted among translators in Spain in 1998 showed that 84 of the 100 respondents translated out of their L1 “with certain regularity” (Roiss 1998: 378, cited in Kelly et al. 2003c: 46). Although the sample might be considered small relative to the number of translators in Spain, the survey suggests that the situation may be changing even when it comes to languages that were traditionally considered “major”, such as Spanish. This is further supported by the results of another study (Schmitt 1990: 101, cited in Kiraly 2000: 117–118), carried out in Germany, in which respondents reported doing half of their work into non-mother tongues.

In the area of interpreting, traditional Western views are also changing. The growth of the non-institutional interpreting market has meant an increase in bidirectionality (Fernández 2003: 347). Even in institutional settings, work into L2 is sometimes inevitable: “The European Institutions will require some accession country interpreters to work back into B, given the shortage of interpreters with a sufficiently sound knowledge of candidate country languages in B or C” (EMCI 2002: 1). Interpreting scholars and trainers seem to be switching from saying work into L2 “should not be done” to investigating ways in which interpreters could be trained to do it well (e.g. Minns 2002, Hönig 2002, Fernández 2003, Donovan 2003, Tolón 2003, Padilla & Abril 2003). One study on user expectations (Donovan 2002) has found the delegates to be “uninterested” in whether the interpreters are working into their mother tongue or out of it, i.e. no clear correlation between client satisfaction and directionality.

Methodology

This study was conducted as a questionnaire survey in November/December 2005. The questionnaire was set up as an online form. An e-mail message with a link to the web page was distributed by “snowball method”, meaning that every person contacted was asked to pass on the link to as many other potential respondents as possible. The initial e-mail was sent to the translators/interpreters from the author’s address book, as well as to the main translators’ and interpreters’ associations in the country. Therefore, it did not target a particular segment of the market but rather aimed to reach as many different translator/interpreter profiles as possible.

The reason why the survey included interpreters as well as translators is that in the context of such small markets as Croatia’s many professionals work as both. The Croatian language even uses a single word—*prevoditelj*—for both ‘translator’ and ‘interpreter’, distinguishing between the two only when necessary, by using a modifier (e.g. *usmeni prevoditelj* for ‘interpreter’). Since the issue of directionality is just as important for Interpreting Studies as it is for Translation Studies, this did not seem to be a shortcoming of the survey.

This first stage of the research focused on Croatia. The next step is expected to include other countries which use a “language of limited diffusion,” expanding the survey finally to the so-called major-language countries. A data comparison with regard to language pairs should be interesting, especially in connection with English.

Findings

The sample

A total of 199 questionnaires were returned within a span of five weeks. Six were discarded as not valid, either because they were sent unfinished or were sent twice. Of the 193 respondents who submitted a valid questionnaire, 165 said they were women and 28 men.

The translator/interpreter profession is not very well defined in Croatia and there are no translator training institutions as such (the situation is changing at present with the Bologna process). Most people who engage in translation/interpreting hold a degree in modern languages (about 70% of our respondents) and many do translation/interpreting part time (see below for details). It is therefore very difficult to estimate the total number of professional translators/interpreters in Croatia and make strong claims regarding the representativeness of the sample relative to that number. The figures that follow might nevertheless help the reader get a perspective of the scale we are dealing with.

According to Odisej (2007), a business web portal, there are 82 companies in Croatia which list translation or interpreting as their main business activity. Such companies may have one or two full-time employees only and use the services of freelancers, sometimes students. Large national or international companies typically employ a handful of translators, as do ministries and other administrative bodies. The notable exception is the Ministry of Foreign Affairs and European Integration, which, in preparation for Croatia's accession to the European Union, uses the services of freelancers in addition to its 20-strong team of full-time translators (Prohaska-Kragović 2004).

Table 1 shows the number of members in four major professional associations in the country (the first three figures are from the associations' websites, listed in the References section, while the fourth figure was obtained through personal communication).

Association	No. of members:
The Croatian Association of Scientific and Technical Translators	c 300
The Association of Croatian Literary Translators	207
The Croatian Society of Conference Interpreters	40
The Croatian Society of Translators for Television, Film and Video Distribution	c 70

Table 1. Members of professional associations in Croatia

A degree of overlap among the members of these associations is likely. Furthermore, not all translators/interpreters are members of professional associations, and, conversely, many of those who are members of professional associations are not full-timers. The latter is especially true of literary translators, as one can apply for membership in the Association after translating a single book.

Taking into consideration the figures presented above, the 193 questionnaires we received can be considered a relatively large sample. The good response was probably due to the fact that surveys among translators and interpreters in Croatia are very rare.

Language combinations

Since the questionnaire was distributed by snowball method, there was no control over the people it reached. It did spill over the boundaries of Croatia and of the Croatian language, but not too far, probably because the cover letter was in Croatian (and in English). The respondents therefore reported the following languages as their L1: Croatian (166), German (9), English (6), Serbian (3), Albanian (2), Bosnian (1), Serbo-Croatian (1), Slovene (1), Czech (1), French (1), Latvian (1), and Macedonian (1). The samples of L1 speakers other than Croatian are too small to be considered here, but will be

set aside for latter stages of the research, which will purposely target other countries.

The total number of respondents who consider themselves bilingual was 14. Of these, 7 gave Croatian as the language with which they are more comfortable, and another 7 indicated languages other than Croatian.

Of the 166 respondents with L1 Croatian, 127 reported their L2 to be English (4 bilingual and 123 non-bilingual respondents), 21 German (2 bilingual and 19 non-bilingual), 8 French, 5 Italian, 2 Spanish, 1 Swedish, 1 Portuguese (there were no bilinguals in any of these five groups), 1 Polish (bilingual). In addition, the following languages were reported as L3: English, French, German, Italian, Spanish, Russian, Slovene, Czech, Polish, Norwegian, Swedish and Danish. By far the largest group was that consisting of people who work with L1 Croatian and L2 English, without an L3 (60 respondents). Other significant combinations included Croatian-English-French (18), Croatian-English-German (16), Croatian-English-Italian (11) and Croatian-German-English (10). The remaining combinations were reported by fewer than 10 respondents.

Full time vs. part time

A little over 50% of all our respondents report that they translate and/or interpret on a part-time basis, which is in line with the observations about the translation/interpreting profession in Croatia made above. Of the 123 non-bilingual respondents with L1 Croatian and L2 English, 61 reported to be full-time translators/interpreters. Of that number, 34 described their position as “in-house/staff,” while the remaining 27 said they worked freelance. Of all the 61 full-timers, 13 said that more than 50% of their workload comprised interpreting assignments (4 staff interpreters and 9 freelancers). The rest predominantly engaged in written translation.

The findings that follow are based on the data gathered from the questionnaires submitted by the 61 full-time translators/interpreters whose L1 is Croatian and L2 English, some of whom also work with a third language and none of whom are bilingual.

L2 translation/interpreting (Croatian >English)

As Table 2 shows, only 16 of the 59 respondents who gave a valid answer to this question engage in L2 translation/interpreting less than 50% of their time. As many as 41 report that 50% or more of their workload is into L2. Another two respondents can be added to the latter group because one of them said she translates/interprets into L2 *and* L3 70% of her time, while the other reported translating/interpreting into L3 Spanish 95% of his time. (It would probably be more accurate to speak of a second L2 in each of these

cases rather than of L3.) Two of the respondents gave unclear answers to this question and were excluded from the final score.

The first two columns of Table 2 show a detailed account of the respondents' workload in the L2 direction. The numbers in the second column indicate the number of participants who report working into L2 the percentage of time stated in the first column. It is interesting to note that although five respondents said they worked into L2 less than 10% of their time, only two of them reported an "absolute zero": both of them full-time subtitlers. All other text types involve L2 translation at least to some degree. As many as 19 respondents (32%) say they translate/interpret into L2 more than 80% of their time.

Percentage of L2 workload	Number of respondents	Collapsed figures	
0%	2	<50%	16 (27 %)
1-9%	3		
10-19%	3		
20-29%	3		
30-39%	2		
40-49%	3		
50-59%	12	>50%	43 (73%)
60-69%	4		
70-79%	6		
80-89%	8		
90-100%	11		
L2-40%+L3-30%	1		
L2-5%+L3-95%	1		
Unclear answer	2		
Total valid answers	59		

Table 2. Percentage of L2 workload.

Revision by a native speaker of L2

The opponents of L2 translation are generally willing to concede that this direction may be acceptable provided the end product is revised by a native speaker of L2. Our respondents were asked how often they have their L2 translation revised by a native speaker, and their answers are presented in Table 3.

How often	No. of respondents
"never"	14
"sometimes"	31
"most of the time"	10
"always"	2
"not applicable"	4

Table 3. Revision by a native speaker of L2.

The figures do not, of course, explain *why* only a slim number of respondents have their translation revised by a native speaker on a regular basis. One could speculate that the insufficient number of competent L1 English revisers in Croatia might be among the main reasons, perhaps coupled with the employers' unwillingness to pay for the extra cost of revision. Follow-up interviews should investigate this matter further.

Attitudes regarding the "difficulty" of L2 translation/interpreting

A relative majority of the respondents predictably find working into their L1 easier than the other way around (27 of the 61). But the number of those who say they find L2 translation/interpreting easier is far from insignificant. As many as 20 report that work into L2 is less difficult, with another 14 saying they are equally comfortable (or uncomfortable, as the case may be) in either direction. As Table 4 shows, work into L1 falls short of gaining an absolute majority when it comes to how easy the respondents perceive it to be.

