PART ONE:

Theories of Translation

🔖 *Example* 7: **Which school of linguistics supports translatability?**   (MA 1400)

    1) Linguistic relativity   2) Linguistic determinism

    3) Linguistic universalism   4) Linguistic fundamentalism

Explanation: While (full) *linguistic relativity* considers translation impossible, *linguistic universalism* considers it possible. Thus, option (3) is the answer.

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🔖 *Example* 8: **To formulate his theory of translation, ……… Roman Jakobson followed the theory of language proposed by the famous linguist ……….. .**

    1) Poststucturalist – Chomsky   2) Structuralist – Chomsky

    3) Structuralist – Saussure   4) Poststucturalist – Saussure

Explanation: Structuralist Roman Jakobson follows the theory of language proposed by the famous Swiss linguist *Saussure*. Thus, option (3) is the answer.

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2. Nida and the science of translating

Eugene Nida's theory of translation developed from his own practical work from the 1940s onwards when he was translating and organizing the translation of the *Bible*, training often inexperienced translators who worked in the field. Nida's theory took concrete form in two major works in the 1960s: *Toward a Science of Translating* and the co-authored *The Theory and Practice of Translation* (Nida and Taber).

📖 **Note:** The title of the first book is significant; Nida attempts to move Bible translation into a more scientific era by incorporating recent work in *linguistics*. His more systematic approach borrows theoretical concepts and terminology both from *semantics* and *pragmatics* and from *Noam Chomsky's work on syntactic structure* which formed the theory of a universal *generative–transformational grammar*.

2.1. The influence of Chomsky

Chomsky's generative–transformational model analyses sentences into a series of related levels governed by rules. In very simplified form, the key features of this model can be summarized as follows:

(1) Phrase-structure rules generate an underlying or **deep structure** which is;

(2) Transformed by **transformational rules** relating one underlying structure to another (e.g., active to passive), to produce;

(3) A final **surface structure**, which itself is subject to phonological and morphemic rules.

The structural relations described in this model are held by Chomsky to be a universal feature of human language. The most basic of such structures are **kernel sentences**, which are simple, active, declarative sentences that require the minimum of transformation (e.g., *the wolf attacked the deer.*).

Nida incorporates key features of Chomsky's model into his **science of translation**. In particular, Nida sees that it provides the translator with a technique for decoding the ST and a procedure for encoding the TT. Thus, the surface structure of the ST is analyzed into the basic elements of the deep structure; these are *transferred* in the translation process and then *restructured* semantically and stylistically into the surface structure of the TT. This three-stage system of translation (analysis, transfer and restructuring) is presented in Figure below:
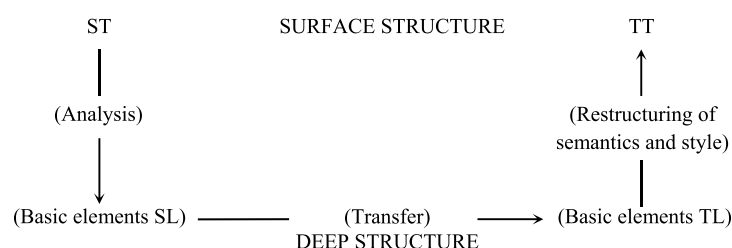
Figure: Nida's three-stage system of translation

Nida and Taber's own description of the process emphasizes the scientific and practical advantages of this method compared to any attempt to draw up a fully comprehensive list of equivalences between specific pairs of SL and TL systems. Kernel is a key term in this model. Just as kernel sentences were the most basic structures of Chomsky's initial model, so, for Nida and Taber, kernels are the basic *structural* elements out of which language builds its elaborate *surface structures*. Kernels are to be obtained from the ST surface structure by a *reductive* process of *back- transformation*. This entails analysis using generative–transformational grammar's four types of functional class:

- **Events**: often but not always performed by verbs (e.g., *run*, *fall*, *grow*, *think*)
- **Objects**: often but not always performed by nouns (e.g., *man*, *horse*, *mountain*, *table*)
- **Abstracts**: quantities and qualities, including adjectives and adverbs (e.g., *red*, *length*, *slowly*)
- **Relationals**: including affixes, prepositions, conjunctions and copulas (e.g., *pre-*, *-into*, *of*, *and*, *because*, *be*).

Nida and Taber claim that all languages have between six and a dozen basic kernel structures and agree far more on the level of kernels than on the level of more elaborate structures' such as word order. Kernels are the level at which the message is transferred into the receptor language before being transformed into the surface structure in a process of: (1) *literal transfer*, (2) *minimal transfer* and (3) *literary transfer*.

