UNIT ONE: PERSPECTIVES ON TRANSLATION

Translation has played and is playing a key role in the development of world culture. It is common to think of culture as national and absolutely distinct. If we begin to examine the impact of literary translation, the possibility of communication is clearly allocated with geographic allocation.

A history of world culture from the perspective of translation reveals a constant movement of ideas and forms of cultures constantly absorbing new influences because of the work of translators. It may not be overstating the case to claim that the history of the world could be told through the history of translation. Some of this history is well charted, as with the translation of the Bible and the work of missionaries.

The very fact that there are *thousands of languages* in the word and even too many languages in a single country and the reality that not many people are bilinguals and/or polyglots necessitates the birth of translation. In other words, people from different parts of the globe, speaking different languages, aspire to communicate about different matters of life such as politics, business, technological innovations, and so forth across the world. Hence, such ambitious desire for global communication paves/enables the way for the translation industry.

The 20th century has been called the age of translation or reproduction (Benjamin, 1923). Whereas in the 19th century translation was mainly a one- way means of communication between prominent men of letters and to a lesser degree philosophers and scientists and their educated readers abroad, whilst trade was conducted in the language of the dominant nation and diplomacy. International agreements between state, public and private organizations are now translated for all interested parties, whether or not the signatories /participants/ understand each other’s language. The setting up of a new international body, the constitution of an independent state, the formation of a multinational company, gives translation enhanced political importance. Indeed, the translation of the Bible was practiced for well over a thousand years and especially during the Reformation in the sixteenth century, the battleground of conflicting ideologies in Western Europe.

However, although the practice of translating is long established, the study of the field developed into an academic discipline only in the second half of the twentieth century. Before that, translation had normally been merely an element of language learning in modern language courses. In fact, from the late eighteenth century to the 1960s, language learning in secondary schools in many countries had come to be dominated by what was known as the grammar-translation method. This method centered on the rote study of the grammatical rules and structures of the foreign language. These rules were both practiced and tested by the translation of a series of usually unconnected and artificially constructed sentences exemplifying the structure(s) being studied, an approach that persists even nowadays in certain countries and contexts.

 **?** Can you write a simple definition of translation in your own words?

1.1. **Definitions of Translation**

Translation is an activity comprising the [*interpretation*](http://www.axistranslations.com/translation-article/interpreting.html)of the meaning of a text in the *source text* (ST) and the production of an equivalent text in another language known as the *target text (TT)*. The goal of translation is to establish a relation of equivalence of intent or meaning between the source and target texts (that is to say, to ensure that both texts communicate the same message), while taking into account a number of constraints. These constraints include context, the rules of grammar of languages, their writing conventions, their idioms, and the like.

In other words, it is the process to transfer written or spoken source language (SL) texts to equivalent written or spoken target language (TL) texts. The basic purpose of translation is to reproduce various types of texts, comprising literary, religious, scientific, philosophical texts, in another language and making them available to wider readers and to a greater number of target audiences to bring the world closer.

The term translation itself has several meanings: it can refer to the *general subject field, the product (the text that has been translated) or the process (the act of producing the translation.*

Jakobson (1959/2000: 114), in his seminal paper 'On linguistic aspects of translation' categorizes translation as follows:

1. Intra-lingual translation, or ‘rewording': 'an interpretation of verbal signs by means of other signs of the same language'. Intra-lingual translation would occur, for example, when we rephrase an expression or text in the same language to explain or clarify something we might have said or written
2. Inter-lingual translation, or 'translation proper': 'an interpretation of verbal signs by means of some other language'. It is inter-lingual translation which is the traditional, although by no means exclusive, focus of translation studies.
3. Inter-semiotic translation, or 'transmutation'; 'an interpretation of verbal signs by means of non-verbal sign systems'). Inter-semiotic translation would occur if a written text were translated, for example, into music, film or painting.

 **1.2. The Difference between Translation and Interpreting**

**1. Spoken versus written:** Interpretation is the transference of meaning between spoken languages, while translation is the transference of meaning between written languages.

**2. Real time versus delayed:** Interpreting occurs in real time. It happens in person, on the phone, or through a television/ video service. Because translation involves the written word, it typically takes place long after a text is created, which gives the translator time to access resources (dictionaries, glossaries, subject matter experts, etc.) to produce an accurate and effective end document.

**3. Level of accuracy:** Interpretation and translation demand different levels of accuracy. While interpreters aim to be completely accurate, it’s difficult to achieve in a live conversation. They may omit some details of the original speech as they interpret into the target language. Conversely, translators have time to evaluate and revise each word and sentence before delivering their product, so they can achieve a greater level of accuracy and greater fidelity/faithfulness/ to the original.

**4. Direction and fluency:** An interpreter must be fluent enough in both the original language and the target language to be able to translate in both directions, on the spot, without any reference material. Interpreters are highly qualified people, and the work is quite demanding! It’s so demanding that interpreters work in pairs and must switch off every 20 minutes or so to prevent mental fatigue.

Typically, professional translators only work in one direction— translating into their native language. As such, translators do not have to be as fluent in the source language as an interpreter must be. The key skills of a translator are to understand the source language and to use their knowledge of the target country’s cultural and language norms to create an effective translated product.

**5. Intangibles:** Both translators and interpreters are faced with the challenge of making metaphors, analogies, and idioms understandable to the audience in the target language. However, interpreters must also capture tone, inflection, voice quality, and the other intangible elements of the spoken word and convey those meaningfully to the audience.

Despite the differences in the skills of translators and interpreters, both are bilingual professionals who share a passion for conveying meaning to people who would otherwise be unable to understand the information at hand.

“**Interpretation**” is the act of rendering the spoken or signed language into another spoken or signed language. Therefore, interpreters are used whenever the message is ***spoken****.*

*Interpretation* is a complex practice that requires the interpreter to fully understand, analyze, and process spoken or signed messages. The interpreter, after processing this information, renders the message into another language

*“***Translation**”, in contrast to interpretation, is the act of rendering written language into another written language. Here, translators are used whenever a message is **written**, regardless of the written media (i.e., text, books, written briefs, websites, etc.). Note that audio recordings may also be translated. *Translation* is often used to describe a variety of steps in a process that renders the written message in a source language to the target message.

 Interpretation ► Spoken Messages

 Translation ► Written /Recorded/ Messages

It is useful to understand the modes of interpreting, the areas of interpreting and some of the qualifications that are required in interpreting. Generally,

**1.** Translators and interpreters are not interchangeable.

**2.** The skills and tasks required are different for the two jobs.

**3.** Interpretation is used at live, in-person events, such as in courtrooms, police stations, hospitals, and government forums.

**4.** Translation typically only involves a translator and a computer.

 1.3. **TYPES OF INTERPRETATION**

**1. Simultaneous:** The interpreter sits in a booth/front, listens to the spoken content through headphones, and speaks the translated words into a microphone. As soon as the interpreter understands the general meaning of the sentence, he or she begins the interpretation. It requires highly specialized interpretation skill. However, a simultaneous interpreter renders the speakers’ message into another language while the speaker continues to speak. In simultaneous Interpretation,

• Two interpreters are required per language for any event lasting more than one hour

• Three interpreters are recommended for bi-directional interpreting events.

• Interpreters are expected to switch off *every 15 to 20 minutes for rest.*

**2. Consecutive:** The speaker stops frequently, typically every one to five minutes, to allow the interpreter to render what was said into the target language. The speaker’s pauses come at the end of a paragraph or topic. While waiting, the interpreter sits or stands beside the speaker, listening and taking notes as the speaker progresses through the message. It requires highly specialized interpretation skill. A consecutive interpreter renders the speaker’s message into another language when the speaker pauses to allow interpretation.

 **1.4. QUALITIES OF AN EFFECTIVE INTERPRETER**

+ Familiar with the general subject of the spoken language that is to be interpreted.

+ Intimately familiar with the cultures of both the original language and the target language.

+ Extensive vocabulary in the original language and the target language.

+ Expresses thoughts clearly and accurately in the target language.

+ Excellent note-taking skills (when consecutive interpreting).

+ Quick decision making skills (generally there is no time to assess which variant is best).

 **Areas of Interpreting**

The areas of interpreting may require unique skills and experiences from the interpreter to properly render the source message into the target language. A few of the leading types of interpretation are described here:

• **Diplomatic:** interpretation that facilitates communication between government and/or international organizations; may be simultaneous or consecutive depending on the context.

• **Conference**: Interpreting for the benefit of people attending congresses, conventions, summits, or other meetings. It is most often performed in the simultaneous mode, but may be performed consecutively.

*Interpreters* need more than language proficiency in order to be effective. They need a broad education/multi-disciplined to handle a number of topics and specific knowledge of subject matter for highly technical information.

There are additional skills & abilities of interpreter. These are

\* Concentration \* Analytical skill short term memory \* Note taking skills

 \* Clear delivery \* Interpersonal skills \* Cultural awareness \* Flexibility

 **Translator’s Qualifications**

In addition to general education skills and language proficiency, there are a number of areas that factor into a translator’s experience. These may include:

 • Certification from a Translation Association • Experience

• A Degree in Translation from a Recognized Institute of Higher Learning

• Sample Translations • Subject Field Competence • References

**Generally,** translation and interpretation are separate and unique activities. While some individuals are capable of both, most professionals specialize in one or the other.

• For translation and interpretation to be most successful, clients need to determine their specific requirements and the purpose(s) underlying these requirements.

• Working in cooperation with the Requirements helps interpreter and translator to enhance the level of accuracy and efficiency.

 **1.5. The Translation Process**

The [translation process](http://www.axistranslations.com/translation-article/translation-process.html), whether it is for translation or interpreting, can be described simply as:

1. Decoding the meaning of the source text, and
2. Re-encoding this meaning in the target language.

To decode the meaning of a text, the translator must first identify its component, [*translation units*](http://www.axistranslations.com/translation-article/translation-unit.html). The translator must also consciously and methodically interpret and analyze all its features. This process requires thorough knowledge of the grammar, semantics, syntax, idioms and the like of the source language, as well as the culture of its speakers.