How difficult?	No. of respondents
Easier into L1	27 (44%)
Easier into L2	20 (33%)
No difference	14 (23%)

Table 4. Difficulty

Preferences regarding direction of translation/interpreting

Data regarding the translators' and interpreters' preferences also proved interesting. As many as 21 (of the 61) respondents say they prefer working into their L2, a similar number to those who prefer the other direction (20) or those who have no preference regarding directionality (also 20).

When asked at the end of the questionnaire to write whatever additional comments they might have concerning the direction of translation/interpreting, a number of the respondents touched on the reasons why they preferred work into L2. Some said they found this direction more challenging and therefore more rewarding professionally. A simultaneous interpreter said she found it easier to make quick decisions while working into her L2 (English), because in that language she does not have as many options to choose from as she does in her L1.

The next section of this paper might suggest another type of reason why some professionals prefer working into L2.

Rates

The questionnaire asked participants whether their rates were in any way related to directionality. Almost half of the respondents (27 of the 56 who found this question applicable to their situation) reported no difference in rates regardless of the direction in which they translate/interpret. Of the remaining 29, however, only four said they receive a better rate into L1. As Table 5 shows, work into L2 pays better for 45% of the respondents. This is in contrast with observations made by some authors, e.g. Snell-Hornby (1999: 110), who mentions “suboptimal fees” in L2 translation.

Rates	No. of respondents
Better into L1	4 (7%)
Better into L2	25 (45%)
No difference	27 (48%)
Not applicable	4
Invalid answer	1

Table 5. Rates

Newmark's statement

Finally, we asked the respondents to what extent they agreed with Peter Newmark's statement, cited at the beginning of this paper, about translation into one's L1 being “the only way you can translate naturally, accurately and with maximum effectiveness” (Newmark 1988:3). The questionnaire asked the translators and interpreters to express their attitude on a scale of 1 to 5, where 1 expressed strong disagreement and 5 strong agreement with the statement. Table 6 shows the results.

Agreement with Newmark	No. of respondents	Collapsed
"disagree strongly"	3	
"disagree"	14	17 (28%)
"neither agree nor disagree"	18	18 (30%)
"agree"	15	
"agree strongly"	11	26 (42%)

Table 6. (Dis)agreement with Peter Newmark's statement.

Surprisingly, as many as 42% of the respondents (26 of them) agree or strongly agree with a statement that is in such sharp contrast to their everyday practice. It would be interesting to find out why this is so, but that is the subject for another study, which may be conducted by means of interviews as a follow-up to this one. The results, however, suggest that there exists a gap between theory (even one's personal, subjective theory) and practice.

Discussion

As the figures presented in previous sections show, the question at the heart of many heated debates on translators' forums—whether professionals should work into L2 or not—is in many settings simply not up for discussion. In countries using a “language of limited diffusion”, L2 translation is taken for granted. If a client needs a translation or interpretation from Croatian (or any other “small” language) into a major language such as English, the question is not framed in terms of who should do it but rather who *can* do it. As L1 Croatian translators/interpreters with sound L2 English by far outnumber the L1 English translators/interpreters with L2 Croatian good enough for work involving that language, clients are likely to use the services of an L1 Croatian translator/interpreter regardless of direction.

Does this mean that in settings involving a “language of limited diffusion” the quality of translation/interpreting into a major language will be suboptimal? This, of course, is a subject for a different kind of study, one involving quality assessment in the translation/interpreting market. Personal experience as a translator and translation teacher for 15 years would suggest that this is not necessarily so. The reason why L2 translation/interpreting may be satisfactory—rather than merely the only one available—could be that, as suggested by Gile (2005), the direction of translation is not the only variable involved in the overall picture. The level of L2 competence is obviously the most relevant factor. In minority-language settings, people have traditionally invested a lot of effort in learning foreign languages. Examples of translators/interpreters who have mastered a major world language to the level of near-native competence are far from rare. Additionally, the level of L1 competence of expatriate major-language speakers may have been compromised through years of living in L2 environment, blurring the distinction between L1 and L2 major-language translators/interpreters even further.

Apart from language competence, Gile points out that motivation and professionalism also play an important role. The type of text or interpreting situation is certainly another variable, as is the translators'/interpreters' familiarity with the topic. Preparation, in the case of an interpreter, and research skills in the case of a translator, are likely to make a difference in the overall performance. Working memory capacity (for interpreters) and the efficient use of electronic tools (for translators, but also for interpreters) are among the variables that will jointly contribute to the final quality of the service. We could add to the list the norms prevalent in a given culture (whether L2 translation/interpreting is considered acceptable in professional circles and among the users of the service), as well as the translators'/interpreters' training and previous work experience (whether it included translation/interpreting into L2 and to what extent). In addition, for certain areas of specialized (technical) translation/interpreting, “smaller”

languages may lag behind in the development of terminology and terminology-related tools, which may make translation/interpreting into a technologically dominant language such as English less challenging than work into one's own language.

Additional research in this area should help to destigmatize L2 translation/interpreting by further investigating the practice. This, in turn, should help practitioners and their trainers meet the demands they face in the many settings of the world where translation/interpreting is done from a "language of limited diffusion" into a dominant language. This study is an example of the kind of empirical research that can be done as the first step.

Conclusion

The aim of our research was to find out more about actual translation and interpreting practice regarding directionality, as well as the attitudes of practitioners, in a setting involving a "language of limited diffusion". This should provide a useful social context for other types of research into directionality, which is an important issue for both translation/interpreting theories and training. The results of our study show that more than 70% of full-time translators/interpreters in Croatia whose L2 is English work regularly into L2, and that one third prefer this direction of translation, find it easier and are better paid for it. These results may or may not prove to be representative of the situation involving other "languages of limited diffusion". However, they seem sufficiently interesting to justify further research.

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Translating Japanese onomatopoeia and mimetic words

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Abstract. The present study identifies the methods used in translating Japanese onomatopoeic and mimetic words in literature into Spanish and English. From the novel Sputnik no koibito by Haruki Murakami, which was used as the data source, almost 300 cases are extracted and nine methods (using adverbs, adjectives, verbs, nouns, idioms, onomatopoeia in the target language, explicative phrases, combinations of words and omission) are identified. Each method is analyzed with some examples, considering its effectiveness in transmitting the meaning of the original expressions.

Introduction

Japanese onomatopoeic and mimetic expressions, although used very frequently in all levels of the language, are considered to be among the most difficult challenges for those learning Japanese, and for translators. The present study aims to identify and analyze the methods used to translate Japanese onomatopoeia and mimetic words into Spanish and English, using a novel by Haruki Murakami as the study material.

In the present paper, some basic information about Japanese onomatopoeic and mimetic expressions will be provided, along with consideration of the use of these expressions in literature. We then discuss the methodology of the study, the results, some analysis with examples, and the conclusions.

Japanese onomatopoeic and mimetic words

Onomatopoeia and mimetic words (*giongo* and *gitaigo*, respectively) are used very frequently in all levels of Japanese—from conversation to the quality newspaper. However the peculiarity of these expressions, especially the mimetic word that does not exist in Spanish or in English, causes the utmost difficulty for foreigners learning Japanese. In this first section of the paper, a brief explanation will be given of these expressions, such as definitions, grammatical functions, forms, uses and effects, and so on.

Japanese onomatopoeia and mimetic word: definitions

Kojien (5th edition 1998), one of the most prestigious Japanese dictionaries, offers the following definitions (our translations, here and throughout):

- *Giseigo*: Words that imitate human and animal voices. *Kyaakyaa* [female high voice, laughing or shouting], *Wanwan* [dog barking] and so on.
- *Giongo*: Words that imitate real sounds. *Sarasara* [sound of stream], *Zaazaa* [sound of showering rain], *Wanwan* [dog barking] and so on.
- *Gitaigo*: Words that describe visual, tactile, and other non-auditory sensitive impressions. *Niyaniaya* [smiling ironically], *Furafura* [state of not being able to walk steadily], *Yuttari* [state of being relaxed] and so on.

According to the above definition, *Giseigo*, which imitates sounds of human or animal voices, is one type of *Giongo*, which includes the imitations of all types of sounds, or onomatopoeia. *Gitaigo*, which is the phonetic expression of the phenomena or the states that do not produce any sounds, refers to mimetic words. In the present paper we define onomatopoeia and mimetic words as follows:

1. Onomatopoeia: *Giseigo* and *giongo* of the above definition. That is to say, any words that imitate real sounds, be they human or animal voice or otherwise.
2. Mimetic words: *Gitaigo* of the above definition. Words that phonetically express states that do not produce sounds, such as an emotion, a movement or state of things.

Of these two, the mimetic word is a much more distinctive feature of the Japanese language, as it is not uncommon for other languages (e.g. English or Spanish) to have onomatopoeia. However, the usage of mimetic words is much more uncommon, and apart from Japanese, very few other languages such as Korean and some African languages (Kamei et al., 1996; etc.) are known to have this type of expression.

Grammatical Functions

In Japanese, onomatopoeia and mimetic words function essentially as adverbs, although it is possible for the latter to have other grammatical functions.

- (1) *Zaazaa* (to) *fururu*

“Rains *heavily*”

(2) *Nikoniko (to) warau*

“Smile *broadly*”

Example (1) is onomatopoeia, as it imitates the sound of pouring rain, whereas (2) is a mimetic word, as it describes “in what manner” the person is smiling, the state which does not produce any sound. The particle *to* means “in a form which is...”, so the literal translation of (1) will be “Rains in a form that produces the sound *zaaza*”, although this particle could be omitted, and often is.