2.2. The nature of meaning: advances in semantics and pragmatics

When it comes to analyzing individual words, Nida describes various scientific approaches to meaning related to work that had been carried out by theorists in semantics and pragmatics. Central to Nida's work is the move away from the old idea that a word has a fixed meaning and towards a functional definition of meaning in which a word *acquires* meaning through its context and can produce varying responses according to culture. Meaning is broken down into the following:

- **Linguistic meaning**: the relationship between different linguistic structures, borrowing elements of Chomsky's model. Nida provides examples to show how the meaning crucially differs even where similar classes of words are used. For instance, the following three expressions with the possessive pronoun *his* all have different meanings: *his house* means 'he possesses a house', *his journey* equals 'he performs a journey', and *his kindness* is 'kindness is a quality of him.'
- **Referential meaning**: the denotative 'dictionary' meaning. Thus, *son* denotes a male child.
- **Emotive** or **connotative meaning**: the associations a word produces. So, in the phrase 'Don't worry about that, son', the word *son* is a term of endearment, or may in some contexts be patronizing.

A series of techniques, adapted from linguistics, is presented as an aid for the translator in determining the meaning of different linguistic items. Techniques to determine referential and emotive meaning focus on analyzing the structure of words and differentiating similar words in related lexical fields. These include:

- **Hierarchical structuring**, which differentiates series of words according to their level (for instance, the superordinate animal and its hyponyms *goat*, *dog*, *cow* etc.)
- **Componential analysis**, which seeks to identify and discriminate specific features of a range of related words. The results can be plotted visually to assist in making an overall comparison.
- **Semantic structure analysis**, in which Nida separates out visually the different meanings of *spirit* ('demons', 'angels', 'gods', 'ghost,' 'ethos', 'alcohol' etc.) according to their characteristics (human versus non-human, good versus bad etc.). The central idea of this analysis is to encourage the trainee translator to realize that the sense of a complex semantic term such as *spirit* varies and most particularly is *conditioned* by its context. *Spirit* thus does not always have a religious significance. Even (or perhaps especially) when it does, as in the term *Holy Spirit*, its emotive or connotative value varies according to the target culture. The associations attached to the word are its connotative value, and these are considered to belong to the realm of pragmatics or language in use. Above all, Nida stresses the importance of context for communication when dealing with *metaphorical meaning* and with *complex cultural idioms*, for example where the sense of the phrase often diverges from the sum of the individual elements.

Note: In general, techniques of *semantic structure analysis* are proposed as a means of clarifying ambiguities, elucidating obscure passages and identifying cultural differences. They may serve as a point of comparison between different languages and cultures, and are proposed by Nida especially for those working with widely differing languages.

2.3. Formal and dynamic equivalence and the principle of equivalent effect

The old terms such as 'literal', 'free' and 'faithful' translation are discarded by Nida in favor of 'two basic orientations' or 'types of equivalence': (1) formal equivalence and (2) dynamic equivalence. These are defined by Nida as follows:

- **Formal equivalence**: Formal equivalence focuses attention on the *message* itself, in both form and content. One is concerned that the message in the receptor language should match as closely as possible the different elements in the source language. Formal equivalence, later called 'formal correspondence' is thus keenly oriented towards *the ST structure*, which exerts strong influence in determining *accuracy* and *correctness*. Most typical of this kind of translation are **gloss translations**, with a close approximation to ST structure, often with scholarly footnotes. This type of translation will often be used in an academic or legal environment and allows the reader closer access to the language and customs of the source culture.

- **Dynamic equivalence**: Dynamic, later 'functional', equivalence is based on what Nida calls 'the principle of **equivalent effect**', where the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message. The message has to be tailored to the receptor's linguistic needs and cultural expectation, and aims at *complete naturalness of expression*. **Naturalness** is a key requirement for Nida. Indeed, he defines the goal of dynamic equivalence as seeking 'the closest natural equivalent to the source-language message'. This *receptor-oriented approach* considers adjustments of grammar, of lexicon and of cultural references to be essential in order to achieve naturalness. The TT language should not show interference from the SL, and the *foreignness* of the ST setting is minimized in a way that would be criticized by later culturally oriented translation theorists.

For Nida, the success of the translation depends above all on achieving **equivalent effect** or **response**. It is one of the four basic requirements of a translation, which are:

- Making sense
- Conveying the spirit and manner of the original
- Having a natural and easy form of expression
- Producing a similar response

Although dynamic equivalence aims to meet all four requirements, it is also a graded concept since Nida accepts that the conflict between the traditional notions of content and form cannot always be easily resolved. As a general rule for such conflicts, Nida considers that correspondence in meaning must have priority over correspondence in style if equivalent effect is to be achieved. However, it is interesting to note the similarity with Tytler's principles of translation in one of the early attempts at systematizing translation theory at the end of the eighteenth century. This suggests that the scientific approach is still supported by the essential subjectivity of some of the language of the literal versus free debate.