The translator needs the same in-depth knowledge to re-encode the meaning in the target language. In fact, often translators' knowledge of the target language is more important, and needs to be *deeper* than their knowledge of the source language. For this reason, most translators translate into a language of which they are [native speakers](http://www.axistranslations.com/translation-article/first-language-native-language-mother-tongue.html). In addition, knowledge of the subject matter being discussed is essential.

**1.6. Methods of Translation**

There are eight methods of translation: Each of them is discussed below briefly.

***1. Word- for- Word translation***: The SL word order is preserved and the words translated by their most common meanings. Cultural words are translated literally. The main use of this method is either to understand the mechanics of the source language or to interpret a difficult text as pre-translation process.

***2. Literal translation***: The SL grammatical constructions are converted to their nearest TL equivalents but the lexical items are again translated out of context. As pre-translation process, it indicates problems to be solved.

***3. Faithful translation***: It attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It transfers cultural words and preserves the degree of grammatical and lexical deviation from SL norms. It attempts to be completely faithful to the intentions and the text-realization of the SL writer.

***4. Semantic translation***: It differs from faithful translation only in as far as it must take more account of the aesthetic value of the SL text compromising on meaning where appropriate so that no assonance, word play or repetition jars in the finished version. It does not rely on cultural equivalence and makes very small concessions to the readership. While `faithful' translation is dogmatic, semantic translation is more flexible.

***5. Communicative translation***: It attempts to render the exact contextual meaning of the original in such a way that both language and content are readily acceptable and comprehensible to the readership.

***6. Idiomatic translation***: It reproduces the message of the original but tends to distort nuances/details of meaning by preferring colloquialisms and idioms.

***7. Free translation:*** It reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original.

***8. Adaptation***: This is the freest form of translation mainly used for plays and poetry: themes/ characters/ plots preserved, SL culture converted to TL culture & text is rewritten. (From A Textbook of Translation by P. Newmark)

 **1.7. Translation Equivalence:**

Equivalence is defined as a relationship existing between two entities, and the relationship is described as one of likeness/ sameness/ similarity/ equality in terms of any of a number of potential qualities (Halverson 1997). Proponents of equivalence based theories of translation usually define equivalence as the relationship between a source text (ST) and a target text (TT). The study of equivalence in translation shows how translators accurately render text in translation from source language (SL) into target language or vice versa.

The domain of equivalence covers linguistic units such as morphemes, words, phrases, clauses, idioms and proverbs (Baker 1992). Through finding equivalence strategies, the translators also attempt to improve the chance of persuading their readers by making better the qualities of translation (Neubert 1985).

When a translator attempts to translate a text from one language (source) to another language (target), s/he should first of all understand and comprehend the source text and then translates it to the target language. Therefore, the full awareness of the source and target text for finding accurate and appropriate equivalence is essential in rendering of the contents of the text for readers.

Newmark (1988) examined the translation equivalence concept that "communicative translation attempts to produce an effect as *close a*s possible to that produced in the readers of the original" and that “semantic translation attempts to render semantic and syntactic structure of the second language as closely as and allows the *exact* contextual meaning of the original".

 **1.8. Typologies of Equivalence**

There are different authors who gave their description about translation equivalence. For example, for **Nida (**1964: 164), the success of the translation equivalence depends above all on achieving equivalent response. He defines the goal of dynamic equivalence as seeking 'the closest natural equivalent to the source-language message. This receptor-oriented approach considers adaptations of grammar, lexicon and of cultural references to be essential in order to achieve naturalness.

Nida explains there would be one of the 'four basic requirements of a translation', which are

 1. Making sense

 2. Conveying the spirit and manner of the original

 3. Having a natural and easy form of expression

 4. Producing a similar response

**Catford** (1965) on the other hand, defines translation equivalence clearly different from that adopted by Nida since Catford had a preference for a more linguistic based approach to translation. His main contribution in the field of translation theory is the introduction of the concept of types and shifts of translation. Catford proposed very broad types of translation in terms of three criteria:

1. The extent of translation (full translation Vs partial translation).

2. The grammatical rank at which translation equivalence is established (rank bound translation vs. unbound translation).

3. The level of language involved in translation (total translation vs. restricted translation).

**Baker** (1992) has an extremely interesting discussion of the notion of equivalence that seems to offer more detailed list of conditions upon which the concept of equivalence can be defined. She explores the notion of equivalence at different levels in relation to translation process, including all different aspects of translation and hence putting together the linguistic and communicative approach. She distinguishes between equivalence that can appear at word level and above word level when translating from one language into another. After dealing with the difficulties implied in the lack of equivalence, she proposed three types of equivalence.

1. Grammatical equivalence: refers to diversity of grammatical categories across languages. She notes that grammatical rules may vary across languages.
2. Textual equivalence: refers to the equivalence between an SL text and a TL text in terms of information and cohesion.
3. Pragmatic equivalence: refers to implicatures /implied meaning/ and strategies of avoidance during translation process. She believes that the role of the translator is to recreate the author's intention in another culture in such a way that enables the TT reader to understand it clearly.

Another famous and renowned model of equivalence was presented by Koller (1989). At various levels, and loosely following Koller (1979), equivalence is commonly established as follows:

1. Referential or denotative equivalence, when the source language (SL) and target language (TL) words supposedly referring to the same thing in the real world.

2. Pragmatic equivalence, when the SL and TL words having the same effect /context/ on their respective readers.

3. Formal equivalence, when the SL and TL words having similar orthographic or phonological features.

4. Connotative equivalence, when the SL and TL words triggering the same or similar associations in the minds of native speakers of the two languages

5. Text normative equivalence, when the SL and TL words are being used in the same or similar contexts in their respective languages.

 **Principles of Translation**

Below are some general guidelines which are relevant to translations.

1. ***Meaning***: The translation should reflect accurately the meaning of the original text. Nothing should be arbitrarily added or removed, though occasionally part of the meaning can be ‘transposed’. For example, ‘He was limp with fatigue’ might become: ‘He was so tired that he couldn’t stand up anymore’. Meaning is related with

\* The clarity of the original text. Where does the uncertainty lie?

 \* The load of words’, that is, is there any underlying implication?

 \* The suitability of the dictionary meaning of a particular word.

 \* The presence of anything unnatural or forced in the translation.

1. ***Form***: The ordering of words and ideas in the translation should match the original as closely as possible. (This is particularly important in translating legal documents, guarantees, contracts, etc.). But differences in language structure often require changes in the form and order of words. When in doubt, underline in the original text the words on which the main stress falls.
2. ***Register***: Languages often differ greatly in their level of *formality* in a given context (say, business letter). To resolve these differences, the translater must distinguish between formal or fixed expressions and personal expressions, in which the writer or speaker sets the tone. Consider also whether any expression in the original sound too formal or informal/, cold or warm, personal or impersonal … if translated literally. Similarly, a translator has to realize the intention of the speaker or writer (is it to persuade / dissuade, apologize / criticize?).
3. ***Source language influence***: One of the most frequent criticisms of translation is that ‘it does not sound natural’. This is because the translator’s thoughts and choice of word are too strongly molded /influenced/ by the original text. A good way of shaking off the source language influence is to set the text aside and translate a few sentences aloud from memory. This will suggest natural patterns of thought in the first language (L1), which may not come to mind when the eye is fixed on the SL text.
4. ***Style and clarity***: The translator should not change the style of the original. But if the text is sloppily written, or full of tedious repetitions, the translator may, for readers’ sake, correct the defects.
5. ***Idiom***: Idiomatic expressions are notoriously untranslatable. These include similes, metaphors, proverbs and sayings (e.g as good as gold), jargons, slangs, and colloquialisms and phrasal verbs. If the expression cannot be directly translated, try any of the following.
* Retain the original word in inverted commas:
* Retain the original expression with literal explanation in brackets: Indian summer ( dry, hazy weather in late autumn)
* Use a non- idiomatic or plain prose translation

 **Translation Procedures and Strategies**

The following are the different translation procedures that Newmark (1988) proposes:

* *Transference*: it is the process of transferring an SL word to a TL text. It includes transliteration and is the same as what Harvey (2000:5) named "transcription."
* *Naturalization*: it adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL. (Newmark, 1988b:82)
* *Cultural equivalent*: it means replacing a cultural word in the SL with a TL one; however, "they are not accurate" (Newmark, 1988b:83)
* *Functional equivalent*: it requires the use of a culture-neutral word. (Newmark, 1988b:83)
* *Descriptive equivalent*:in this procedure the meaning of the culture specific word is explained in several words. (Newmark, 1988b:83)
* *Componential analysis*: it means "comparing an SL word with a TL word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components." (Newmark, 1988b:114)
* *Synonymy*: It is a "near TL equivalent." Here economy trumps accuracy. (Newmark, 1988b:84)
* *Through-translation*: It is the literal translation of common collocations, names of organizations and components of compounds. It can also be called: calque or loan translation. (Newmark, 1988b:84)
* *Shifts or transpositions*: it involves a change in the grammar from SL to TL, for instance, (i) change from singular to plural, (ii) the change required when a specific SL structure does not exist in the TL, (iii) change of an SL verb to a TL word, change of an SL noun group to a TL noun and so forth. (Newmark, 1988b:86)
* *Modulation*: it occurs when the translator reproduces the message of the original text in the TL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective. (Newmark, 1988b:88)
* *Recognized translation*: it occurs when the translator "normally uses the official or the generally accepted translation of any institutional term." (Newmark, 1988b:89)
* *Compensation*: it occurs when loss of meaning in one part of a sentence is compensated in another part. (Newmark, 1988b:90)
* *Paraphrase*: in this procedure the meaning of the culture specific word is explained. Here the explanation is much more detailed than that of *descriptive equivalent*. (Newmark, 1988b:91)
* *Couplets*: it occurs when the translator combines two different procedures. (Newmark, 1988b:91)
* *Notes*: notes are additional information in a translation. (Newmark, 1988b:91)

 **Measuring success in Translation**

As the goal of translation is to ensure that the source and the target texts communicate the same message while taking into account the various constraints placed on the translator, a successful translation can be judged by two criteria:

1. *Faithfulness* also called *fidelity* is the extent to which the translation accurately renders the meaning of the source text without adding to it or subtracting from it, and without intensifying or weakening any part of the meaning; and
2. *Transparency* is the extent to which the translation appears to a native speaker of the target language to have originally been written in that language, and conforms to the language's grammatical, syntactic and idiomatic conventions.