The grammatical function of onomatopoeia is essentially limited to that of adverb, but a mimetic word could function as an adjective, verb etc., as we will see later. It is worth mentioning here that some words could function both as onomatopoeia and mimetic words, though the meaning changes, normally leaving only a slight association between the two meanings. For example:

(3) *Doa o gangan tataku*

“Knock on the door *hard*”

(4) *Atama ga gangan itamu*

“(My) head hurts *terribly* (I have a terrible headache)”

The word *gangan* is used in both examples (3) and (4) above, but the first is onomatopoeia and the second is a mimetic word. There is an association between the two, although a very slight one—that a headache can sometimes feel as if someone is banging something in one’s head. However, *gangan* could function as a verb only when used as a mimetic word.

It is possible to use some mimetic words as verbs by attaching the generic verb *suru* (to do). Taking the above example, a verb could be created from the expression *gangan*.

(5) *Atama ga gangan suru*

“(My) head *hurts terribly* (/ I have a terrible headache)”

In the above example, the verb *gangan suru* (“to hurt”, although this is used only in the case of headache) has substituted the verb *itamu* (to hurt) in example (4). However this creation of verb does not occur with onomatopoeia.

Another possible usage of a mimetic word is as an adjective. This is possible by adding particles such as *na*, *ni*, *no* or *da*, depending on the position of the expression in the phrase.

(6) *Sarasara na kami*

“*Silky* hair”

- (7) *Kami ga sarasara da*
 “The hair is *silky*”

Again, this does not occur with onomatopoeia.

Forms of onomatopoeic and mimetic words

Japanese onomatopoeia and mimetic words have particular forms, by which they can normally be distinguished. In general, there is a “core sound” which consists of two syllables and indicates the basic meaning of the expression. From this “core sound”, various forms of onomatopoeia and mimetic words can be developed to express subtle differences between similar sounds, states, etc. The categorization of these forms differs greatly in numbers among various authors, and some suggest that there are as many as 55 possible forms (Tanno 2005). However, only a limited number of very typical forms of these expressions are considered here, as shown in Table 1.

Form	Onomatopoeia	Mimetic word
CVCVCVCV	<i>pachipachi</i>	<i>Nikoniko</i>
CVCVQ	<i>pachit(to)</i>	<i>nikot(to)</i>
CVCVri	<i>pachiri</i>	<i>Nikori</i>
CVCVN	<i>pachin</i>	-
CVCVRN	<i>pachiin</i>	-
CVQCvri	<i>(pacchiri)</i>	<i>Nikkori</i>

Table 1. Some possible forms of onomatopoeia and mimetic word (based on Flyxe 2002)

Before describing this table, it is necessary to have a basic familiarity with the Japanese sound system. In Japanese, all syllables (or *moras*) but three, are open syllables, meaning they all end with a vowel. This means that, unlike English for example, each syllable has more or less the same duration. In Table 1, “C” shows a consonant and “V” a vowel, and the combination of “CV” is a syllable, or a *mora*.

The three syllables that do not end with a vowel are phonemes /N/, /Q/ and /R/, which are often used in onomatopoeic and mimetic expressions. /N/ is a nasal sound, /R/ is a prolongation of a preceding vowel—in Japanese, the prolonged vowel is considered to have two syllables, or *moras*, as the duration of the sound is double of one *mora*. /Q/ is not really a sound but the absence of it, which appears after a vowel and before consonants /p/, /t/, /s/ and /k/, for example the pause between [o] and [ki] in a word *pokkiri*. Although without a sound, it is considered as a *mora*, or a syllable, because it has the duration. In Table 1, they are represented with letters “N”, “R” and “Q” respectively.

Table 1 shows some of the very typical (and distinguishable) forms of onomatopoeic and mimetic expressions. It is also worth mentioning that these expressions are normally written only using phonograms (*hiragana* or *katakana*) and not Chinese characters (*kanji*) which have meanings as well as sounds.

In the above example of onomatopoeia, the core sound is CV “pachi”, which indicates sound of hitting or slapping something lightly. The first form, CVCVCVCV is a repetition of the core sounds, indicating that the sound repeating itself, and *pachipachi* is normally used to describe the sound of clapping. The form CVCVQ shows that the sound occurs only once, and *pachit (to)* is the sound of slapping someone lightly. CVCVri is also a sound that only occurs once, but which is slightly longer than CVCVQ. For example, *pachiri* is a sound of taking photograph (“click” in English). The forms CVCVN, CVCVRN or *pachin, pachiin* respectively, are again sounds of hitting or slapping something lightly, but the second is a longer sound than the first. The form CVQCVri indicates something longer, with a hint of comical atmosphere, but in the case of the core sound *pachi* it changes meaning and becomes a mimetic word. *Pacchiri* is a description of big and vivid eyes, or a state of being wide awake. The example of a mimetic word is with the core sound “niko”, which indicates a smile as in example (2) above. Here again, the various forms derived from the core sound describe the subtle differences between various types of smiles.

The uses and effects

As mentioned above, the use of onomatopoeic and mimetic expressions (mostly as adverbs) is extremely common in Japanese, although the figures vary among studies. For example Yamaguchi (2003) argues that there are more than 1,200 onomatopoeic and mimetic expressions in Japanese, which is about three times more than in English. Some studies try to explain this phenomenon by pointing out that Japanese does not have a wide variety of verbs, as English for example, to express subtle nuances of action, and therefore it is necessary to express various nuances by onomatopoeia and mimetic words (e.g. Jorden 1982). For example, to express various nuances with the basic action of walking, in English there exist verbs such as to dawdle, to waddle, to trudge, to toddle, etc., whereas in Japanese one has to express these nuances by adding mimetic words *noronoro, yotayota, tobotobo* and *yochiyochi* to the verb *aruku* (to walk) respectively. However Minashima (2004) argues that the use of adverbs to express the nuance is common in English as well (e.g. “grinning broadly”) and therefore it cannot be said that all that is expressed by onomatopoeic and mimetic words in Japanese could be expressed just with the verbs in English. Another argument about the necessity of using these expressions is that, compared to the “normal” expressions, they give much more vividness in describing

states, emotions, movements and so on. Baba (2001) carried out a study on the use of these expressions by Japanese subjects and argues these expressions are used more frequently in emotive and informal situations.

Translation of Japanese onomatopoeic and mimetic words

Onomatopoeic and mimetic expressions in Japanese literature

This section will discuss very briefly the difficulty of translating these expressions, by using a poem by Shuntaro Tanigawa (1931-), a well known contemporary Japanese poet, as an example.

1. *Anata wa oogesa ne to onna wa iu*
“But you exaggerate so much, the woman says,”
2. *Ano hito wa **bosoboso** hanshita dake yo*
“He used to *mumble*, only,”
3. ***Perapera** shabettari wa shinakattawa*
“Never *chattered* like you,”
4. *Iya mushiro **gamigami** wameite itayo*
“No, rather, he used to shout *scornfully*,”
5. ***Butsubutsu** to otoko wa iu*
“The man *grumbles*,”
6. *Anata mitai ni **ujiuji** iunoyori iiwa*
“Better than being *wishy-washy* like you,”
7. ***Sabasaba** to onna wa kotaeru*
“The woman answers *frankly*,”
8. ***Rokuichippukyuririri** to*
“*Rokuichippukyuririri*”
9. *Kago no naka no kotori ga saezuru*
“Chirps the bird in its cage,”
10. *Onna no miteru manga no nakade*
“In the cartoon that the woman is watching,”
11. ***Zutetto** shujinkou ga zukkokeru*
“The main character fall *loudly*,”
12. *Mado no soto ni **potsun** to kakashi ga tatte iru*
“Outside the window, a bogle is standing *all alone*”
13. ***Kirakira** kagayaku manatsu no hi no moto de*
“Under the *brilliant* summer sunshine,”
14. *Sekai wa hotondo ongaku de atta*
“The world was, almost, music”

In the 14 verses, the poet uses 10 onomatopoeic and mimetic expressions. The onomatopoeic words are *bosoboso* (2), *perapera* (3), *gamigami* (4),

butsubutsu (5), *rokuikuchippukyuririri* (8), and *zutete* (11). The mimetic words are *ujiuji* (6), *sabasaba* (7), *potsun* (12) and *kirakira* (13).

Of the above, *bosoboso*, *perapera*, *gamigami*, and *butsubutsu* all express the different manners (and therefore tones of voices) of talking. *Rokuikuchippukyuririri*, which is the sound of a bird chirping in this poem, is a creation by the poet, although using sounds such as “chi”, “kyu”, and “ri” that would appear in more traditional onomatopoeic expressions for bird sounds.

The difficulty of translating these expressions is quite obvious, as their particular forms contribute greatly to the rhythm of the poem as well. The impression of having so many “sounds” leads to the final verse of “the world was, almost, music”—the music that inevitably disappears in the process of translation.

Translating onomatopoeic and mimetic words in literature—previous studies

As onomatopoeic and mimetic words are known to be one of the features of Japanese, there are a number of related studies, mostly from the perspectives of foreign-language education (e.g. Ivanova 2002) and linguistics (e.g. Tsujimura 2001).