2.4. Discussion of the importance of Nida's work

The key role played by Nida is to develop the path away from strict *word-for-word equivalence*. His introduction of the concepts of formal and dynamic equivalence was crucial in introducing a **receptor-based** (or *reader-based*) orientation to translation theory. However, both the principle of equivalent effect and the concept of equivalence have come to be heavily criticized for a number of reasons:

- Lefevere felt that equivalence was still overly concerned with the *word* level,
- Van den Broeck and Larose considered equivalent effect or response to be *impossible.*
- The whole question of equivalence inevitably entails *subjective* judgment from the translator or analyst. The criticism that equivalent effect is subjective raises the question of whether Nida's theory of translation really is 'scientific'. The techniques for the analysis of meaning and for transforming kernels into TT surface structures are carried out in a systematic fashion, but it remains debatable whether a translator follows these procedures in practice. However, Nida's detailed description of real translation phenomena and situations in a wealth of varied languages is an important rejoinder to the vague writings on translation that had preceded it. Additionally, Nida showed he was aware of what he terms the artistic sensitivity which is an indispensable ingredient in any first-rate translation of a literary work.

CHAPTER THREE
((Functional Theories of Translation))

1. Introduction

The 1970s and 1980s saw a move away from *linguistic typologies of translation shifts*, and the emergence and flourishing in Germany of a *functionalist and communicative* approach to the analysis of translation. This tied in with advances in linguistic studies of the complex parameters of text comprehension and generation.

2. Reiss's text type framework

Katharina Reiss's work in the 1970s built on the concept of *equivalence*, but viewed the *text*, rather than the *word* or *sentence*, as the level at which communication is achieved and at which equivalence must be sought. Her functional approach aimed initially at *systematizing the assessment of translations*. It borrows from the categorization of the three functions of language by German psychologist and linguist *Karl Bühler*:

- *Informative* function
- *Expressive* function
- *Appellative* function

Reiss links the three functions to their corresponding language 'dimensions' and to the text types or communicative situations in which they are used. These links can be seen in Table below.

Table 1: Functional characteristics of text types and links to translation methods

Text type	Informative	Expressive	Operative
Language function	Informative (representing objects and facts)	Expressive (expressing sender's attitude)	Appellative (making an appeal to text receiver)
Language dimension	Logical	Aesthetic	Dialogic
Text focus	Content-focused	Form-focused	Appellative-focused
TT should	Transmit referential content	Transmit aesthetic form	Elicit desired response
Translation method	Plain prose, explicitation as required	Identifying method, adopt perspective of ST author	Adaptive, equivalent effect

The main characteristics of each text type are summarized by Reiss as follows:

- **Informative text type**: Plain communication of facts: information, knowledge, opinions etc. The language dimension used to transmit the information is logical or referential, and the content or topic is the main focus of the communication.
- **Expressive text type**: Creative composition: the author uses the aesthetic dimension of language. The author or sender is foregrounded, as well as the form of the message.
- **Operative text type**: Inducing behavioral responses: the aim of the appellative function is to appeal to or persuade the reader or receiver of the text to act in a certain way, for example to buy a product (if an advert), or to agree to an argument (if a political speech or a barrister's concluding statement). The form of language is dialogic, and the focus is appellative.

- **Audio-medial texts**, such as films and visual and spoken advertisements which supplement the other three functions with visual images, music etc. This is Reiss's fourth type, which is not represented in Table above, and which are now commonly called 'multimodal texts'.

Text types are therefore categorized according to their main function. For each of these text types, Reiss also gives examples of what she calls *text varieties*, now more commonly known as **genres**, that are typically associated with them. These are presented visually in Figure below.
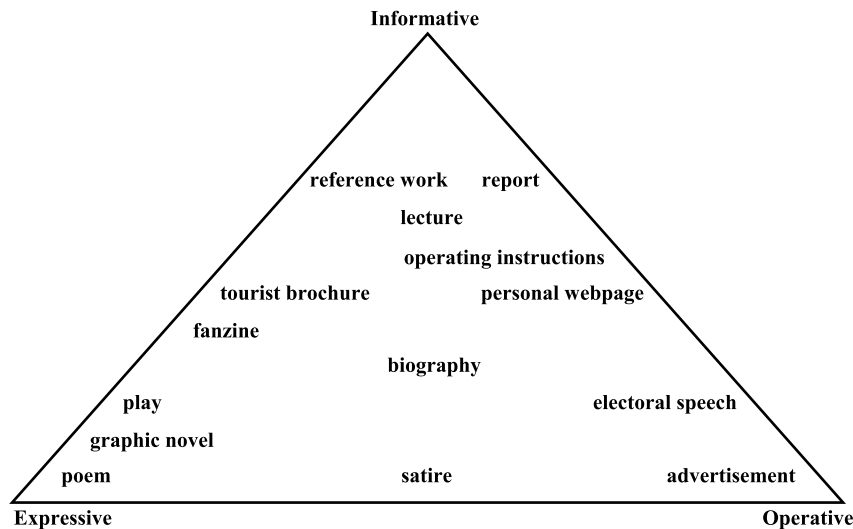