 ***Activities***

I. ***The following activities are designed to help you reinforce your study of the unit. Please have your pen and note-book and try to write down your answers for each question.***

1. What is the significance of translation to the development of the language and culture of a country?

2. How does the history of translation relate to the history of the world?

3. How did the translation industry come into existence?

4. How do you define translation?

5. What is the objective of translation?

6. What do these terms mean according to Jacobson? Give practical examples of your own.

 a. Intralingual translation

 b. Interlingual translation

 c. Intersemiotic translation

 7. Is translation the same as interpretation of? Why / why not?

8. How is a translator different from an interpreter? Write their respective qualifications briefly .

9. What are the different settings or situations where an interpreter is needed?

10. Nida explains that there are four basic requirements for acquiring equivalence in translation. What are these requirements?

11. Catford realizes translation equivalence as rank bound and unbound equivalence. What do these terms mean?

12. Discuss the Koller’s (1989) theory of translation equivalence?

13. What are the translation procedures used by Newmark?

II. Complete the following spaces with the appropriate words and phrases based on your stud?

1. It is generally agreed that a good translator will only translate documents or texts in to\_\_\_\_\_\_\_.

2. An excellent translator is not only bilingual but also\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

3. For an interpreter, true for a translator too, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ is equally as important as the interpreting skill and experience.

4. Translation as a process implies the ability to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ the meaning of ST and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ the same meaning in the TL.

5. The relationship of sameness / likeness of the source text and the translated text is known as\_\_\_\_\_\_\_\_.

6. According to Newmark, if the source text and its translated version produce the same effect in the reader’s mind, then the method of translation used is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

7. From the view point of Nida, the type of translation equivalence that focuses on the adaption of grammar, lexicon and the culture of the receptor to create the sense of naturalness is called \_\_\_\_\_\_\_\_\_\_.

8. If a translated text (TT) appears to the native speaker to the target language (TL) as it were originally written in the TL, then the TT reflects \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

9. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ refers to the extent to which the translation accurately renders the meaning of the ST without adding to it or subtracting from it, or without intensifying or weakening the meaning of the ST.

 III. Match terms /expressions under coloumn ‘A’ with the appropriate items under ‘B’

 A B

1. Faithful translation a. maintains semantic, orthographic, phonological &

2. Literal translation grammatical sameness between SL & TL

3. Word-for-word translation b. Parameters for measuring success in translation

4. Semantic translation c. converts SL grammatical constructions to the

5. Communicative translation nearest TL equivalents

6. Adaptation d. produces precise contextual meaning of TL

7. Free translation in spite of TL grammatical constraints

8. Idiomatic translation e. preserves the SL word order in the TL and SL

9. Dynamic translation words are equated to their nearest TL meanings

10. Formal equivalence f. focuses o the aesthetic value of the SL,& more flexible

 11. Fidelity Vs transparency g. builds the exact contextual meaning of SL to TL &

 both language and content are comprehensible to the reader

 h. distorts meaning of SL due to colloquialism mismatch of SL & TL

 i. maintains the content, not the form, of the SL in the TL

 j. applies for poetry and play translation

 k. the closest and natural sameness of SL and TL messages.

 **Unit Two**

**The Translator and the Process of Communication**

***Objectives:*** Up on the completion of this unit, you should be able to:

* Explain the role of the translator during translation
* Define what communicative competence stands for and identify its constituents
* Discuss the various forms of communication strategies
* Learn that translation is a way of intercultural communication
* Explain how machine translation works
* Learn what film translation is and its types.
* Evaluate the qualities of human translation and machine translation

**2.1 What is a Translator?**

The translator is primarily a “message conveyor, not an *author*.” In most cases, translation is to be understood as the process whereby a message expressed in a specific source language is linguistically transformed in order to be understood by readers of the target language.

The translation process here becomes *twofold*: *firstly*, the translator needs to detect potential discrepancies and flaws in the original text and understands the meaning he/she intends to convey. To do this, the translator often needs to contact the writer of the text to be translated (or any other person who is familiar with the contents of the text) in order to clarify the ambiguities he has come across. *Secondly*, once this first part of the work is over, the translator will undo the syntactic structure of the original text and then formulate the corresponding message in the target language, thus giving the original text added value in terms of both wording and impact. It is important to stress that this work will always be carried out in cooperation with the original writer, so that the translator can make sure the translated message corresponds to the meaning the writer originally intended to convey.

**2.2. Communicative Competence**

Canale and Swain (1980) understood communicative competence as a synthesis of an underlying system of knowledge and skill needed for communication. In their concept of communicative competence, knowledge refers to the conscious or unconscious knowledge of an individual about language and about other aspects of language use. According to them, there are three types of knowledge*:*

 *1. Knowledge of underlying grammatical principle*

*2. knowledge of using language in a social context in order to fulfill communicative functions,*

*3. Knowledge of combining utterances and communicative functions* with respect to discourse principles.

 In addition, their concept of skill refers to how an individual can use the knowledge in actual communication. According to Canale (1983), skill requires a further distinction between underlying capacity and its manifestation in real communication, the performance. Canale and Swain put a much greater emphasis on the aspect of ability in their concept of communicative competence. Namely, they described communicative competence as the ability to function in a truly communicative setting – that is, in a dynamic exchange in which linguistic competence must adapt itself to the total informational input, both linguistic and paralinguistic, of one or more interlocutors. According to theoreticians, the nature of communicative competence is not static but dynamic; it is more interpersonal than intrapersonal/within the person/ and relative rather than absolute. It is also largely defined by context.

As to the distinction between *competence* and *performance*, competence is an underlying ability to performance, and the performance is an open manifestation of competence. Competence can be observed, developed, maintained and evaluated only through performance. Like many theoreticians in the field of language learning and teaching, Savignon (1983) equates communicative competence with language proficiency which refers to the knowledge, ability and skill of appropriate language use in the appropriate context.

According to Canale and Swain (1980), there are four components of communicative competence**.**

1. Grammatical competence: concerned with mastery of the language code itself.

2. Discourse competence: concerns mastery of how to combine grammatical forms and meanings to achieve a unified spoken or written text in different genres

3. Sociolinguistic competence: addresses the extent to which utterances are produced and understood appropriately in different sociolinguistic contexts depending on contextual factors

4. Strategic competence: is composed of mastery of verbal and non-verbal communication strategies that may be called *into-action* for two main reasons: to compensate for breakdowns in communication due to limiting conditions in actual communication or to insufficient competence in one or more of the other areas of communicative competence; and to enhance the effectiveness of communication.

**2.3 Communication strategies**

Rubin (1981, 1987) defines communication strategies as those strategies used by a learner to promote and continue communication with others rather than give it up completely. They are strategies used by speakers when they come across a difficulty in their communication because of lack of adequate knowledge of the language.

Bialystok (1990: 3) in her book, *Communication Strategies*, cites four definitions of the strategies of second-language learners.

1. A systematic technique employed by a speaker to express his ideas when faced with some difficulty. (Corder, 1977)

2. A mutual attempt of two interlocutors/dialogue makers/ to agree on a meaning in situations where requisite meaning structures are not shared.(Tarone, 1980)

3. Potentially conscious plans for solving what to an individual presents as a problem in reaching a particular communicative goal. (Faerch & Kasper, 1983a)

4. Techniques of coping with difficulties in communicating in an imperfectly known second language.

All the above *definitions* reveal the same purpose of communication strategies, namely, to solve a communication problem that has emerged by applying some kinds of techniques. In trying to communicate, the speaker may have to make up for a lack of knowledge of grammar or vocabulary. For example, the learner may not be able to say *it’s against the law to park here* and so he/she may say *this place* *cannot park*. For *handkerchief* a learner could say *a cloth for my nose* and for *apartment complex* the learner could say *building* (Richards & Schmidth, 2002: 89).

**2.4 Translation as a means of intercultural communication**

The problem of relations between language, culture and speaker is one of the fundamental problems in modern linguistics. This problem is defined by many researchers as “anthropological”. Language is a reflection of an ethnic group’s culture, a means of transmitting cultural values through generations and the major tool of cognition. As language sets the parameters of human perception of the world and stereotypes of daily behavior, any linguistic research in the field of language semantics deals with the interrelations of the concepts of language, culture, and personality.

Along with that, the globalization of cultures actualizes the concept of intercultural communication. In many areas, such as *linguistics, literary criticism, culture studies, sociology, psychology,* new researches are devoted to the problem of intercultural communication. The political and social situation in the modern world generates the problem of adequate communication, but speaking about adequacy is possible only under condition of full mutual understanding of the representatives of different cultures speaking in different languages. Communication is a dialogue act, connection between two and more individuals which is, first of all, based on mutual understanding.

Е. Vereschagin and V. Kostomarov in their work “Language and culture” suggest the following definition: “intercultural communication is adequate mutual understanding of two participants of a communicative act belonging to different national cultures”.

One of the basic points of consideration in the definition of translation is understanding the communication as an interaction of individuals in which communicants appear as subjects of culture and representatives of a living socio-cultural community. And translation as a type of mediation is a means not only of inter-lingual but also of intercultural communication.

The view of translation as a means of intercultural communication follows from the idea of language as a culture component, and culture - as an aggregate of material and spiritual achievements of the society, including all the varied historical, social and psychological features of the ethnos, its traditions, views, values, institutions, behavior, living conditions – in short, all the sides of its life and consciousness, including language.

The translator plays an important role in the process of intercultural communication, since he/she has frequently not only to translate sentences, but also to interpret the cultures of the communicants. He serves as the *mediator* for both sides explaining to them the main rules of behavior and customs of the countries. The translator should pick up an equivalent for the language phenomenon which directly reflects another culture. *Empathy* is the basis of mutual understanding in communication. It is the ability to imagine oneself in the place of another person, attempt to see the world with his eyes. And if the translator manages to do it, the translation process is full-fledged and successful.