The studies on translation of these expressions normally focus on literary translation. For example, Flyxe (2002) examines the translation of Japanese onomatopoeic and mimetic expressions into Swedish by analyzing the difficulty of the translation and the reasons for their often remaining without translation. The author gives various examples of earlier studies, such as Eström (1989) and Hayase (1978), as well as two studies on the translation of the novel *Yukiguni* (Snow Country) by Yasunari Kawabata into English. Eström concludes that 60 of the total 200 onomatopoeic and mimetic expressions in the original remain without translation, and according to Hayase, 59 of the total 186 are not translated. Flyxe also cites the study by Kubo (1997), where according to him 78% of the onomatopoeic and mimetic expressions that appear in the novels of Kenji Miyazawa have been translated without using these types of expressions.

Flyxe proposes some reasons why these expressions are not translated. For example, it is possible that in the target language (in this case, Swedish), onomatopoeic expressions are considered to be childish and vulgar, and thus it is impossible to maintain the register of the original text if the translator uses such expressions. Also he points out the absence of the complex phonetic symbolism in the target language, and therefore the impossibility of expressing the subtle nuances expressed by Japanese onomatopoeia and mimetic words. Flyxe gives a case in which the translator uses the same Swedish onomatopoeia *plaskar* to translate two different onomatopoeias, *bachabacha* and *bochabocha*, which are both water-splashing sounds but the second indicates that the water is deeper than the first. Finally, the author

mentions the difficulty of maintaining the style of the translation using these expressions, either due to the excessive “informality” of onomatopoeic or mimetic expressions in the target language, or changes of the structure of the sentences in the process of translation.

Flyxe identifies six methods used by translators: (1) adjectives, (2) adverbs, (3) verbs, (4) explicative paraphrases, (5) onomatopoeia (and mimetic words), and (6) omission.

Minashima (2004) carried out a study on the translation of these expressions of a novel by Banana Yoshimoto, *Kitchen* (1991) into English. In the novel, 332 such expressions are identified (286 mimetic words and 46 onomatopoeic words). The most frequent method is to translate them as verbs, although translating mimetic words as adjectives and adverbs is not infrequent either. Omission occurs in 16.3% of the cases, and the author considers the possible lack of total comprehension of these words by the translator, pointing out that omission occurs more frequently in cases of mimetic words (17.1% of total cases), which are more abstract and therefore more difficult than onomatopoeic words (10.8%).

Methodology

Data source

In the present study, the data is extracted from a novel by Haruki Murakami, *Sputnik no koibito* (1999) and its translations into English (*Sputnik Sweetheart*) and Spanish (*Sputnik, mi amor*). The novel consists of 16 chapters, from which onomatopoeic and mimetic expressions in the original and translations of corresponding parts have been extracted.¹

Haruki Murakami (1949-) is probably the best-known author of contemporary Japanese literature, both within and outside of Japan. Although his work spans various genres such as novels, essays, non-fiction etc, most of his works translated into foreign languages are novels. Since the publication of his first novel *Kaze no uta wo kike* [Listen to the Songs of the Wind] in 1979, he has published more than 10 novels, among which are titles such as *Hitsuji wo meguru boken* (Wild Sheep Chase) (1982) and *Norway no mori* (Norwegian Wood) (1987).

The themes of the works of Murakami are consistent, although they gain more complexity with time. These themes include the nostalgia for

¹ The original used here is the paperback edition (16th edition, 2004) of Kodansha, Tokyo (318 pages). The English version is the first edition, translated by Philip Gabriel (2002) and published by Vintage, London (229 pages), and the Spanish version is translated by Lourdes Porta and Junichi Matsuura (2001) published by Tusquets Editores, Barcelona, Spain (246 pages).

youth, which passes and does not return, and the fragility of daily life that hides violence or a “dark side” of the human mentality, which expresses itself as “another side” of the world. Characters often pass onto that “other side” where we find what is oppressed in our daily world, such as more primitive, energetic, violent and absurd parts of humanity. In other words, it is what each of us, living in a highly mechanical and industrial civilization, hides within ourselves. Characters cross the border and often come back to “this side”, but with their identity ruptured—they often lose the most primitive part of their mentality, such as their will to live or their sexual desire. The theme is repeated in *Sputnik no koibito*.

Method

In the present study, onomatopoeic and mimetic expressions are extracted from the original Japanese version, and their corresponding translations in English and Spanish.

Extracting onomatopoeic expressions is quite simple, as those are the expressions that imitate real sounds, be they human or animal voices, or inanimate sounds. Extracting mimetic expressions is somewhat more complicated, as they “imitate” or express with sounds the states, movements, emotions, etc., which do not produce real sounds. Some of the mimetic words are very commonly used and it is hard to judge whether they still maintain mimetic character. In those cases, *Gendai Giongo Gitaigo Yoho Jiten* [“Modern Dictionary of Onomatopoeic and Mimetic Words”] by Hida and Asada (2002) was used as the reference of consultation.

The expressions extracted from the original version are numbered according to: (1) chapter and (2) order of appearance. Then, they are categorized according to: (1) type of expression (onomatopoeic or mimetic), (2) grammatical functions (adverb, adjective, verb, noun and so on). The parts that correspond to those expressions in the original are extracted from the translated versions, and categorized by the methods used for the translation. In the present study, the following nine methods are identified:

- (1) Translation using adverbs
- (2) Translation using adjectives
- (3) Translation using verbs
- (4) Translation using nouns
- (5) Translation using explicative paraphrases
- (6) Translation using idioms
- (7) Translation using onomatopoeic expressions
- (8) Translation using two adjectives, or combination of adverbs, adjectives or verbs
- (9) No translation (omission or complete change of the phrase).

Methods (1) to (4) of the above are adverbs, adjectives, verbs and nouns in the target language. Participles of the verbs are considered as adjectives in the present study. Method (5) is considered as paraphrase when the translation of the onomatopoeic or mimetic expression consists of a part of a phrase (subject and verb, for example) that is not an idiom. Method (7) is the use of the onomatopoeic expression of the target language.

Results

In the original Japanese version, 267 mimetic and 28 onomatopoeic expressions (total 295) are found. Of the total 295 expressions, 228 are adverbs (77.3%), 13 are adjectives (4.4%), 48 are verbs (16.3%), 1 is a noun (0.3%) and the rest 5 are others (1.7%). However in the Spanish translation, of the parts which correspond to the 295 onomatopoeic or mimetic expressions in the original, 62 (21.0%) are adverbs, 5 (18.0%) are adjectives, 32 (10.8%) are verbs, 9 (3.1%) are nouns and the rest 139 (47.1%) are others. Here, the “others” includes translation using explicative paraphrase, idiom, combination of adjectives, etc., as well as omission. In the case of the English translation, 48 (16.3%) are adverbs, 45 (15.3%) are adjectives, 49 (16.6%) are verbs, 13 (4.4%) are nouns, and the rest 140 (47.5%) are others. The more detailed figure for each translation method included in the “others” will be shown in the analysis section.

As can be seen from these figures, there are many more mimetic expressions than onomatopoeic ones used in the original. Also, although most of the Japanese onomatopoeic and mimetic expressions function as adverbs (77.3%), this trend is not maintained in either of the translations. Especially in the English translation, the use of adverbs is only 16.3% of the total, and is less than that of verb (16.6%).

This tendency to use fewer adverbs in the translations than in the original is compensated for by using “other” methods (47.1% in Spanish and 47.5% in English). Although the use of verb and adjective is more frequent in the translations compared to the original, the most outstanding feature of the translations is the high frequency of the use of “more original” translation methods rather than assigning an equivalent word in the target language. It is probable that these are the cases in which translators could not find an equivalent term, be it adverb, adjective, verb or noun, in the target language and had to choose one of the “other” methods of translation or omit it completely. In other words, the analysis of those methods opted for by translators will help in understanding how translators dealt with the challenges of translating these expressions.

Analysis

In this section, each of the nine methods adopted in translating Japanese onomatopoeic and mimetic words will be analyzed using some examples. However as mentioned in the previous section, some methods, such as use of explicative paraphrases, idioms, combining two adjectives or omission seem to emphasize the challenges that translators face, as they are the methods adopted when translation by one equivalent word (be it adverb, adjective or verb) in the target language, and thus needs more attention than some other methods.

Translation using adverbs

As we have seen, a major part (77.3%) of the onomatopoeic and mimetic expressions in the original are adverbs. Although in the translations the rates are much lower (21.0% in Spanish and 16.3% in English), this is one of the simplest methods of the translation. Observe this example.

(1) Chapter 5 no.11

Original: *Sumire wa nani mo iwazu ni boku no te wo totte **sotto** nigitta.*

“Without saying a word, Sumire took my hand and held it *gently*.”

English: Without a word, Sumire took my hand and *gently* squeezed it.

Spanish: Sin decir palabra, Sumire me tomó la mano y me la apretó *suavemente*.

The mimetic word *sot(to)* expresses the way of doing something carefully and gently. In both the Spanish and English translations the translators chose adverbs, as in the original, which have equivalent meaning.

Adverbs were used in 62 and 47 cases in Spanish and English translations respectively. However, it should be noted that the use of a noun combined with the particle *with* or *con* in the case of Spanish, also has adverbial function. These cases will be discussed below.

Translation using adjectives

There are 43 (Spanish) and 45 (English) cases where adjectives are used, compared to only 13 cases in Japanese. These are mostly cases that use adverbs in the original (which are all mimetic words), and the change of grammatical category is understandable considering the structural differences of phrases in Japanese and European languages, especially as adverbs and adjectives are both modifiers. Here we will look at one such example.

(2) Chapter 9 no.9

Original: *Yagate guttari to natta.*

“Then (she) went *numb*.”