Figure: Reiss's text types and text varieties

Following the above diagram, a reference work (e.g., an encyclopaedia, such as Wikipedia) would be the genre that is the most obviously informative text type; a poem is a highly expressive, form-focused type, and an advertisement is the clearest operative text type (attempting to persuade someone to buy or do something). Between these poles are positioned a host of hybrid types. Thus, a biography (e.g,. of a major political figure such as Barack Obama or Jacinda Ardern) might be somewhere between the informative and expressive types, since it provides information about the subject while also partly performing the expressive function of a piece of literature. It may even have an operative function in convincing the reader of the correctness (or error) of the subject's actions. Similarly, a personal webpage gives facts about the individual, but also often presents a flattering portrait. And a religious speech may give information about the religion while fulfilling the operative function by attempting to persuade the audience to behave in a certain way. It too may have an expressive function as a piece of rhetoric.

Despite the existence of such hybrid types, Reiss states that the transmission of the predominant function of the ST is the determining factor by which the TT is judged. She suggests specific translation methods according to text type. These methods occupy the last two rows of Table above, and can be described as follows:

- The TT of an *informative text* should transmit the full referential or conceptual content of the ST. The translation should be in 'plain prose', without redundancy and with the use of explicitation when required. So the translation of an encyclopaedia entry of, say, *the Tyrannosaurus rex* should focus on transmitting the factual content and terminology, and not worry about stylistic niceties.

- The TT of an *expressive text* should transmit the aesthetic and artistic form of the ST, in addition ensuring the accuracy of information. The translation should use the 'identifying' method, with the translator adopting the standpoint of the ST author. So the translator of James Joyce would need to try to write from the perspective of the author. In literature, the style of the ST author is a priority.

- The TT of an *operative text* should produce the desired response in the TT receiver. The translation should employ the 'adaptive' method, creating an equivalent effect among TT readers. So the TT of an advert needs to appeal to the target audience even if new words and images are needed.

- *Audio-medial texts* require what Reiss calls the 'supplementary' method, supplementing written words with visual images and music.

Reiss also lists a series of intralinguistic and extralinguistic instruction criteria by which the adequacy of a TT may be assessed. These are:

- **Linguistic components**:
  - Semantic equivalence
  - Lexical equivalence
  - Grammatical and stylistic features

- **Non-linguistic determinants**:
  - Situation
  - Subject field or domain
  - Time
  - Place (characteristics of country and culture)
  - Receiver
  - Sender
  - Affective implications (humor, irony, emotion etc.).

Although interrelated, the importance of these criteria varies according to text type and genre. For example, the translation of any content-focused text, such as our encyclopaedia entry for *Tyrannosaurus rex*, should first aim at preserving semantic equivalence. The translation of the genre 'popular science book' would generally pay more attention to the accessibility and individual style of the ST author, while the translation of a scientific article for experts would be expected to conform to the specialized conventions of the academic article. Similarly, Reiss feels that it is more important for a metaphor to be retained in the translation of an expressive text than in an informative TT, where translation of its semantic value alone will be sufficient.

Note: These adequacy criteria are valid as a measure of quality in those translation situations where the TT is to have the same function as the ST. There are, of course, occasions, as Reiss allows, when the function of the TT may differ from that of the ST. An example she gives is Jonathan Swift's *Gulliver's Travels*. Originally written as a satirical novel to attack the British government of the day (i.e., a mainly operative text), it is nowadays normally read and translated as 'ordinary entertaining fiction' (i.e., an expressive text). Alternatively, a TT may have a different communicative function from the ST: an operative election speech in one language may be translated for analysts in another country interested in finding out what policies have been presented and how (i.e., as an informative and expressive text).

2.1. Discussion of the text type model

Reiss's work is important because it moves translation theory beyond a consideration of lower *linguistic* levels, the mere *words* on the page, beyond even the effect they create, towards a consideration of the *communicative function* of translation. Indeed, recognition that the function of the TT may be different from the ST function was crucial in challenging the prevailing view of *equivalence* that saw the translator's goal as *achieving equivalent effect*. However, over the years there have been a number of criticisms of the text type model.