Collateral elements and uncollateralized elements are distinguished by comparison of languages and cultures. Being a culture component, language as a whole is an uncollateralized element. First of all, equivalent-lacking lexicon is uncollateralized element. The insufficient knowledge of history of a country, traditions and culture lead to misunderstanding of comparisons, historical references, to wrong understanding even in daily conversation, in other words, to language incompetence.

In conclusion, it is important to notice that translation is the basic mechanism of intercultural communication. With the help of translation, languages interact, influence each other, get richer and change. In translation of texts representing a certain national culture, not only the target language into which the words naming realities of another culture penetrate, but also the receiving culture is exposed to a certain influence. However, the compromise between two interactive national cultures is not always reached in favor of the culture which has generated the original text. Radical changes of a cultural and historical background of a translated material should always be *justified, pertinent, plausible* and *consistent*. Inappropriate or inconsistent cultural displacements deform the image and create the reader’s incorrect idea of the initial culture and the author’s intention.

**2.5 Machine Translation**

Machine translation (MT) is a process whereby a computer program analyzes a [source text](http://en.wikipedia.org/wiki/Source_text) and, in principle, produces a target text without human intervention. In reality, however, machine translation typically does involve human intervention, in the form of pre-editing and [post-editing](http://en.wikipedia.org/wiki/Post-editing) service.

The translation of natural languages by machine, first dreamt of in the seventeenth century, has become a reality in the late twentieth. Computer programs are producing translations - not perfect translations, for that is an ideal to which no human translator can aspire; nor translations of literary texts, for the subtleties and nuances of poetry are beyond computational analysis; but translations of technical manuals, scientific documents, commercial prospectuses, administrative memoranda, medical reports. Machine translation is not primarily an area of abstract intellectual inquiry but the application of computer and language sciences to the development of systems are answering practical needs.

 After an outline of basic features, the history of machine translation is traced from the pioneers /developers/ and early systems of the 1950s and 1960s, the revival in the 1970s, the appearance of commercial and operational systems in the 1980s, research during the 1980s, new developments in research in the 1990s, and the growing use of systems in the past decade. This brief history can mention only the major and most significant systems and projects.

With proper [terminology work](http://en.wikipedia.org/wiki/Terminology), with preparation of the [source text](http://en.wikipedia.org/wiki/Source_text) for machine translation (pre-editing), and with reworking of the machine translation by a human translator (post-editing), commercial machine-translation tools can produce useful results, especially if the machine-translation system is integrated with a [translation-memory](http://en.wikipedia.org/wiki/Translation_memory) or [globalization-management system](http://en.wikipedia.org/wiki/Globalization_Management_System).

Unedited machine translation produces a rough translation that "gives the gist" of the source text under favorable circumstances. There are also companies like [Ectaco](http://en.wikipedia.org/wiki/Ectaco) which produce pocket translation devices that utilize MT.

Relying exclusively on unedited machine translation ignores the fact that communication in [human language](http://en.wikipedia.org/wiki/Natural_language) is [context](http://en.wiktionary.org/wiki/context)-embedded and that it takes a person to comprehend the context of the original text with a reasonable degree of probability. It is certainly true that even purely human-generated translations are prone to error; therefore, to ensure that a machine-generated translation will be useful to a human being and that publishable-quality translation is achieved, such translations must be reviewed and edited by a human.

**2.5.1** **Film Translation**

Each country cultivates a different tradition of translating films and subscribes to one of the two major modes: *dubbing* and *subtitling*. The decision as to which film translation mode to choose is by no means arbitrary and stems from several factors, such as historical circumstances, traditions, the technique to which the audience is accustomed, the cost, as well as on the position of both the target and the source cultures in an international context (Dries 1995. This topic sets out to demonstrate dubbing as a form of domestication whereas subtitling as foreignisation.

**Types of film translation**

There are two major types of film translation: *dubbing* and *subtitling.* Dubbing is known to be the method that modifies the source text to a large extent and thus makes it familiar to the target audience through *domestication*. It is the method in which "the foreign dialogue is adjusted to the mouth and movements of the actor in the film" (Dries 1995: 9) and its aim is seen as making the audience feel as if they were listening to actors actually speaking the target language.

**Dubbing as a form of domestication**

The result of domestication is that all foreign elements are assimilated into the dominant target culture, thus depriving the target audience of crucial characteristics of the source culture.

To put it differently, domestication is the approach that favors and privileges the target culture over the source culture, moving the author/creator towards the reader/audience. It is a process which includes not only translating a text, but also other related actions:

Dubbed films may frequently appear to the viewer to be brand-new products rather than transformed ones; a dubbed film ceases to be a 'foreign' film in order to become just a film. "In the international marketplace the film original thus functions as a transnational decultured product; it becomes the raw material that is to be re-inscribed into the different cultural contexts of the consumer nations through the use of dubbing" (Ascheid 1997: 40). As has already been established above, audiences which are accustomed to dubbing, when hearing their own language feel reassured as to its importance. Thus, dubbing decreases the sense of 'otherness' and is an excellent example of domestication.

Dubbing can also be perceived as "an assertion of the supremacy of the national language and its unchallenged political, economic and cultural power within the nation's boundaries" (Danan 1991: 612). By implementing policies, governments of dubbing countries stressed the importance of the existence of one standardized national language, often banning the use of dialects in order to strengthen the national unity. For example, in Italy, Mussolini ruled that all the imported movies had to be in standard Italian, which made the cinema a major means of imposing a national language.

Among all kinds of film translation, dubbing is the one that *interferes* the most in the structure of the original. Many critics raise objections as to its authenticity. In principle, dubbing is considered by some to be less authentic than subtitling because "the original performance is altered by the addition of a different voice" (Mera 1999: 80). The unity of the soundtrack inevitably undergoes reprocessing and it is more difficult for the viewer to believe and trust the new voices of—often very famous—actors.

In dubbing, the translator has to be faithful not only in the theatrical sense but also in terms of phonological synchronization (see Pieńkos 1993: 131). What is more, dubbing is closer to the original in the sense that as far as the viewing process is concerned "only decoding of the moving images and sound are required" (Mera 1999: 80), which actually seems to be more authentic.

In dubbing there are sometimes frequent incongruities /mismatches/ between what real actors say and how they move their lips, and the dubbed voices, which affects the audience, largely on a subconscious level. However, recent technology has developed a method of digital alteration of real actors' lip movement in order to fit new translated dialogue:

**Subtitling as a form of foreignization**

subtitling, i.e. supplying a translation of the spoken source language dialogue into the target language in the form of synchronized captions, usually at the bottom of the screen, is the form that alters the source text to the least possible extent and enables the target audience to experience the foreign and be aware of its 'foreignness' at all times.

Foreignisation is an approach to translation which can be described as "sending the reader abroad.". It is a method which assumes that the translated text does not 'pretend' to be an original (as is the case with domestication) and where the foreign identity of the source text is highlighted—which makes the ideological dominance of the target culture impossible. Foreignisation privileges the source culture, and it evokes a sense of 'otherness,' emphasising the foreign nature of a film.

Amongst the major methods of translating films, subtitling involves the least interference with the original; in other words, it is the most neutral, minimally mediated method. Therefore, it is subtitling that contributes to experiencing the flavour of the foreign language, its mood and the sense of a different culture more than any other translation mode. This is mainly due to the fact that the original soundtrack and dialogues are not tampered with, as is the case in dubbing. Although there are significant cuts in the length of the dialogues due to the intrinsic nature of subtitling, much of what is lost can be compensated for while hearing the original.

Subtitling is becoming a preferred mode of translation not only owing to financial considerations—it is much cheaper to satisfy the expanding needs of film markets by providing subtitles, which are more economical and easier to produce—but also because "to viewers in subtitling countries, the economic advantages are secondary; retaining the authenticity of the original production is paramount" (Gottlieb 1997: 310). For these viewers, subtitling is a more authentic mode than dubbing. The audience is not allowed to forget about the foreignness of a translated film and is constantly reminded of its authenticity as it hears the original dialogues throughout the film.

The foreignisation of a film can be augmented by the fact that subtitling involves a change from a spoken medium, the original, to a written medium in the form of one- or two-liners at the bottom of the screen. Mera claims that: "subtitles change film from an audio-visual medium to a more literary medium which requires a greater level of attention from a viewer than a dubbed film" (1999: 79). However, latest research with regard to the cognitive activity required by subtitling from viewers (see Delabastita 1990: 98) demonstrated that reading subtitles does not require a conscious cognitive effort on the part of those accustomed to this mode of translation. People who read subtitles do not exhibit the typical eye movement patterns of 'ordinary' reading behaviour. Rather, their eyes tend to make no more than a few quick jumps from one keyword to another. The whole process of subtitle perception tends to be largely automated, so that viewers who have no need of subtitles find it hard to avoid reading them (ibid)

The obvious downsides of subtitling are the enormous shortcuts made in the process. Some researchers counted that as much as half of the original dialogue is lost due to the spatial constraints (see de Linde & Kay 1999). The translator not only translates but also resolves which fragments to omit, which of them are irrelevant, and which are vital to the target audience.

From the discussion above, it clearly appears that subtitling can be considered part of the foreignisation realm: the crucial role of the source culture is stressed, foreign identity highlighted and the influence of the target culture minimised.

 ***Activity***

***I .Read the following statements and write ‘TRUE’ if they are correct and ‘FALSE’ if incorrect based on your reading.***

1. The fundamental role of a translator is conveying message in a different language with some sort of adaption when necessary.

2. A translator can be considered as an author because s/he makes some adaption of the SL before translating.

3. For a professional translator, most source texts appear to be adaptable and rewritable for the best interest of the TT readers.

4. Linguists understand communicative competence as a dynamic, not static constituent which is mainly dependent up on context.

5. Communicative strategies are always conscious plans that are used by mainly second language learners.

6. Non-native speakers of a language use communicative strategies more frequently than native speakers of that language.

7. A good translation text should sound as translated, but it should also reflect a sense of naturalness.

8. Machine translation produces high quality texts compared to human translation.

***II. Discuss the following questions briefly and write your answers in your notebook.***

1. The job of a translator can sometimes be twofold. Explain how this is so.

 \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2. According to Canal and Swain (1980), knowledge in relation to communicative competence involves three types. What are they?

 a. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 b. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 c. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3. Discuss the difference between knowledge and skill from the perspective of communicative competence.