English: ... (she) ended up *limp*.

Spanish: ... hasta quedar *desmadejado*.

The mimetic word *guttari* expresses the state of someone (or some animal) not having energy to move, possibly in a state of unconsciousness. In the original it is used as an adverb of the verb *naru* (“become”), explaining to what state the character has “become”. In both the English and Spanish versions it is translated as an adjective due to the phrase structure, but with the equivalent meaning.

Translation using verbs

As has been mentioned, in Japanese it is possible to create verbs by adding (i.e. without particle) the generic verb *suru* (“to do”) to mimetic words. In those cases, it seems natural to translate using verbs, although in many cases the translators choose to use explicative paraphrases as well.

(3) Chapter 8 no.1

Original: *Watashi wa bikkuri shite shimatta.*

“I was *surprised*.”

English: I was *surprised*.

Spanish: Me *soprendió*...

Shite is the conjugation of the verb *suru*, and thus the original phrase contains the verb *bikkuri suru* (“to be surprised”). In both translations, it is translated as a verb.

Another pattern is to translate onomatopoeic or mimetic adverbs using verbs. This is understandable, as mimetic or onomatopoeic adverbs often explain nuances of the main verb they modify (e.g. *warau* is the main verb which means “to laugh”, and *kusukusu warau* is “to chuckle”, *nikkori warau* is “to smile”), but in the target language there exist verbs that already include these nuances.

(4) Chapter 12 no.8

Original: *Marude hitorigoto mitai ni butsubutsu to...*

“*Mumbled* as if he was talking to himself.”

English: ... as he *mumbled* this, as if talking to himself...

Spanish: *Masculla* estas palabras con la cabeza gancha, casi para sí mismo.

Butsubutsu is an onomatopoeic word that imitates the sound of someone talking not very clearly, possibly complaining about something. In the original the verb is omitted, but the sentence should be finished by adding the verb which shows the action it modifies, in this case *iu* “to say”, at the end. In both the English and Spanish translations, it is translated by one verb, which expresses both the action and the nuance (i.e. “to mumble” is “to say something *not very clearly*”).

In other cases, mimetic or onomatopoeic adverbs do not add any nuance to the action they modify, but simply repeat the meaning of the verb. In those cases, they are incorporated in the verb in the translation.

(5) Chapter 1 no.12

Original: *Soko ni tamashii to unmei wo meguru subete no jisho wo gisshiri to tsumekomou to shite ita.*

“(She) was trying to *squeeze* all the phenomena about the human soul and the fate into (her novel). “

English: ...a kind of portmanteau *packed* with every possible phenomenon in order to capture the soul and human destiny.

Spanish: ...donde pudiera *embutir* cualquier fenómeno que apuntara a su alma y a su destino.

Gisshiri is a mimetic word which expresses the state of a space packed with many things, for example, a train packed with passengers. However, the verb it modifies *tsumekomu* means “to put many things not leaving any space, possible by force”, and the nuance of mimetic adverb is simply repeating what is already expressed by the verb. In the above example, both the Spanish and English translations incorporate the meaning of the mimetic adverb in the verbs. As no element of the original phrase is lost in the translations, it is not considered an omission.

Translation using nouns

In the original there is only one case of a mimetic expression used as a noun (Chapter 5 no.7), but in the translations there are 13 (English) and 9 (Spanish) cases using nouns for translating onomatopoeic and mimetic expressions. There are two patterns in the translation—either to use noun on its own, or to use it in combination with the particle *with*, or *con* in the case of Spanish. In the latter case, it has an adverbial function.

(6) Chapter 9 no.7

Original: *Myu wa hotto iki wo tsuita.*

“Myu gave a sigh of *relief*”

English: Miu gave a sigh of *relief*.

Spanish: Myu lanzó un suspiro de *alivio*.

The mimetic word *hot(to)* functions as an adverb, explaining the action of sighing as done with relief. In both translations, it is translated as nouns.

(7) Chapter 11 no.24

Original: *Futo ki ga tsukuto...*

“(She) notices *suddenly...*”

English: *With a start* she notices...

Fu(to) is a mimetic adverb that expresses the noticing or thinking of something suddenly, with no particular reason. In the English translation, to express the suddenness, the translator uses the noun *start* with the particle *with*, making the noun part of an adverbial. The method could expand the possible choice of adverbs that translators could use.

Explicative paraphrases

The use of explicative paraphrases is very common, especially in the English translation. The English translator uses this method to translate 5 onomatopoeic and 54 mimetic expressions (in Spanish, 0 and 37 respectively), which is 20.0% of the total of those expressions (in the case of Spanish, 12.5%). This is an interesting method to analyze as it shows the translator’s interpretation of these expressions and the effort to transmit it to the target language. However there is also the risk of making the phrases too redundant, thus lacking the natural fluency in the target language.

(6) Chapter 1 no.3

Original: *Mukashi no italia eiga ni detekuru sensai koji mitai ni yasete me dake ga **gyorogyoro** shite ita.*

“Like a war orphan in the old Italian films, she was thin, and had *huge eyes*”

English: ...and she was as thin as one of those war orphans in an old Italian film—*like a stick with eyes*.

Spanish: ...estaba delgada como un huérfano de guerra de esos que salen en alguna película vieja italiana, y *sólo su mirada mostraba cierta inquietud y vivacidad*.

Gyorogyoro is a mimetic word that describes huge eyes, possibly bulging and moving. To express this, both translators use explicative paraphrases, but while the English translator stresses the hugeness of her eyes, the Spanish translator uses more elaborated paraphrase. The Spanish phrase

means “...only looks of her eyes showed some curiosity and liveliness”, which tries to explain all the nuances that the original mimetic word carries.

Translation with idioms

Idioms could be a good option for translating onomatopoeic and mimetic expressions. Even when they do not have onomatopoeic or mimetic elements, sometimes they can give vivid images without further explanations (such as explicative paraphrases). The difficulty here is to find an idiom that coincides in meaning with an onomatopoeic or mimetic word. Possibly for this reason, there are not many cases of translators using this method.

(7) Chapter 4 no.6

Original: *Saizu wa uso mitai ni pittari dattawa.*

“(The clothes) were just my size, seems like a joke”

English: The clothes fit me *like a glove*.

Pittari is a mimetic word that describes how two surfaces of things fit to each other perfectly, without leaving any gap between them. The idiom used in English seems to be a perfect translation.

Translation with onomatopoeia: the cases of onomatopoeic expressions

There are 28 cases in the original in which onomatopoeic expressions are used. In the English version there are 16 cases, and in the Spanish 8 cases, where they are rendered by onomatopoeic expressions of the target language. Unlike mimetic words, onomatopoeic words exist in English and Spanish, and the translators use them where they could find equivalent “sounds” to those described in the original version. However, it is impossible to find equivalent onomatopoeic words for all cases. Sounds that are very different for Japanese speakers are thus translated using the same onomatopoeia in English and Spanish.

(8a) Chapter 11 no.13

Original: *Pokipokipokipoki.*

Spanish: ¡Crac! ¡Crac! ¡Crac! ¡Crac! ¡Crac!

(8b) Chapter 11 no.28

Original: *Kotsun.*

Spanish: ¡Crac!

In the above two examples, the sounds described by the original onomatopoeic words, which are quite different from each other, are translated by the one Spanish onomatopoeic word. *Pokipoki*...is the sound of cracking fingers

and *kotsun* is the sound of something small and hard hitting a hard surface lightly, like hitting someone's head very lightly with a fist as a sign of endearment. However, not being able to find two onomatopoeic words that differentiate these sounds, the same "sound" is used to translate both. The ease with which new Japanese onomatopoeic and mimetic words are created is one of the features of these expressions, but this is not the case in English or in Spanish.

Translating with combination or repetition of words

There are five and seven cases using this method in the Spanish and English translations respectively. As in the case of using explicative paraphrases, we can see how translators try to transmit their interpretations of mimetic and onomatopoeic expressions, but here without the risk of making the phrase too redundant or deviating too much from the original by adding extra information.

(9) Chapter 1 no.1

Original: *Kojinmari to shita shiritsu daigaku.*

"small private college"

English: *Cosy little private college.*

Kojinmari is a mimetic word that describes the state of something being small, neat and organized. By combining two adjectives, the English translation tries to transmit the various elements that the meaning of *kojinmari* holds.

This method could be very effective without the translator excessively imposing their personal interpretation. The difficulty here is that the translator has to understand the meaning of onomatopoeic and mimetic words completely to be able to "decompose" their meaning into elements and then translate each of them using adjectives, adverbs, etc.

Omission

The table 2 shows the number of omissions made by the two translators.

	English		Spanish		Both	
	No.	%	No.	%	No.	%
Onomatopoeia	4 (of 28)	14.3	8(of 28)	28.6	3 (of 28)	10.7
Mimetic words	53 (of 267)	19.9	49(of 267)	18.4	18 (of 267)	6.7
Total	57 (of 295)	19.3	57(of 295)	19.3	21(of 295)	7.1

Table 2. Omissions

The English and Spanish translators together omit 57, or 19.3% of the onomatopoeic and mimetic expressions. However, of those, only 21 expressions are omitted by both translators, meaning about 30 expressions omitted in one version are translated in the other, possibly showing the difference between two translators in evaluating the importance of those expressions.