- One of the criticisms is why there should only be *three types of language function*. Although she works in the same functionalist tradition as Reiss, Nord perhaps implicitly accepts this criticism by feeling the need to add a fourth **phatic function**, taken from Roman Jakobson's typology, covering language that establishes or maintains contact between the parties involved in the communication. A simple example would be a greeting or phrase such as 'Ladies and gentlemen' that is used to signal the start of a formal speech, or 'Hello' when someone answers the phone.
- There are also question marks as to how Reiss's proposed translation methods are to be applied in the case of a specific text.
- Another point is whether Reiss's preferred translation methods are reversible.
- A fourth point is whether text types and genres can be differentiated on the basis of the primary function.
- Finally, the translation method employed depends on far more than just text type. The translator's own role and purpose, as well as sociocultural pressures, also affect the kind of translation strategy that is adopted.
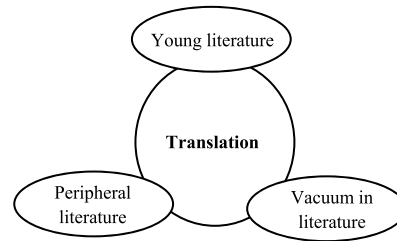
Figure: Conditions when translation is in primary position in the polysystem

(1) *When a 'young' literature is being established* and looks initially to more established literatures for ready-made models.

(2) *When a literature is 'peripheral' or 'weak'* and it imports those literary types which it is lacking.

(3) *When there is a critical turning point in literary history* at which established models are no longer considered sufficient, or when there is *a vacuum in the literature* of the country.

- If translated literature assumes a **secondary** position, then it represents a peripheral system within the polysystem. It has no major influence over the central system, and even becomes a conservative element, preserving conventional forms and conforming to the literary norms of the target system. Even-Zohar points out that this secondary position is the *normal* one for translated literatures. However, translated literature itself is stratified. Some translated literature may be secondary, while others, translated from major source literatures, are primary.

Even-Zohar suggests that the position occupied by translated literature in the polysystem **conditions the translation strategy**.

- If it is *primary*, translators do not feel constrained to follow target literature models and are more prepared to break conventions. They thus often produce a TT that is a close match in terms of adequacy, reproducing the textual relations of the ST. The influence of the foreign language model may itself then lead to the production of new models in the TL, for non-translated as well as translated languages.
- On the other hand, if translated literature is *secondary*, translators tend to use existing target-culture models for the TT and produce more *non-adequate* translations.

Gentzler stresses the way polysystem theory represents an important advance for translation studies. There are several advantages to this:

- Literature itself is studied alongside social, historical and cultural forces.
- Even-Zohar moves away from the isolated study of individual texts towards the study of translation within the cultural and literary systems in which it functions.
- The non-prescriptive definition of equivalence and adequacy allows for variation according to the social, historical and cultural situation of the text.

Note: This last point offers translation theory an escape from the repeated arguments that had begun to follow insistently the concept of equivalence in the 1960s and 1970s. Equivalence was no longer considered to be fixed – it varied according to extratextual conditions.

However, Gentzler also outlines criticisms of polysystem theory. These include:

- Overgeneralization to universal laws of translation based on relatively little evidence;
- An over-reliance on a historically based Formalist model which, following Even-Zohar's own model of evolving trends, might be inappropriate for translated texts in the 1970s and beyond;
- The tendency to focus on the abstract model rather than the real-life constraints placed on texts and translators;
- The question of how far the supposed scientific model is really objective.

Example 1: **The idea that translated literature is part of the cultural, literary and historical system of the target language was developed by ....** (MA 86)

    1) Even-Zohar   2) Gentzler   3) Hatim   4) Toury

Explanation: Even-Zohar's polysystem theory views translated literature as a system operating in the *larger social, literary and historical systems* of the target culture. Thus, option (1) is the answer.

✎ *Example* **2: The theory that examines the competition of different translated and non-translated literatures and genres for dominance is called ....** (MA 92)

    1) Polysystem   2) Cannibalism   3) Comparative literature   4) Manipulation

Explanation: The phrase 'competition for dominance' is a central part of Even-Zohar's polysystem theory. Thus, option (1) is the answer.

◆ ◆ ◆ ◆

✎ *Example* **3: All of the following are criticisms of polysystem theory EXCEPT ....** (PhD 95)

    1) it is not clear how far the supposed scientific model is really objective

    2) overgeneralization to universal laws of translation is based on relatively little evidence

    3) it has a tendency to focus on the abstract model rather than the real-life constraints placed on texts

    4) it is a conservative model of translation that would unduly restrict the translation's role in cultural innovation and change

Explanation: Option (4) is the answer. Please refer to the last paragraph of section 2 for the answer.