4. How do you explain the difference between communicative competence and communicative performance?

5. Briefly discuss the four components of communicative competence suggested by Canal and Swain (1980).

 a. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 b. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 c. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 d. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

6. What are communication strategies?

7. Discuss the relationship among language, culture, translation and communication.

8. How can a human translator work with a machine translator?

**Unit 3: The Translator’s Knowledge and Competence**

Unit Objectives:When you complete this unit, you will be able to:

* Define terms like “Knowledge’ and ‘competence’ in relation to communication
* Discuss various elements make up the translator’s competence
* Realize the possible challenges faced by a translator
* Identify the responsibilities of a translator

**3.1The Translator’s Competence and Expertise**

According to Richards and Schmidth (2002: 94), competence is "the implicit system of rules that constitute a competent person's knowledge of a language." This includes a person's ability to create and understand sentences, including sentences they have never heard before, knowledge of what are and what are not valid sentences of a particular language, and the ability to recognize ambiguous and deviant sentences. For example, a speaker of English would recognize "I want to go home" as English sentence but would not accept a sentence such as "I want going home," although all the words in it are English words. Competence often refers to an ideal speaker/hearer, that is an idealized but not a real person who would have complete knowledge of the entire language.

The translator needs to develop knowledge, skills and expertise in certain areas to cope with the challenges that s/he is likely to encounter and use suitable techniques to overcome these difficulties. Therefore, translator competence is the knowledge and skills the translator needs to acquire. The translator’s credential may be one of the first aspects to indicate his/her competence. Having obtained a translator certification, course, training, qualification, experience, degree, etc. is a good way of establishing one’s own credibility and reliability. It proves that s/he is eligible and qualified.

 **3.2 Elements of Translator’s Competence**

 The following are competences a translator should be able to acquire:

**1. Linguistic Competence:** knowledgeable in both the source and the target languages that s/he is working with. This includes knowledge of the phonological, morphological, lexical, syntactic, semantic, pragmatic, register, socio-linguistic, contextual, and discourse (cohesion in form and coherence in meaning to link the units of an utterance or text logically), aspects of a language like spelling, terminology and jargon, grammatical patterns and structures, stylistic features, language growth and development, word formation and choice, meaning change, *neologisms*, reading and writing skills, summarizing, drafting, editing and proofreading, etc.

**2. Cultural Competence:** ability to mediate between both the source and the target cultures. Some texts may consist of culturally-bound items, i.e. vocabulary that is specific to a certain culture. The translator should be able to tackle and handle cultural discrepancies.

**3.Textual Competence:** familiar with the type of text s/he is working with, i.e. level of difficulty, technicality, problems, genre, type, topic, requirements, purpose, intended audience, units, methods and strategies to be used, etc.

**4. Encyclopedic Competence:** ability to deal with texts in more than just one area of knowledge or human endeavor. This can be acquired by understanding the technical vocabulary and writing style of such specialized texts to be able to translate accurately. Of course, it is impossible for a translator to be experienced in all fields of knowledge. However, the translator should be able to know how, when, and where to find any required information.

**5. Versatility Competence:** is resourceful and know the texts, specializations, and languages s/he can accept and handle those that are *beyond his/her abilities* and need to be politely rejected and declined. A translator is well-respected if s/he can refer to or recommend other colleagues when tasks are not within his/her capabilities. A good translator should complete the tasks s/he is assigned to do.

**6. Professional Competence:** know own skills and abilities, schedule, and work habits well enough to make realistic rather than idealistic promises to clients regarding estimated delivery dates and times. Then, keep those promises accordingly, or if it is difficult to meet deadlines due to circumstances beyond one’s control or other duties and obligations, inform the client and suggest an alternative date and time or recommend someone else who can complete the work. Respect the work and the clients.

**7. Sensitivity to Needs Competence:** listen closely to the client’s instructions, specifications, and guidelines regarding the type of translation desired. Then, understand these requirements quickly and fully to accomplish them flexibly and precisely.

**8. Confidentiality Competence:** don’t (share, disclose, or divulge) confidential information to third parties. The translator should keep the secretes of the client.

**9. Communication Competence:** ability to express clearly, establish understanding, form relationships, give and receive feedbacks, listen and question, observe and check understanding, network, share thoughts and ideas with colleagues, etc.

**10. Social Competence:** understanding, responsive and friendly on the phone and in person, pleasant to speak, offer useful thoughts and ideas as well as share helpful information and resources, flexible, willing to assist others, etc.

**11. Decision-Making Competence:** ability to reflect, evaluate, assess, analyze, consult, make judgments, demonstrate discretion, etc

**12. Transfer Competence:** ability to render the source language accurately into the target language by using *appropriate translation methods and procedures* during the translation process to produce reliable texts.

**13. Research Competence:** willingness and ability to research whenever something is unknown to him/her by searching carefully and thoroughly in reference works and internet databases as well as through phone calls, faxes, or email inquiries rather than just guessing, using a vague word or phrase, inserting notes and comments, or adding a question mark.

**14. Attention to detail Competence:** meticulous /careful/ to contextual and collocation nuances/details/ of each word and phrase s/he uses and comes across.

**15. Checking Competence:** check own work and/or that of others closely. In case of any doubt, have someone else check the work prior to delivering the final draft to the client. This phase also includes editing, revising, and proofreading.

**16.Reference Works Competence:** possess or have access to the necessary reference works like dictionaries, encyclopedias, glossaries, databases, term banks, books, articles, websites, corpora, colleagues, blogs, forums, discussion groups, search engines, etc.

**17. Terminology Management Competence:** ability to compile a list of terms or build up his/her own glossary to refer back to whenever needed. This eases the work of the translator and saves him/her a lot of time and effort of not having to look for a term elsewhere. It also keeps the translator up-to-date, achieves quality, and maintains consistency.

**18. Technology Tools Competence:** familiar with the current electronic communications necessary to perform his/her task successfully. These include telephone, fax, printer, scanner, photocopier, computer, internet, email, word-processors, spreadsheets, databases, presentations, etc.

**19. Structure and Organization Competence:** keep files, folders, reports, records, and other materials neatly in place to be easily accessible and readily available when needed.

### 3.3 So what makes you a good translator?

Sometimes the word ‘Interpreter’ is used as another word to describe a translator to underline the fact that the task of a translator is multifaceted. By definition it is someone who interprets and explains one’s communicative intentions to others. Plain linguistic competence is not enough here. To become a gifted translator you need **pragmatic competence**, which is the ability to assess people and situations, and the skill of instant adjustment of one’s mode of communication to varying social situations. In other words – a translator needs to possess the knowledge of **when** to use language, **what** to say, and **how** it should be said, according to the communicative convention of each language community, to be able to mediate between speakers of different languages.

Translator’s competence should be as a mix of cultural competence, sociological competence, knowledge of terminology, professional competence, and extensive knowledge of both language communities, linguistic creativity, and appropriate psychophysical features. All that plus experience plus an ability to solve problems are essential ingredients to make up a proficient translator.

Translators who served as interpreters argue that acting as an interpreter can be a real hardship. From the translator’s experience, we understand that an interpreter is required to realize not only the spoken words but also the intention or feelings people have in their mind, which is practically a real challenge.

### 3.4 Translator‘s responsibility

The limits of translator’s responsibility are also difficult to set. If for example, a boss is pounding his shoe on his delegate-desk, is his translator expected to do the same? If not, how is he to convey the politician’s frustration using just language? How to translate emotions? How to translate what is between the lines? How to translate impressions? It is the way you say it, not so much as what you say, that matters the most.

 **Activity**

1. Define the following terms briefly.

 a. Translator’s competence b. pragmatic competence

 c. Versatility competence d. Neologism

3. Discuss how a translator’s credibility and reliability can be measured.

4. There are many different elements that constitute a translator’s competence. List down some of them and explain their significance to quality translation.

5. What qualities do you think a translator must possess

 **Unit Four: Meaning and Translation**

**4.1. Introduction**

The meaning of a given word or set of words is best understood as the contribution that word or phrase can make to the meaning or function of the whole sentence or linguistic utterance where that word or phrase occurs. The meaning of a given word is governed not only by the external object or idea that particular word is supposed to refer to, but also by the use of that particular word or phrase in a particular way, in a particular context, and to a particular effect. Thus this unit deals with types of such as the logical or denotative, the connotative, the social, the thematic, and word & sentence meaning; meaning postulates and collocational constraints in the perspective of translation.

**Objectives:** By the end of this unit you will be able to

* Identify and Explain the different types of meanings
* Use appropriate types of meaning to translate a text (one language) to another language.
* Identify how meaning of words or phrases can be best understood in the process of translation.

**4.2 Types of meaning**

**4.2.1 The logical/ denotative/ meaning**

The logical or denotative meaning can merely be subdivided as lexical/ conceptual/ meaning and propositional meaning.

**a. lexical/conceptual/ meaning**

This is the central (core) meaning of a lexical item (*word)*. It is the meaning a word carries on its own. It is the common meaning (straight-forward meaning) of a word. In other words, conceptual meaning of a word is the type of meaning which could be mainly deduced in isolation from any other linguistic or even non-linguistic context. e.g. the word ‘bird’ can be defined as: a two –legged, winged, egg-laying, warm-blooded creature, with a beak; ‘child’ can be defined as a boy or a girl from the time of birth until he or she is an adult.

b. **propositional meaning**

This is the central (core) meaning of *a sentence*. It is a sentence carries on its own. It is the plain meaning a sentence has when it is used *out of context*. A sentence may express or imply more than one proposition.

e.g. 1. Abebe’s friend, Hailu, who is a dentist, likes apples.

Underlying propositions: Abebe has a friend; his friend’s name is Hailu; Hailu is a dentist; Hailu likes apples.

 2. These nice red apples cost a lot.

Underlying propositions: The apples are nice; the apples are red; the apples cost a lot.