Cases omitted by both translators

There are 20 onomatopoeic and mimetic expressions that are omitted by both translators. In all 20 cases, those expressions are functioning as modifiers and not as verbs, meaning they do not carry the most essential information in the phrase. As a consequence, in some cases the omission does not result in a loss of information, and sometimes even seems an appropriate method when an equivalent onomatopoeic expression does not exist in the target language.

However the omission by both translators does not always mean that the expressions do not have importance. In the following examples, the mimetic word describes something about the emotional states of the characters of the novel, but the information is lost in both translations.

(10) Chapter 5 no.2

Original: *Benkyo ya shigoto to wa betsu no basho ni **kossori** totte oku.*

“Keep it secretly somewhere, which is not related to my work or study”

English: ...not a part of your work or study.

Spanish: ...debía mantenerla apartada de mis estudios y de mi trabajo.

The mimetic word *kossori* describes doing something in a secretive manner, or stealthily. Here the narrator is talking about his love for literature which he keeps as something very private, not as a part of his work or his study. In both translations this adverb is lost, which somewhat changes the interpretation of narrator’s feeling.

(11) Chapter 8 no.15

Original: *Sono te kara kara ni natta gurasu wo **sotto** toriageta.*

“I *softly* took the empty glass from her hand.”

English: ...taking her empty glass.

Spanish: ...tomé de su mano la copa vacía.

The mimetic adverb *sot (to)* describes the way of doing something softly and with care, without making sounds. In this particular scene, the narrator takes an empty glass of brandy from a woman, trying not to disturb her thinking. The hint about his delicate and caring personality is lost in the translations.

Cases omitted by one of the translators

There are 70 cases in which one of the translators did not translate the onomatopoeic and mimetic expressions. Of those 70, some are cases where those expressions do not add new information to the phrases but elaborate, or merely repeat the information given by other words (e.g. verbs), but they are scarce examples. In the rest of the cases, these expressions carry some information, and therefore have effects that are lost by the decisions of the translators.

Sometimes mimetic words do not add new information to the phrases but have the effect of adding emphasis, which is lost in the translation.

(11) Chapter 4 no.14

Original: *Sappari omoshiroku nai.*

“It is not interesting at all”

English: ...and it’s boring.

Sappari is a mimetic word that emphasizes the degree of negation. It could have been translated as “it’s *absolutely* boring”, for example, but the translator opted to omit the expression.

Conclusion

All six methods of translation mentioned by Flyxe (2002) were found in the present study, as well as three more methods (idiom, combination of words and using nouns).

The rates of omission (19.7% in both English and Spanish translations) are similar to the results of previous studies. The present study, by analyzing cases of omissions, has tried to identify the role of onomatopoeic and mimetic expressions in the original phrases, and the possible loss of some information by omitting those in the translations.

There are some cases where those expressions do not add new information to the phrase but elaborate, or even repeat the information already given by other words (verb, for example). In these cases the omission could be seen as an appropriate method of translation, especially in cases of onomatopoeic words, which often do not have equivalent “sounds” in the target language.

Regarding translation methods, there are some relatively “straightforward” methods, such as using adverb, adjective, verb or possible idiom, when the translators could find a word (or idiom) in the target language that is equivalent in its meaning to the original onomatopoeic or mimetic word. When this is not so easy, the translators use other, more original methods, such as explicative paraphrase or combination of various adjectives. The former is an especially popular method, although it has the risk of making

the translated phrase too redundant, or imposing the translator's interpretation (which could be very elaborate sometimes) on the readers. The combination of various words seems to be a very effective method of translation. The difficulty here is to understand profoundly the meaning of each onomatopoeic and mimetic expression, to be able to "decompose" it into various elements and translate each of them into the target language.

To conclude, it is proposed that except for very few cases in which onomatopoeic or mimetic words do not add extra information, omission is not a desirable method of translation. When there is no equivalent word in the target language, the translators should consider using other resources, such as explicative paraphrases or combination of various words.

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Explicitation profile and translator style

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Abstract. The empirical study presented in this paper is an attempt to link two important concepts that have emerged—not exclusively, but predominantly—within the descriptive approach to studying translation and thanks to the use of translation corpora: explicitation and translator style. We present the aims, methods and results of a pilot study for a dissertation exploring how explicitation contributes to translator's style in literary prose, within the context of the design of the whole dissertation project.

Introduction

Since emerging as one of the first potential translation universals toward the end of the 1980s, explicitation has continued to haunt Translation Studies as an elusive and yet almost omnipresent concept. It appears to occupy a position at a cross-section of approaches to studying translations: approaches

studying the general and the individual in translations, approaches studying translation as a process and as a product, and approaches studying the cognitive and sociocultural aspects of translation—and linked to concepts important to Translation Studies such as norms, potential translation universals, and style in/of translation. As such, explicitation needs to be addressed by systematic description covering all levels of textual functioning, from the linguistic to the level of literary discourse and cultural exchange. The study thus presents an opportunity to demonstrate that even within contemporary Translation Studies, using a linguistic approach need not necessarily be a synonym to being outdated.

My research is motivated by the belief that, given this position linking different approaches, explicitation should be studied by different methods. The results of the research should thus be used to provide an impetus and focus for further study of explicitation. Historically, explicitation was first studied through parallel corpora (as in Vanderauwera 1985; Øverås 1998), comparing translations with their source texts. The use of comparable corpora, comparing translations with non-translations in the same language, has helped to reduce the amount of human labor spent in the process (Baker and Olohan 2000). The “explicitation hypothesis” (Blum-Kulka 1986), claiming for explicitation the status of a translation universal, has thus been re-confirmed with respect to certain selected explicitation phenomena. However, problems with operationalization continue to limit the results of this kind of research to just some manifestations of explicitational behavior—explicitation of markers of cohesion or optional *that* in translated English being the main examples (Baker and Olohan 2000). As Anthony Pym has pointed out, the concept of explicitation has been surrounded by much conceptual vagueness (Pym 2005). I would like to suggest that it is perhaps time to go back to the parallel-corpus approach to help to triangulate what needs to be addressed about explicitation. The present study is an attempt to show how this can be done.

My study proposes a typology of explicitation alternative to the now classic one developed by Kinga Klaudy (1996: 102–103, 1998: 82–83). It is based on different criteria, which, as I will argue below, may be revealing with respect to such important concepts as translator style. This categorization is used to establish what is referred to as an “explicitation profile”—a set of characteristics describing the translator’s behavior in terms of explicitation with respect to a certain text and, if the research shows that this is justified, with respect to translation of literary prose in general. The proposed typology is based on the Hallidayian metafunctions of language: experiential, logical, interpersonal and textual (Halliday 1973, 1978; Halliday and Hasan 1989). To be more precise, the proposed typology is of translation-inherent explicitation; obligatory and optional explicitation are not considered, being dictated by factors other than those potentially contributing to translator style. Pragmatic explicitation is worth considering

separately, since the translator's approach to it might be regarded as part of the explicitation profile, too. However, in itself it proves to be more problematic as a type of explicitation than the previous rather sketchy references in literature (e.g. Perego, 2003: 76) might suggest.

Here the term "explicitation phenomena" will be used to refer to implicitation too, since it is a twin concept which cannot be separated from explicitation. Implicitations are studied along with occurrences of explicitation, and have turned out to represent an important part of the data, even a crucial one. Similarly, for the sake of brevity, the term "explicitation profile" will be used in reference to what should, strictly speaking, be termed "explicitation/implicitation profile".

Kinga Klaudy has classified explicitation into obligatory (due to syntactic and semantic differences between the source language and the target language), optional (due to differences between text-building strategies and stylistic preferences of the two languages in question), pragmatic (due to the need to bridge the cultural gap in translation) and translation-inherent (resulting from the process of translation itself) (Klaudy 1998: 82–83). This is more revealing about systemic differences between languages than about explicitation patterns of individual translators. My proposal is that to be able to shift in the direction outlined by Baker (2000) and explored empirically by Bosseaux (2001), Winters (2004) and Saldanha (2005), we will have to leave obligatory and optional explicitation aside and use a finer categorization that will not shun the semantics of explicitation. It is by no means an accident that in Winters (2004) and Saldanha (2005), explicitation (albeit of specific phenomena) has played an important role in identification of translator style. My involvement with explicitation in the roles of both teacher and translator has led me to the conviction that there are different kinds of explicitation/implicitation corresponding to the different aspects of the pragmatic situation in which the primary communicative act takes place: the referential reality, the relationship of the participants of the communication, and the textual level—and that the distinction between these types of explicitation is a fundamental one. It is easy to see that this division corresponds to the language metafunctions proposed by Halliday—ideational (further split into experiential and logical), interpersonal, and textual. This provides a basis for categorizing occurrences of translation-inherent explicitation (and implicitation) with a view to establishing the explicitation profile of a given translator with respect to a particular text.

Objectives

The objective of the study was to use my typology of translation-inherent explicitation phenomena to explore explicitation and implicitation in translations of literary prose as a phenomenon potentially differentiating individual translators and contributing to translator style. The study is

designed as a pilot to a more comprehensive research project and is therefore meant to serve as a basis for formulation of hypotheses to be confirmed or disproved. It should provide answers to research questions and a focus for further study rather than test specific hypotheses. Basically two questions were asked at this stage of the research: (1) Which characteristics of explicitation behavior are shared by different translators? and (2) To what extent is explicitation behavior (in literary texts) an individual matter?

It was hoped that answers to these questions would enable us to address further questions such as: (1) To what extent does the explicitation profile of a translator depend on a particular text or is independent of it? (2) Is the explicitation profile of a professional translator stable over time, or does it change over their professional career? (3) Could any “prototypical” translator explicitation profiles be posited and linked to sociocultural parameters characterizing translators?