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✎ *Example* **4: According to the ...., translated and non-translated literary works always compete for centrality.** (MA 97)

    1) cannibalist school   2) polysystem theory   3) postcolonial theory   4) manipulation school

Explanation: The phrase 'competition for centrality' is a central part of Even-Zohar's polysystem theory. Thus, option (2) is the answer.

◆ ◆ ◆ ◆

✎ *Example* **5: ...., a reaction to the .... models of translations, views translated literature as part of the social, cultural, literary, and historical contexts.**

    1) Skopos theory – prescriptive   2) Polysystem theory – structural

    3) Polysystem theory – prescriptive   4) Skopos theory – structural

Explanation: In the 1970s, one reaction to the *prescriptive* models was *polysystem theory*, which saw translated literature as a system operating in the larger social, literary and historical systems of the target culture. Thus, option (3) is the answer.

◆ ◆ ◆ ◆

✎ *Example* **6: Even-Zohar's polysystem theory borrowed ideas from the .... of the 1920s and the .... of the 1930s and 1940s.**

    1) German Functionalists – Russian Formalists   2) British Structuralists - German Functionalists

    3) Russian Formalists- Czech Structuralists   4) German Romanticists- Czech Structuralists

Explanation: Polysystem theory was developed in the 1970s by the Israeli scholar Itamar Even-Zohar, borrowing ideas from the *Russian Formalists* of the 1920s and the *Czech Structuralists* of the 1930s and 1940s. Thus, option (3) is the answer.

◆ ◆ ◆ ◆

✎ *Example* **7: According to Even-Zohar, when a literature is peripheral or weak and imports those literary types which it is lacking, the translated literature occupies ....**

    1) the primary position   2) the secondary position

    3) the non-adequate position   4) the minor position

Explanation: According to Even-Zohar, when a literature is peripheral or weak and imports those literary types which it is lacking, the translated literature occupies the *primary* position. Thus, option (1) is the answer.

3. Toury and descriptive translation studies (DTS)

For Gideon Toury, translations first and foremost occupy a position in the social and literary systems of the target culture; they are facts of target cultures: on occasion facts of a peculiar status, sometimes even constituting identifiable (sub)-systems of their own. Their position determines the translation strategies that are employed. With this approach, Toury was continuing and building on *the polysystem work of Even-Zohar* and on earlier versions of his own work. He proposed the following *three-phase methodology for systematic DTS*, incorporating a description of the product and the wider role of the sociocultural system:

- *Situate the text within the target culture system*, looking at its significance or acceptability.
- Undertake a *textual analysis* of the ST and the TT in order to identify relationships between corresponding segments in the two texts. Toury called these segments **coupled pairs**. This leads to the identification of translation shifts, both *obligatory* and *non-obligatory*.
- Attempt *generalizations* about the patterns identified in the two texts, which helps to reconstruct the process of translation for this ST–TT pair.

An important additional step is the repeating of these phases for other pairs of similar texts. This **replicability** allows the corpus to be extended and a descriptive profile of translations to be built up according to the genre, period, author etc. In this way, the norms pertaining to each kind of translation can be identified. As more descriptive studies are performed, the ultimate aim is to state laws of behavior for translation in general.

The second step of Toury's methodology was one of the most controversial areas. The decisions on which ST and TT segments to examine and what the relationships are between them is an apparatus which Toury stated should be supplied by translation theory. Yet, as we have seen in Chapters 2 and 3, linguistic translation theory is far from reaching a consensus as to what that apparatus should be. Most controversially, in earlier papers, Toury held to the use of a hypothetical intermediate invariant, or *tertium comparationis*, as an **adequate translation** against which to gauge translation shifts. However, at the same time he also admits that, in practice, no translation is ever fully 'adequate'. For this contradiction, and for considering the hypothetical invariant to be a universal given, he has been roundly criticized.

3.1. The concept of norms of translation behavior

For Toury, norms are the sociocultural constraints specific to a culture, society and time. An individual is said to acquire them from the general process of education and socialization, learning what kind of behavior is expected in a given situation. In terms of their *potency*, Toury placed norms between rules and idiosyncrasies, which could be illustrated on a cline:

rules	**norms**	**conventions**	**idiosyncrasies**
	|	|	
STRONG			**WEAK**

←————————————————————————————————→
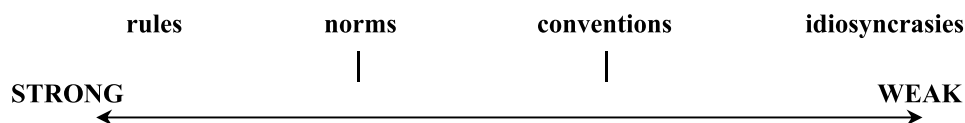
- **Rules**, supported by legislation, are the strongest constraints, since breaking a rule will normally incur a formal legal penalty or caution. In a professional translation context, this could be the breaking of a confidentiality agreement, or, in textual terms, committing a gross grammatical error in a translation test, where such accuracy is highly valued and which would usually lead to the loss of marks.
- **Norms**, as generally agreed forms of behavior, are partly prescriptive in nature, but weaker than rules. Violating them (for instance, writing a very informal translation commentary in an academic setting) might well lead to negative evaluation.
- **Conventions** are more informal and may be acquired by trial and error.