 Note-\*A word on its own carries no propositional meaning.

e.g. The word ‘*misleading’* doesn’t have any propositional meaning. We cannot affirm it, deny it, question it, or doubt it. But as soon as it is put into proposition, these operations become possible: e.g. *Examination results are misleading*.

We can ask questions such as: proposition is the meaning of a sentence exposed to the questions how misleading? Why misleading?, etc. Now it is possible to deny, ask about it, agree with it, etc.

The alternative terms more or less equivalent with ‘propositional’ are ‘descriptive’ and ‘cognitive’. All these may broadly mean universally acknowledged fact that languages can be used to make descriptive statements which are true or false according to whether the propositions that they express are true or false.

**4.2.2 The connotative Meaning**

This is the additional meaning a word (phrase) or (a sentence) has beyond its conceptual meaning. e.g. the word ‘child’ has the following connotative meanings: affectionate, loveable, sweet, grubby, (dirty, unwashed), irritating, noisy, etc.

The alternative terms for connotative more or less equivalent meanings are stylistic, affective, reflected, social, etc. Thus, we classify these types of meanings under one general category i.e *associated**meaning*. There is a clear distinction between the logical meaning or the lexical reference of a particular word, and between the types of associated meaning. Such a distinction in the field of semantics between the lexical and the associated may remind us of the distinction between the semantic and the communicative approach as far as the literature on translation is concerned. Let‘s see some of them under this category:

a. **Contextual Meaning**

This is the meaning a sentence can have only when it is used in a context.

This is the same as a *functional value*. As soon as a sentence is used in a given situation or context, it takes on a value derived from the writer’s reason for using it, and from the relationship between one sentence (utterance) and others in the same text. For instance, the proposition: *Examination results are misleading* has no value when it stands alone, except as a generalization. But if we were to follow this sentence: *you should not expel my son just because he has failed,* it could be seen to have the value of an explanation or justification. The writer is using it to substantiate the claim that expulsion would be wrong.

Look at the following utterance: *Aren’t you cold?*

Who is saying it to whom and why? In all the situations, if it is not used in any context, the utterance will in one sense clearly have the same meaning. But in another sense the meaning may be quite different: The difference is in the distinction between what we say and why we say it. Note the word ‘cold’ must have the same meaning in all situations. Exclude where its meaning is different (e.g. not loving). For example, when it is said by a mother to her son, the question may express concern for his well being. It may express surprise when it is said by someone to somebody who has dressed unsuitably for the cold weather. If it is said by someone who is feeling chilly to someone who has just opened the window, it may be a complaint.

In order to understand a functional value clearly, it is also good to look at signification. We shall use the term signification to refer to the meaning that would be common to all utterances, and the term value to refer to the signification of the utterance for particular speakers in a particular situation, i.e. the reason why it is said. The difference between s*ignification* and f*unctiona*l value corresponds to the difference between a sentence in *isolation* and the same sentence *in use*. Until a sentence is used in a certain situation (context), it has only signification. Signification is almost similar to propositional meaning.

Let’s look at the following utterance: *Do you know the meaning of war?*

This question may have different contextual meanings in different situations. If it is said by an English teacher to his/her students, the functional value of the sentence could be teaching vocabulary. It may mean do you know the meaning of the word **war**? If it is said by an injured soldier to someone who favors war, it may have the functional value of persuasion.

Furthermore, let us consider, other example, three lexical items which have the same physical reference in the world of non-linguistic reality, but are not simply used alternatively in free variation on each other. The words 'father', 'daddy' and 'pop' refer to the same physical object, i.e. the male parent. Yet other factors contribute to the choice of one rather than the other two in different situations. These factors may vary in accordance with the personality of the speaker or addressor, the presence or absence of the male parent in question, the feelings the addressor has towards his father as well as the degree of formality or informality between the two. In the case of translation, it is almost needless to point out the significance of such factors. The translator ought to translate the communicative function of the source language text, rather than its signification. A translator must, therefore, look for a target-language utterance that has an equivalent communicative function, regardless of its formal resemblance to original utterance as far as the formal structure is concerned. In other words, translation should operate or take place on the level of language use, more than usage. It has to be carried out in the way the given linguistic system is used for actual communication purposes, not on the level of the referential meaning or the formal sentence structure. Conveying textual effect of the original is the final objective to which a translator aspires, "A text is a whole entity, to be translated as a whole"..

According to Duff (1989:20), context is the what, where, and to whom of our communication; what we are writing or speaking about (subject matter), where the language occurs (place or publication), and to whom it is addressed. All these are relevant in translation.

**b. Pragmatic Meaning**

This refers to meaning related to factors outside the text. This includes the situation, the role of the writer and reader, what the reader already knows about the topic or about the writer. It is the meaning a sentence has only as part of the interaction between the writer and the reader. This is the meaning that reflects the writer’s feelings, emotions, attitudes, etc., and his intention that the reader should understand these. It, therefore, includes the intended effect of an utterance upon the reader. For example, through his words, the writer expects his readers to share or understand his emotions, feelings, etc. as a result of having read. For example, by reading the following text, we can understand or share the writer’s feelings and emotions towards the puppy. What does the writer’s feelings and emotions look like towards the puppy? What does your feelings and emotions look like towards the puppy as a result of having read?

*It was a puppy, a tiny rickety puppy, mangy, starved; a loose ribby bundle on the ground. It made no noise. It tried lift itself up. It only collapsed again, without complaint, without shame.*

In general, it is important to consider the situation in which the text of the target language, the feelings and emotions of the writer, etc. during translation.

**Activity**

1. Which one may be easier (the conceptual or associated meaning) to find the meaning of a given word in the case of translation? Why?

2. It is often difficult to obtain the lexical equivalent of a given item in translation when the translation is taking place across two different languages that do not have a culture in common. Why do you think the reason?

**4.2.3 Word and Sentence Meaning**

 The meaning of a word is defined in part by its relations with other words in the language. A word is also in relationship with other, related but absent words. To take a very simple example, if someone says to you: *I saw my mother just now*.

You know, without any further information, that the speaker saw a woman. There are several ways to say this: one is to say that this knowledge follows from the relationship between the uttered word *mother* and the related but unspoken word ‘woman’, representing links in the vocabulary. It is that the word ‘mother’ contains a semantic element ‘woman’ as part of its meaning.

**4.3 Lexical Relations**

There are a number of different types of lexical relations. A particular lexeme may be simultaneously in a number of these relations, so that it may be more accurate to think of the lexicon as a network rather than a listing of words as in published dictionary.

a. **Homonymy**

Homonyms are unrelated senses of the same phonological word. Some authors distinguish between **homographs**, senses of the same written word, and **homophones**, senses of the same spoken word. We can distinguish different types depending on their syntactic behavior, and spelling, for example:

1. Lexemes of the same syntactic category, and with the same spelling:

e.g. lap ‘circuit of a course’, and lap ‘part of body when sitting down’.

2. of the same category but with different spelling: e.g. the words ring and wring.

3. of different categories, but the same spelling: e.g. the verb keep and the noun keep.

4. of different categories, and different spelling: e.g. not and knot.

**b. Polysemy**

There is a traditional distinction made in lexicology between homonymy and polysemy. Both deal with multiple senses of the same phonological word, but polysemy is invoked if the senses are judged to be related. Polysemy is, therefore, the relatedness of words and have the same entity in the dictionary (Treffry, 2000). e.g. **hook** (huk) n 1. a piece of material, usually metal, curved or bent and used to suspend, hold, catch, or pull something. 2. short for fish-hook. 3. a trap or snare. 4. a sharp bend or angle in a geographical formation, specially a river, etc.

**c. Synonymy**

Synonyms are different phonological words which have the same or very similar meanings. Some examples may be the pairs:

 Couch /sofa boy/lad lawyer/attorney toilet/ lavatory large/big

Even these few examples show that true or exact synonyms are very rare. As Palmer (1981) notes, the synonyms often have different distributions along a number of parameters. They may have belonged to different dialects and then become synonyms for speakers familiar with both dialects, like Irish English press and British English cupboard. Or the words may belong to different **registers**, those styles of language, colloquial, formal, literary, etc. that belong to different situations. Thus wife or spouse is more formal than old lady or missus. The synonyms may portray positive or negative attitude of the speaker: for example, naïve or gullible seem more critical than ingenuous. Finally, as mention earlier, one or other of the synonyms may be collocationally restricted. For example, the sentence below may mean roughly the same thing in some contexts:

a. She called out to the young lad. b. She called out to the young boy.

In other contexts, however, the words lad and boy have different connotations; please compare each sentence referring (a dictionary) and tell their differences.

a. He always was a bit of a lad. b. He always was a bit of a boy.

Or we might compare the synonyms in pair (a) with the very different pair in (b):

a. a big house: a large house b. my big sister: my large sister

**d. Opposites (Antonyms)**

In traditional terminology, **antonyms** are words which are opposite in meaning. It is useful, however, to identify several different types of relationship under a more general label of opposition. There are a number of relations which seem to involve words which are at the same time related in meaning yet contrasting; some of them are listed below:

1. **Simple /binary/ non-gradable/ antonyms**

This is a relation between words such that the negative of one implies the positive of the other. The pairs are also sometimes called **complementary** pairs or binary pairs. In effect, the words form a two-term classification. Examples would include:

\*Dead/alive (of e.g. animals), Pass/fail (of a test), Hit/miss (of a target)

So, using these words literally, dead implies not alive, etc. which explains the semantic oddness of sentences like: My Pet is dead but luckily it is still alive.

1. **Gradable Antonyms**

This is a relationship between opposites where the opposite of one term does not necessarily imply the negative of the other, e.g. rich/poor, fast/slow, young /old, beautiful/ugly. The relation is typically associated with adjectives and has two major identifying characteristics: firstly, there are usually intermediate terms so that between the gradable antonyms hot and cold we can find:

\*Hot (warm tepid cool) cold

This means, of course, that something may be neither hot nor cold. Secondly, the terms are usually relative, so a thick pencil is likely to be thinner than a thin girl. A third characteristic is that in some pairs one term is more basic and common, so for example, of the pair long / short, it is more natural to ask of something, (How long is it?) than (How short is it?) for other pairs there is no such pattern: How hot is it? and How cold is it? are equally natural depending on contexts.