Material and methods

To avoid reducing the study of explicitation and implicitation to isolated phenomena, we opted to explore explicitation on a parallel corpus of translations. The corpus studied in the whole project included fiction—novels and, in several instances, other longer prosaic texts—by two important Czech translators, several by each. The corpus was designed to enable exploration of data by systematic study across a substantial body of texts, with the possibility of linking patterns of explicitation choices to parameters such as the identity of a specific literary text, the translator’s personality/style, and the stage of the translator’s professional career. There has been no previous study of this kind, to our knowledge.

To ensure that the variables can be addressed and yet the study remain feasible, I decided to analyze translations by two translators. To account for the temporal parameter, one of my requirements for inclusion of translators was that they have as high a number of translations published as possible. My sampling frame was the database of the Czech Translators’ Guild (*Obec překladatelů*)—the association of literary translators in the Czech Republic—of literary translations published after 1945. Another inclusion criterion to ensure a certain homogeneity of the corpus was to require that the translations be based on contemporary originals. Originals from 1940 till the present were allowed. In order to further support comparability, the texts were required to be novels or longer fiction, and restricted to fiction other than non-fiction novel and other than experimental fiction.

This set of criteria defined a list including less than a dozen translators. The criterion according to which the final choice from this shortlist was made was a maximum number of relevant translations covering a maximum span of time. The two clear candidates for inclusion were then Antonín Přidal and Radoslav Nenadál, with approximately 10 translations each.

Another parameter that was found very convenient was the fact that their respective lists of translations conforming to the criteria cover almost an identical period—of over 15 years: the first translation by Nenadál relevant for the purposes of the study is from 1968, with the list becoming more dense after 1973, and the first relevant translation by Přidal is from 1974. The most recent items on the bibliographical lists of the two translators are in both cases from 1991. The two translators were thus likely to conform to the same translation norms and potential differences in their explication profiles are to be attributed to parameters other than the norms pertaining to explication in literary translation of the given period in the Czech Republic. The two translators were of approximately the same age, too: Nenadál was born in 1929 and Přidal is 6 years younger.

The lists of translations singled out for the study contain several novels by the same author: Nenadál translated William Styron repeatedly (three times) and Přidal's list includes three novels by David Lodge, two novels by Joseph Heller, and three novels by Patrick White. This coincidence seems favorable to a supplementary cross-comparison between explication profiles for novels by the same author, as opposed to explication profiles for novels by other authors, which might indicate some information about the effect of the ST author on the translator explication profile. The fact that there are no overlaps between the two lists in terms of authors is a real-life restriction that could not be avoided and is—I believe—compensated for by the merits of the research design.

A pilot study was clearly needed to verify the applicability of the proposed explication typology and yield some basic information on the frequency and distribution of explication phenomena. Translations of two novels, one by each translator, were selected for the pilot study. They are *Falconer* by John Cheever (R. Nenadál 1990) and *Small World* by David Lodge (A. Přidal 1988). Rather than a direct comparison, the aim was to gauge the frequency, distribution and variability of explication phenomena in translations by the two translators. In the pilot study I analyzed three samples of 5,000 running words each, from different parts of both novels and their translations (the word count refers to the translations). Section 1 was in either case the opening section while sections 2 and 3 were extracted from further parts of the text. Selecting the second and third section on the basis of specific criteria was considered, but given the relatively sizeable length of the samples, it was not clear what these criteria should be—each section covered narrative, descriptive, dialogical as well as argumentative passages anyway.

Each of the three parallel (source/target) sections per novel were analyzed for occurrences of experiential, interpersonal, logical and textual translation-inherent explication and implicitation. Occurrences of pragmatic explication were stored separately for further analysis. Units (usually sentences or units of similar length) containing occurrences of explication

or implicitation were extracted into a MS Excel file and marked with the code of the translator, book and sample, and classified as experiential E/I, interpersonal E/I, logical E/I and textual E/I. The occurrences were also marked as to whether they were attributable to the narrator's or the characters' level of discourse.

Results

The study proved translation-inherent explicitation and implicitation to be phenomena shaping the target texts to a considerable degree: each of the six 5,000-word samples contained around 50 or more occurrences of explicitation, i.e. approximately one occurrence of translation-inherent explicitation could be traced in a 100-word segment on average, and the frequency of translation-inherent implicitations was far from negligible, too. A summary of the results is shown in Table 1.

Přidal—<i>Small World</i>						
	Sample 1	Sample 2	Sample 3	Average	Standard deviation	Result (rounded)
Explicitation	55	74	48	59.00	11.00	59±11
Implicitation	50	82	36	56.00	19.00	56±19
Shifts total	105	156	84	115.00	30.00	115±30
IMPL/EXPL	0.91	1.11	0.75	0.92	0.15	0.92±0.15
Nenadál—<i>Falconer</i>						
	Sample 1	Sample 2	Sample 3	Average	Standard deviation	Result (rounded)
Explicitation	67	96	81	81.33	11.84	81±12
Implicitation	17	28	25	23.33	4.64	23±5
Shifts total	84	124	106	104.76	16.36	105±16
IMPL/EXPL	0.25	0.29	0.31	0.28	0.02	0.28±0.02

Table 1. Quantitative analysis of occurrences of explicitation and implicitation in the two translations

The first observation is that the rates of explicitation and implicitation remained fairly stable across the three samples by either translator—within a range that might be expected with respect to the relatively small size of the samples and the great variability of language phenomena in general. The number of occurrences of explicitation in Přidal's translation ranged between 48 and 74, the average value being 59±11 occurrences of explicitation per 5,000 words. The number of occurrences in Nenadál's translation was somewhat higher: it ranged between 67 and 96 and the average value was 81±12 occurrences. The most interesting finding, however, is that the two

translators did not differ in their use of explicitation so much as in their use of implicitation. Nenadál, with occurrences of implicitation ranging between 17 and 28 per 5,000 words (23 ± 5 on average), made much less use of translation-inherent implicitation than Přidal, whose 36 to 82 occurrences (56 ± 19 on average) per 5,000 words indicate that he used implicitation almost as often as explicitation. In one of the samples (Sample 2) taken from his translation the number of implicitations even exceeded the number of explicitations. Nenadál, on the other hand, used implicitation several times less frequently than explicitation.

What thus seems to differentiate the two translators' explicitation profiles with respect to the two texts is, perhaps surprisingly, relative frequency of explicitation vs. implicitation rather than frequency of explicitation. This led to the idea that what might characterize the approach of either translator and differentiate them at the same time might be the relative frequency of explicitation and implicitation. Should this be the case, the ratios of implicitation to explicitation should remain approximately the same across the three samples for either of the two translators.

Table 1 shows that this was very much so. Dividing the number of occurrences of implicitation by the number of occurrences of explicitation in a given segment of translation compared with the source text, we obtain a ratio whose value is smaller than 1 for translations where occurrences of explicitation outnumbered occurrences of implicitations and bigger than 1 for translations where implicitations outnumbered explicitations. If the explicitation hypothesis is to hold true, this ratio should be smaller than 1 for all or most translations, depending on the strength with which the claim is made.

The ratio ranged between 0.75 and 1.11 for Přidal, with the average at 0.92 ± 0.15 , and between 0.25 and 0.31 for Nenadál, with the average at 0.28 ± 0.02 . The double condition that the ratio remains relatively stable for the given translator and text while differentiating the two translators has thus been met—and assuming that there is a reason to believe that the figures do indeed reflect the translator's more or less consistent approach to the use of explicitation and implicitation in the given translation, i.e. his explicitation profile, we may call the ratio "plicitation quotient".¹ The search for answers to our research questions might thus be found by testing the consistency of the plicitation quotient across samples of the same translation (as shown above) and a body of translations by the same translator/different translators,

¹ The term was selected after "implicitation/explicitation quotient" was rejected as too long a label and "explicitation quotient" discarded as foregrounding explicitation too much at the cost of implicitation, whose role for the ratio proved even more important than that of explicitation. The neologism seems to do justice to both phenomena.

whose originals are by the same author/different authors, and translations made over a range of time.

It is evident that the plicitation quotients of the two translators are radically different; the ranges of their values for the three respective samples do not even overlap. This observation recommends the plicitation quotient as a good measure differentiating translators' styles as regards explication phenomena.

The next step was to examine explication and implicitation at the level of experiential, logical, interpersonal and textual functions. Occurrences of explication and implicitation at individual levels were totalled and the percentual shares of the types of ex/implication on the total number of occurrences were calculated. As Tables 2 and 3 show, the explication behavior of the two translators did not differ much in this respect. With both of them, experiential explication was the most frequent type of explication behavior and experiential implicitation was the most frequent type of implicitation behavior, followed by interpersonal explication and implicitation. The actual percentual figures were fairly similar, too, given the relatively high degree of variation. The other types of ex/implication indicated no major differences in terms of rates.