Toury considered translation to be an activity governed by norms, and these norms determine the (type and extent of) equivalence manifested in actual translations. This suggests the potential **ambiguity of the term norm**. Toury used it first as a descriptive analytical category to be studied through regularity of behavior – norms are options that translators in a given socio-historical context select on a regular basis. So, the *belles infidèles* literary translations of eighteenth-century France generally privileged strategies that were free and conformed to the criterion of stylistic elegance. As we discussed earlier, norms also appear to exert pressure and to perform some kind of *prescriptive* function.

PART TWO:

Interpreting

CHAPTER ONE
((Definition and History of Interpreting))

1. Interpreting defined

Within the conceptual structure of Translation, interpreting can be distinguished from other types of translational activity most succinctly by its **immediacy**: in principle, interpreting is performed 'here and now' for the benefit of people who want to engage in communication across barriers of language and culture.

In contrast to common usage as reflected in most dictionaries, interpreting need not necessarily be equated with *oral translation* or, more precisely, with the *oral rendering of spoken messages*. Doing so would exclude interpreting in signed (rather than spoken) languages from our purview. Otto Kade, a self-taught interpreter and translation scholar at the University of Leipzig, defines interpreting as a form of Translation in which a *first and final rendition in another language* is produced on the basis of a *one-time presentation* of an utterance in a source language. This definition is based on two criteria:

- the source-language text is presented only once and thus cannot be reviewed or replayed, and
- the target-language text is produced under time pressure, with little chance for correction and revision.

2. A Brief History of Interpreting

Interpreting is an ancient human practice which clearly predates written translation, since it was presumably practiced before texts were actually written. As an official or professional activity, interpreting has been practiced throughout history; however, interpreters are not specifically named or mentioned in historical documents. They became much more visible between the two World War and during the Nuremberg trials after World War II.

The etymology of the word *interpreting* can be traced back to the Assyro-Babylonian root *targumanu* as far back as 1900 BCE. This is also the origin of the Arabic term *tarjoman* and the etymological branching leading to the autonomous English term for interpreter, *dragomon*.

Academic research into interpreting is slightly younger than its counterpart in translation and dates back to the 1950s. But it was not until the early 1990s that interpreting was perceived as an academic field of study. The history of research into interpreting can be broken down into four periods:

- **The early writings**: The first period covers the *early writings* in the 1950s and early 1960s by some interpreters and interpreting teachers. These writings were mainly an account of intuitive and personal experiences with practical didactic and professional aims. However, although fascinating, these were personal memoirs and more like historical documents than research into what exactly is going on when an interpreter is at work.
- **The experimental period**: During the *experimental period,* which covers the 1960s and early 1970s, interpreting developed a relationship with psychology and psycholinguistics. Some scholars conducted a few experimental studies on psychological and psycholinguistic aspects of simultaneous interpreting and examined the effect on performance of variables such as source language, speed of delivery, **ear-voice span** (or EVS, a technical term used in *simultaneous interpreting* referring to the interval between the moment a piece of information is perceived in the source speech and the moment it is reformulated in the target speech), noise, pauses in speech delivery, etc.
- **The practitioners' period**: During the *practitioners' period*, which started in the late 1960s and continued into the 1970s and early 1980s, interpreting teachers began to develop an interest in research. The first doctoral dissertation on interpreting was defended and subsequently numerous papers and MA theses were written by practicing interpreters.

- **The renewal period**: During the *renewal period* in the mid-1980s, a new generation of practitioners questioned the idealized view of interpreting and called for a more scientific study of interpreting as well as an interdisciplinary approach to the subject. There are more empirical studies drawing on ideas from other disciplines, in particular cognitive psychology and linguistics.

While there has been a dramatic increase in the number of publications on interpreting, its emergence as a discipline owed much to developments in the field of *Translation Studies*. The naming and mapping of *James S. Holmes* paved the ground for the foundation of Interpreting Studies. He viewed interpreting as a subcategory of the *medium-restricted* form of translation, classifying it as *human oral* translation. The need was perceived in the early 1990s by translation scholars such as Salevsky who first used the term *Interpreting Studies* in a major international publication. Salevsky adopted an analogous map for interpreting studies.