1. **Reverses**

The characteristic reverse relation is between terms describing movement, where one term describes movement in one direction, and the other the same movement in the opposite direction; for example, the terms push and pull on a swing door, which tell you in which direction to apply force. Other such pairs are come/go, ascend/ descend, etc.

There are also some terms describing actions such as tie, lock, which have two opposites with different meaning because of the negative markers **not** and **un-** e.g. tie/untie and tie/not tie

 Here, tie/untie shows reverse relation, but the pair tie/not tie doesn’t show.

**Activity**: List other gradable adjectives as possible: e.g. tall/ short, clever/stupid, etc.

**e. Hyponymy**

Hyponymy is a relation of inclusion. A hyponym includes the meaning of the more general word, e.g. Dog and cat are the hyponyms of animal. Sister and mother are hyponyms of woman.

The more general term is called hypernym or superordinate. Much of the vocabulary is linked by such systems of inclusion, and the resulting semantic networks form hierarchical taxonomies. e.g

From such taxonomies, we can see both hyponymy and taxonomic sisterhood described: hyponymy is the vertical relationship. So saw is a hyponym of tool; while taxonomic sisters are in horizontal relationship. So hacksaw and jigsaw are sisters in this taxonomy.

Another lexical relation that seems like a special sub-case of taxonomy is the ADULT-YOUNG relation, as shown in the following examples:

e.g. dog - puppy; cow - calf, pig - piglet; cat - kitten; duck - duckling

A similar relation holds between male-female pairs:

 dog - bitch; hog - sow; tom - queen; drake – duck; bull – cow; cob - pen

 **f. Metonymy**

Metonymy is a term used to describe a part-whole relationship between lexical items. Thus cover and pages are metonyms of book. We can identify this relationship by using sentence frames like X is part of Y, or Y has X, as in A page is part of a book, or A book has a pages.

**g. Member-Collection**

This is a relationship between the word for a unit and the usual word for a collection of the units. Examples include:

Ship – fleet; Book – library; Tree – forest; Bird – flock; Fish – shoal; Sheep - flock

**h. Portion-Mass**

This is the relationship between a mass noun and the usual unit of measurement or division. For example, as you can see below, a count noun is added to the mass noun, making the resulting noun phrase into a count nominal. E.g. a drop of liquid; a lump of coal; a sheet of paper; two grains of salt/ sand/ wheat; a strand of hair.

**4.4 Collocations**

In linguistics a collocation is typically defined as the habitual co-occurrence of individual lexical items (Crystal). It can also be defined as is any pair of lexical items that stand to each other in some recognizable lexico-semantic relation, e.g. "sheep" and "wool", "congress" and "politician", and "college" and "study".

Halliday (1966) compares the collocation patterns of two adjectives strong and powerful which might seem to have similar meanings. Though we can use both for some items, e.g. srong arguments and powerful arguments, elsewhere there are collocation effects. For example, we talk of strong tea rather than powerful tea; but a powerful car rather than a strong car. Similarly, blond collocates with hair and addle with eggs.

Collocational relation exists without any explicit reference to another item, but now the nature of relation is different: it is indirect, more difficult to define and based on associations in the reader’s mind (e.g. ’I looked into the room. The ceiling was very high.’). Interpretation of such relations is completely based on the knowledge of subject fields (Lahdenmäki 1989).

A useful way of approaching collocations in translation is to consider the acceptable collocational ranges of any lexical word. This particularly applies to adjectives of quality, and verbs that describe as well as state an activity; blame collocates with ‘face’ and ‘light’; but not normally with objects; trouble with looks, emotions, liquids (‘cloudy’) but not people; grind with doors (‘creak’), teeth (‘grind’ or ‘gnash’), metallic objects (‘grate’) but not with animals

Translation is sometimes a continual struggle to find appropriate collocations, a process of connecting up appropriate nouns with verbs and verbs with nouns, and, in the second instance, collocating appropriate adjectives to the nouns and adverbs or adverbial groups to the verbs; in the third instance, collocating appropriate connectives or conjunctions (the prepositions are already in the adverbial groups). If grammar is the bones of a text, collocations are the nerves, more subtle and multiple and specific in denoting meaning, and lexis is the flesh (Newmark, 1988).

**4.5 Summary**

 Some readers (translators) may find themselves trapped by the wording of the original text. That is, they follow the line of words rather than the line of thought. The result is distorted translation. Although we translate words because there is nothing else to translate, we should translate words more or less bound by their syntactic, collocational, situational, and cultural contexts. In other words, since individual words basically carry conceptual meaning, words can give the intended meaning in sentences. A sentence is the basic thought carrying element in a language. In general, it is important to consider the situation in which the text of the target language, the feelings and emotions of the writer, etc. during translation.

 **Self Test Exercise**

**I. Of the following pairs, identify which can’t be collocations:**

a. a herd of cattle b. a pack of dogs c. difficult rain d. cold water

 e. running water f. husband and wife g. wife and husband h. heavy rain

**II. Write either true or false based on the discussions in unit four**.

1. The habitual co-occurrence of lexical items is called collocation.

2. Both conceptual and propositional meaning are similar in that they state denotative meaning.

3. The relation between the words “lawyer” and “attorney” is polysemy.

4. Homonymy is related senses of different phonological words.

5. The words ‘tie’ and ‘untie’ have reverse relations.

**III. Identify the types of meaning based on the example sentences given.**

1. “Do you know what the word ‘hungry’ mean?” When this sentence is uttered by an English teacher and a hungry person begging some money to a rich man, it may have different meanings. The difference is because of \_\_\_\_\_\_\_\_\_\_\_.

2. The woman fetches firewood from a distant place. The word ‘fetch’ can be defined as: go for and bring back something. This type of meaning is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

3. You made a pig of yourself. You ate everything! The type of the meaning of the word ‘pig’ is \_\_\_\_\_\_\_\_\_\_\_\_\_\_

 **Unit Five**

**5. Written Texts and their standards of Textuality**

**5.1 Introduction**

Text is the base level for translation. This is the level of the literal translation of the source language into the target language. The part of the translator’s mind may be on the text level whilst another is elsewhere (other factors, such as background knowledge, etc.). Hence in this unit you will practice on what of a text, the standards of textuality, and cohesion & coherence in the perspective of translation.

**Objectives**

By the end of this unit you will be able to

* Identify the meaning concept of the term ‘text’
* Identify the similarities and differences between text and context.
* Identify the standards of textuality and acquire the skill of how to use standards of textuality in translation.
* Identify the meaning, similarities and differences of cohesion and coherence.

**5.2 Definitions**

The term **text** or **context** is defined by different scholars in deferent ways as stated below; read each definition carefully and derive a common point or concept about the meaning of text:

Text can be defined as a set of mutually relevant communicative functions, structured in such a way as to achieve an overall rhetorical purpose. (Hatim and Mason, 1990)

A text is "a communicative occurrence which meets the standards of textuality" (de Beaugrande & Dressler, 1983, p. 3).

A text is made up of sentences, but there exist separate principles of text-construction, beyond the rules for making sentences. (Fowler, 1991: 59)

A text is a unit of language in use. It is not a grammatical unit, like a clause or a sentence; and it is not defined by its size; a text is best regarded as a SEMANTIC unit; a unit not of form but of meaning. (Halliday and Hasan, 1976)

A text is an extended structure of syntactic units [i.e. text as super-sentence] such as words, groups, and clauses and textual units that is marked by both coherence among the elements and completion…. [Whereas] A non-text consists of random sequences of linguistic units such as sentences, paragraphs, or sections in any temporal and/or spatial extension. (Werlich, 1976: 23)

Text can also be defined in terms of Discourse analysis as Discourse analysis is an umbrella term for all those studies within applied linguistics which focus on units/stretches of language beyond the sentence level. In discourse analysis the highest unit of language is the text, and language is studied in its context. Discourse analysis considers language in its full textual, social, and psychological context.

 Text linguists generally agree that text is the natural domain of language, but they still differ in their perspectives of what constitutes a text. This variance is mainly due to the different methods of observations of different linguists, and as such, the definition of text is not yet concrete.

**5.3 Contexts**

Context, according to Werlich (1976), is defined as a naturally occurring manifestation of language, i.e. as a communicative language event in.

There is a text and there is other text that accompanies it: text that is ‘with’, namely the con-text. This notion of what is ‘with the text’, however, goes beyond what is said and written: it includes other non-verbal signs-on-the total environment in which a text unfolds. (Halliday and Hasan, 1985)

According to Halliday, text is a sign representation of a socio-cultural event embedded in a context of situation. Context of situation is the semio-socio-cultural environment in which the text unfolds. Text and context are so intimately related that neither concept can be comprehended in the absence of the other

5.3.1 Three Features of Context of Situation;

a. The Field of Disclosure - Experiential Meaning This is the meaning that the social actions and the engagements of the participants are giving to the understanding of the text.

b. The Tenor of Discourse - Interpersonal Meaning This is the meaning that the roles of and relationships among participants give to the understanding of the text. These relationships may be permanent or temporary. The contribution to meaning by social statuses of the participants also fall within this feature.

c. The Mode of Discourse - Logical Meaning This is the meaning that the language, written or spoken, gives to the understanding of the text. This includes the symbolic organization of the text, as well as its intended function within the context.

**5.4 The Standards of Textuality**

Text has been defined as a communicative occurrence/event which meets seven standards of textuality. These are cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality. Linguists confirm that if any of these standards of textuality is not to have been satisfied, the text will not be communicative. Each of the seven standards of textuality is briefly discussed as follows:

5.4.1. **Cohesion**

Cohesion concerns the ways in which the components of the surface text, i.e. the actual words we hear or see, are mutually connected within **a sequence.** It is also the **network** of lexical, grammatical, and other relations that provide links between various parts of a text. These relations or ties organize a text by requiring the reader to interpret words and expressions by reference to other words and expressions in the surrounding sentences and paragraphs. Moreover, a cohesive device is the interpretative link between, for example, a pronoun and its antecedent, or two lexically linked NPs, and a series of such ties (having the same referent) is referred to as a ‘cohesive chain’. Halliday and Hasan (1976) establish five cohesion categories: reference**, substitution, ellipsis, conjunctions, and lexical cohesion**.