Řídal—<i>Small World</i>					
EXPLICITATION					
	Sample 1	Sample 2	Sample 3	Total	%
Experiential	19	38	28	85	48.02
Logical	11	13	6	30	17.22
Interpersonal	18	11	11	40	22.60
Textual	7	12	3	22	12.43
<i>Total</i>	55	74	48	177	100.00
IMPLICITATION					
	Sample 1	Sample 2	Sample 3	Total	%
Experiential	27	53	26	106	63.10
Logical	3	4	2	9	5.35
Interpersonal	13	17	5	35	20.83
Textual	7	8	3	18	10.71
<i>Total</i>	50	82	36	168	100.00

Table 2. Individual types of explication and implicitation in the translation by Řídal

Nenadál—Falconer					
EXPLICITATION					
	Sample 1	Sample 2	Sample 3	Total	%
Experiential	19	36	38	93	38.11
Logical	18	10	13	41	16.80
Interpersonal	16	36	20	72	29.51
Textual	14	14	10	38	15.98
<i>Total</i>	<i>67</i>	<i>96</i>	<i>81</i>	<i>244</i>	<i>100.00</i>
IMPLICITATION					
	Sample 1	Sample 2	Sample 3	Total	%
Experiential	9	13	18	40	57.14
Logical	2	3	1	6	8.57
Interpersonal	3	7	3	13	18.57
Textual	3	5	3	11	15.71
<i>Total</i>	<i>17</i>	<i>28</i>	<i>25</i>	<i>70</i>	<i>100.00</i>

Table 3. Individual types of explicitation and implicitation in the translation by Nenadál

It was only a comparison making a distinction between these four types of explicitation and implicitation at the level of narrator's and characters' discourse that differentiated the two translators (see Table 4).

Přidal— Small World				Nenadál— Falconer			
EXPLICITATION				EXPLICITATION			
		Total	%			Total	%
Experiential	N	58	51.79	Experiential	N	64	44.44
Logical	N	23	20.53	Logical	N	28	19.44
Interpersonal	N	21	18.75	Interpersonal	N	23	15.97
Textual	N	10	8.93	Textual	N	29	20.14
<i>Total</i>		<i>112</i>	<i>100.00</i>	<i>Total</i>		<i>144</i>	<i>100.00</i>
Experiential	CH	27	41.54	Experiential	CH	28	28.28
Logical	CH	7	10.77	Logical	CH	13	13.13
Interpersonal	CH	19	29.23	Interpersonal	CH	49	49.49
Textual	CH	12	18.46	Textual	CH	9	9.09
<i>Total</i>		<i>65</i>	<i>100.00</i>	<i>Total</i>		<i>99</i>	<i>100.00</i>
IMPLICITATION				IMPLICITATION			
		Total	%			Total	%
Experiential	N	92	77.97	Experiential	N	29	60.42
Logical	N	7	5.93	Logical	N	4	8.33
Interpersonal	N	11	9.32	Interpersonal	N	8	16.67
Textual	N	8	6.78	Textual	N	7	14.58
<i>Total</i>		<i>118</i>	<i>100.00</i>	<i>Total</i>		<i>48</i>	<i>100.00</i>
Experiential	CH	14	28.00	Experiential	CH	11	50.00
Logical	CH	2	4.00	Logical	CH	2	9.09
Interpersonal	CH	24	48.00	Interpersonal	CH	5	22.73
Textual	CH	10	20.00	Textual	CH	4	22.73
<i>Total</i>		<i>50</i>	<i>100.00</i>	<i>Total</i>		<i>22</i>	<i>100.00</i>

Table 4. Explicitation and implicitation in the two translations at the levels of narrator's and characters' discourse

At the level of narrator's discourse, the situation remained largely unchanged, with experiential explicitation and implicitation as the two most frequent types of behavior. But the picture was different, and indeed reciprocal, for the two translators at the level of characters' discourse. In Přidal's translation, experiential explicitation and interpersonal implicitation scored the highest, while in Nenadál's translation interpersonal explicitation and experiential implicitation were most prominent just as convincingly. This amounts to stating that Přidal tended to strengthen the experiential component of characters' discourse and subdue the interpersonal component, while Nenadál exhibited the exactly opposite tendency: to explicitate the interpersonal component of characters' discourse and implicitate its experiential component. For him, the characters' discourse is an even stronger medium for explicit communication of interpersonal meanings than it was for Cheever—while explicit communication of experiential meaning

gravitates to the narrator's level of discourse. This tendency seems to widen the gap between direct and indirect speech as to meanings expressed explicitly. Přidal, on the other hand, seems to distribute explicit experiential meanings more evenly between narrator's and characters' discourse. The reader is given much scope for inferencing, thanks to implicit coding of interpersonal meanings in characters' discourse. Another possible way of looking at these tendencies is to say that Přidal and Nenadál foreground the interpersonal component of characters' discourse in different ways: Nenadál by explicating it and Přidal by relying on the process of active inferencing by readers.

Discussion

One potential objection against the approach taken in this study might be that the distinction between individual types of explicitation according to Klaudy (1998) is blurred (Englund-Dimitrova 2005: 38) and therefore occurrences of translation-inherent explicitation (and implicitation) in any text are hard to isolate from other types of explicitation, especially optional. My conviction is nevertheless that this fuzziness generally tends to be overestimated in literature, while one tends to neglect the fact that the concept of explicitation itself is a prototypical one with hardly any firm boundaries separating explicatory shifts from other shifts (Kamenická forthcoming). With enough good literature covering the systemic differences between languages available (for English and Czech see e.g. Dušková et al. 1994), differentiating between obligatory and translation-inherent explicitation/implicitation is not a problem. As far as the borderline between optional and translation-inherent explicitation/implicitation is concerned, the existence vs. a lack of a competing more or less explicit stylistic variant in the TL conforming to the criterion of naturalness was used as a criterion of classification.

The proposed typology of translation-inherent explicitation/implicitation into experiential, logical, interpersonal and textual proved applicable to specific literary texts and its employment yielded interesting results. The important circumstance that the four metafunctions (with experiential and logical function kept separately) are not paradigmatic choices and interweave in utterances in a way which allows mapping them onto one another in a sort of polyphony—a likening of Halliday's own (Halliday 1978: 56)—did not prove an obstacle to deciding which of the “melodies” was upheld by a translator in an instance of explicitation or subdued in an instance of implicitation.

This study is by no means the first occasion on which the Hallidayian concept of language as social semiotic has been used in Translation Studies: one example that comes to mind is Leuven-Zwart's (1989, 1990) application of the distinction between ideational, interpersonal and textual levels of

discourse in linking microshifts identified on the basis of her complicated model to the macrolevels of the text to see which macroshifts they contribute to. The main difference between Leuven-Zwart's and my application of Halliday's metafunctions therefore consists in the level of application: while she considers the metafunctions at the macrolevel, my application of them takes place at the microlevel (and the results are then assessed at the macrolevel, too).

As far as the quantitative analysis is concerned, despite the relatively large samples analyzed, the occurrences of some explicitation phenomena are not too numerous, namely implicitations in Nenadál's translations and explicitations at the level of characters' discourse. This does not, however, invalidate the results as long as we rely on overall tendencies—as the case was above—rather than specific figures. The prevalence of the identified tendencies seems to be convincing enough, despite the numbers of occurrences being lower than with explicitation and the narrator's level of discourse.

In fact, the tendencies identified in the latter part of the analysis correspond to what was apparent already at the stage of sorting out and classifying the individual occurrences. Přidal was observed to be extremely flexible in managing meaning potential in terms of explicitation/implication, including a quite frequent use of compensation at the individual levels corresponding to language metafunctions in adjoining textual segments. On the other hand, explicitation of interpersonal meanings in characters' discourse was a phenomenon that could not escape a closer scrutiny of Nenadál's translation. Typical examples of this tendency involve the addition of amplifiers modifying the expression of attitude, as in:

(1) ST: "It's easy for me to remember things."

TT: "It's extremely easy for me to remember things." [back translation into English, here and throughout]

or a change in the illocutionary force of the utterance, as in:

(2) ST: "Now, before you get upset listen to me."

TT: "Now, before you get upset you must listen to me."

Another important point to be made concerns the distinction between the narrator's and characters' discourse. While *Small World* by David Lodge has an omniscient narrator allowing the readers insights into the minds of the numerous characters, with some of whom they find themselves more inclined to empathize than with others (and where differentiating between the two levels of discourse poses no problems), *Falconer* by John Cheever is a subjectivized first-person narrative with the main character, Farragut, as the narrator and no strict borderline between the narrator's and characters'

discourse. Since separating the two levels of literary discourse for the purposes of explicitation/implication analysis seemed to offer a useful insight despite this complicating factor, the problem was addressed by classifying the occurrences in which explicitation/implication concerned segments affected by this subjectivization of narrative as characters' discourse, even when they were part of the first-person narrator's discourse constituting the framework of the literary text.

Conclusion

The analysis of six 5,000 word samples taken from Czech translations of *Small World* by David Lodge and *Falconer* by John Cheever by A. Přidal and R. Nenadál respectively reveal that as far as translation-inherent explicitation was concerned, the two translators did not differ in their approach to explicitation so much as by their use of implication. While one of the translators (A. Přidal) used implication almost just as often as implication, the other translator (R. Nenadál) used implication much more sparingly. This difference in the explicitation profiles can be conveniently expressed by "plicitation quotient", defined as the ratio of the number of translation-inherent implications to the number of translation-inherent explicitations in the given—as long as possible—stretch of text. Besides this, the two translators were found to differ in their use of experiential and interpersonal explicitation and implication in textual segments attributable to narrator's and characters' discourse, exhibiting opposing tendencies.

The analysis of explicitation and implication in a parallel corpus of translations and the proposed typology of explicitation and implication based on Hallidayian language metafunctions thus proved fruitful in giving interesting insights into the translators' style. The typology as well as the plicitation quotient remain to be tested on a larger corpus of translations by the same and other translators.

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