✍ *Example* 1: During the ……… period in interpreting research, which covers the 1960s and early 1970s, interpreting developed a relationship with psychology and psycholinguistics.   (MA 97)

    1) renewal   2) practitioner's   3) experimental   4) early writings

Explanation: During the *experimental period,* which covers the 1960s and early 1970s, interpreting developed a relationship with psychology and psycholinguistics. Thus, option (3) is the answer.

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✍ *Example* 2: EVS is an important measure used in the study of ……… interpreting.   (MA 98)

    1) liaison   2) escort   3) simultaneous   4) consecutive

Explanation: EVS, or Ear Voice Span, is a technical term used in *simultaneous interpreting* studies, meaning the lag time between the moment an interpreter perceives a segment of the ST and the moment s/he produces the rendering of that very segment. Thus, option (3) is the answer.

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✍ *Example* 3: Studies pertaining to the effects of variables such as E.V.S., noise, pauses in speech delivery, and delivery rate, on interpreting performance, are typical of the ……… period.   (MA 1400)

    1) renewal   2) experimental   3) practitioners'   4) early writings

Explanation: During the *experimental period,* interpreting developed a relationship with psychology and psycholinguistics. Some scholars conducted a few experimental studies on psychological and psycholinguistic aspects of simultaneous interpreting and examined the effect on performance of variables such as source language, speed of delivery, ear-voice span (EVS), noise, pauses in speech delivery, etc. Thus, option (2) is the answer.

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✍ *Example* 4: Within the conceptual structure of translation, interpreting can be distinguished from other types of translational activity most succinctly by its ……… .   (MA 1400)

    1) orality   2) immediacy   3) practicality   4) intermediacy

Explanation: Within the conceptual structure of translation, interpreting can be distinguished from other types of translational activity most succinctly by its *immediacy*: in principle, interpreting is performed 'here and now' for the benefit of people who want to engage in communication across barriers of language and culture. Thus, option (2) is the answer.

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✍ *Example* 5: EVS is a technical term related to ………… .   (MA 1401)

    1) simultaneous interpreting   2) consecutive interpreting
    3) dialogue interpreting   4) sight translation

Explanation: EVS (ear-voice span) is related to simultaneous interpreting. Thus, option (1) is the answer.

CHAPTER TWO
((Interpreting Modes and Settings[1]))

1. Interpreting modes

Interpreting is different from translation in that it involves *oral input* of the source language and *oral output* of the target language rather than *written input* and *output* of the source and target languages. This, however, sounds like only scratching the surface; there is more to it than meets the eye. Interpreting is a sophisticated *cognitive* task which, according to Seleskovitch (1975), consists of at least three major components:

- listening or comprehension,
- reformulation or deverbalization, and
- production or oral rendering

This means that basically an interpreter listens to the ST to comprehend the message, gets rid of the SL form (words, phrases, structures, etc.) or deverbalizes the message, and orally produces the TT which is the reformulated message in TL.

This is a very broad picture of what an interpreter's job involves. However, what makes the study of interpreting difficult, or even sometimes elusive, is the complexity of these three components, the operation of these mental tasks, and the cognitive efforts required for operation of these three tasks as well as the coordination of them.

1.1. Simultaneous interpreting (SI)

Simultaneous interpreting was first used on a large scale at the *Nuremberg Trials*; it then developed beyond the political sphere into the fields of economics, sports, finance, manufacturing industries, transport, etc. It finally came to replace *consecutive* which had previously been the prevailing mode in many domains.

In simultaneous interpreting, the interpreter continuously receives and comprehends the new input *while* simultaneously deverbalizing it and producing the output in the target language. Thus, the simultaneous interpreter has to handle several tasks at the same time, and this requires *coordination* of different *cognitive efforts*. The interpreter sits inside a *booth*, which has to meet certain requirements (e.g. being sound-proof, having a good view of the speaker, etc.), and wears a headset comprising headphones through which he listens to the speaker, and a microphone into which he utters his rendering of the ST. At the same time as the interpreter is interpreting the speech into the microphone on the headset, the audience can listen to the interpretation through the headphones they are equipped with.

Henderson maintains that SI involves three elements:

- The listening to another person element, which comes first both logically and chronologically, the raw material the interpreter gathers and from which he devises his output.
- The interpreter's business is not words but *ideas* or *message* elements. Only in the most elementary cases can simultaneous interpretation be conceived as a simple *transposition* of source-language utterances. The interpreter is continually involved in evaluating, filtering and editing (information, not words) in order *to make sense of the incoming message and to ensure that his output, too, makes sense.*