As for the main cohesion category called ***lexical cohesion*,** Halliday and Hasan present the following examples:

“There is a boy climbing the tree”

a. The boy’s going to fall if he does not take care.

b. The lad’s going to fall if he does not take care.

c. The child’s going to fall if he does not take care.

d. The idiot’s going to fall if he does not take care.

In example (a), there is a repetition of the same lexical item: ‘boy’, in (b), the reiteration takes the form of a synonym or near synonym ‘lad’; in (c), of the super ordinate the term ‘child’; and in (d), of a general word ‘idiot’.

All these instances have in common the fact that one lexical item refers back to another, to which it is related by having a common referent.

5.4.**2. Coherence**

Coherence concerns the ways in which the components of the textual world, i.e. the configuration of concepts and relations which ***underlie*** the surface text are mutually *accessible* and *relevant*. It is the outcome of cognitive processes among text users

Like cohesion, coherence is a network of relations which organize and create a text:

cohesion is the network of surface relations which link words and expressions to other words and expressions in a text, while coherence is the network of conceptual relations which underlie the surface text. Both concern the way stretches of language are connected to each other. In the case of **cohesion**, stretches of language are connected to each other by virtue of lexical and grammatical dependencies. In the case of **coherence**, they are connected by virtue of conceptual or meaning dependencies as perceived by language users Hoey (1991). To sum up the difference between cohesion and coherence, look at the following:

"We will assume that cohesion is a property of the text and that coherence is a facet [i.e. side] of the reader's evaluation of a text. In other words, cohesion is objective, capable in principle of automatic recognition, while coherence is subjective and judgments concerning it may vary from reader to reader."

We could say that cohesion is the surface expression of coherence relations, that it is a device for making conceptual relations explicit. For example, a conjunction such as 'therefore' may express a conceptual notion of 'result' or 'consequence'. However, if the reader cannot perceive an underlying semantic relation of 'result' or 'consequence' between the propositions connected by 'therefore', he will not be able to make sense of the text in question; in other words, the text will not 'cohere' for this particular reader. Generally speaking, the mere presence of cohesive markers cannot create a coherent text; cohesive markers have to reflect conceptual relations which make sense. Enkvist (1978b: 110-11) gives an example of a highly cohesive text which is nevertheless incoherent:

*I bought a Ford. The car in which President Wilson rode down the Champs Elysees was black. Black English has been widely discussed. The discussions between the presidents ended last week. A week has seven days. Every day I feed my cat. Cats have four legs.*

The fact that we cannot make sense of stretches of language like the one quoted above, in spite of the presence of a number of cohesive markers, suggests that what actually gives texture to a stretch of language is not the presence of cohesive markers but our ability to recognize underlying semantic relations which establish continuity of sense. The main value of cohesive markers seems to be that they can be used to facilitate and possibly control the interpretation of underlying semantic relations.

The coherence of a text is a result of the interaction between knowledge presented in the text and the reader's own knowledge and experience of the world, the latter being influenced by a variety of factors such as age, sex, race, nationality, education, occupation, and political and religious affiliations. Even a simple cohesive relation of co-reference cannot be recognized, and therefore cannot be said to contribute to the coherence of a text. Coherence can be illustrated by causality, as in:

5.4.**3. Intentionality**

 Intentionality is the text producer’s attitude that the set of occurrences should constitute a cohesive and coherent text instrumental in fulfilling the producer’s intentions, e.g., to distribute knowledge or to attain a goal specified in a plan"

While cohesion and coherence are to a large extent text-centered, intentionality is user centered. A text-producer normally seeks to achieve a purpose or goal (e.g. **persuasion, instruction, request, information,** etc.) based on a given plan. Obviously, cohesion and coherence are taken into consideration while planning and executing one's plan. Speakers or writers vary in the degree of success in planning and achieving their purposes.

Furthermore, intentionality concerns the text producer’s attitude and intentions as the text producer uses cohesion and coherence to attain a goal specified in a plan. Without cohesion and coherence, intended goals may not be achieved due to a breakdown of communication. However, depending on the conditions and situations in which the text is used, the goal may still be attained even when cohesion and coherence are not upheld.

5.4.**4. Acceptability**

Here, the receiver's (reader’s) attitude is that a text is cohesive and coherent. The reader usually supplies information that is missing or unstated. Acceptability is very much sensitive to the social activity the text is fulfilling. It is very much affected by the reader's social and cultural background. The joke of the priest who, on shaving his beard in the morning cut his chin because he was thinking of the sermon he was about to give, and the advice his fellow priest gave him, "Cut your sermon and concentrate on your beard", was not very much appreciated by some students belonging to different culture or religion.

In other words, acceptability concerns the text receiver’s attitude that the text should constitute useful or relevant details or information such that it is worth accepting. Text type, the desirability of goals and the political and socio-cultural setting, as well as cohesion and coherence are important in influencing the acceptability of a text. Text producers often speculate on the receiver’s attitude of acceptability and present texts that maximizes the probability that the receivers will respond as desired by the producers. For example, texts those are open to a wide range of interpretations, such as ‘Call us before you dig. You may not be able to afterwards’, require more inferences about the related consequences. This is more effective than an explicit version of the message that informs receivers the full consequences of digging without calling because receivers are left with a large amount of uncertainty as to the consequences that could result; this plays to the risk averseness of people.

5.4.**5. Informativity**

Informativity concerns the extent to which the contents of a text are already known or expected as compared to unknown or unexpected. Hence, a text has to contain some new information. That is, a text is informative if it transfers new information, or information that was unknown before. Informativity should also be seen as a gradable phenomenon. The degree of informativity varies from participant to participant in the communicative event. No matter how expected or predictable content may be, a text will always be informative at least to a certain degree due to unforeseen variability. The processing of highly informative text demands greater cognitive ability but at the same time is more interesting. The level of informativity should not exceed a point such that the text becomes too complicated and communication is endangered. Conversely, the level of informativity should also not be so low that it results in boredom and the rejection of the text.

5.4.**6. Situationality**

Situationality is related to real time and place. Communicative partners as well as their attitudinal state are important for the text's meaning, purpose and intended effect. Scientific texts share a common situationality, while ideological texts have different situationalities across languages and cultures. Situationality concerns the factors which make a text relevant to a situation of occurrence. The situation in which a text is exchanged influences the comprehension of the text. There may be different interpretations with the road sign: “SLOW CARS HELD UP”

However, the most likely interpretation of the text is obvious because the situation in which the text is presented provides the context which influences how text receivers interpret the text. The group of receivers (motorists) who are required to provide a particular action will find it more reasonable to assume that ‘slow’ requires them to slow down rather than referring to the speed of the cars that are ahead. Pedestrians can tell easily that the text is not directed towards them because varying their speeds is inconsequential and irrelevant to the situation. In this way, the situation decides the sense and use of the text. Situationality can affect the means of cohesion; less cohesive text may be more appropriate than more cohesive text depending on the situation. If the road sign was ‘Motorists should reduce their speed and proceed slowly because the vehicles ahead are held up by road works, therefore proceeding at too high a speed may result in an accident’, every possible doubt of intended receivers and intention would be removed. However, motorists only have a very short amount of time and attention to focus on and react to road signs. Therefore, in such a case, economical use of text is much more effective and appropriate than a fully cohesive text.

5.4.**7. Intertextuality**

The seventh standard of textuality is called intertextuality. A text is related to other texts. Intertextuality refers "to the relationship between a given text and other relevant texts encountered in prior experience." (Neubert and Shreve, 1992). These include textual conventions and textual expectations. Some text features have become more and more international, e.g. medical texts. They exhibit many features that are English-like, even they are written in Arabic. There is a fine line between plagiarism and intertextuality

Intertextuality concerns the factors which make the utilization of one text dependent upon knowledge of one or more previously encountered text. If a text receiver does not have prior knowledge of a relevant text, communication may break down because the understanding of the current text is obscured. Texts such as parodies, rebuttals, forums and classes in school, the text producer has to refer to prior texts while the text receivers have to have knowledge of the prior texts for communication to be efficient or even occur. In other text types such as puns, for example ‘Time flies like an arrow; fruit flies like a banana’, there is no need to refer to any other text.

Like in the case of synonymous reference, collocational relation exists without any explicit reference to another item, but now the nature of relation is different: it is indirect, more difficult to define and based on associations in the reader’s mind (e.g. ’I looked into the room. The ceiling was very high.’). Interpretation of such relations is completely based on the knowledge of subject fields (Lahdenmäki 1989).

**5.5 Summary**

Text can be defined as a set of mutually relevant communicative functions, structured in such a way as to achieve an overall rhetorical purposeText linguists generally agree that text is the natural domain of language, but they still differ in their perspectives of what constitutes a text. This variance is mainly due to the different methods of observations of different linguists, and as such, the definition of text is not yet concrete.

Text has been defined as a communicative occurrence/event which meets seven standards of textuality. These are cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality. Linguists confirm that if any of these standards of textuality is not to have been satisfied, the text will not be communicative.

**5.6. Self Test Exercise**

I. Write either true or false based on the unit six 1. A text is made up of sentences like a paragraph does, but there exist separate principles of text constructions beyond the rules for making sentences. 2. Spoken and written languages are the same in their function. 3. Cohesion is mainly connected with surface structure while coherence deals with underlying content.

4. Scientific texts share a common situationality whereas ideological texts have different situationalities.

**II. The following is about standards of textuality. Match the terms under column ‘A’ with their expressions under column ‘B’**

**Column ‘A’ Column ‘B’**

# 1.Cohesion A. concerns the text receiver’s attitude that the text should constitute useful or relevant information.

# 2. coherence B. the text producer’s plan to persuade, instruct, request, or inform.

# 3. intentionality C. concerns to the extent to which the contents of a text is new for the readers or receivers.

# 4. Acceptability D. Network of conceptual relations which underlie the surface text perceived by readers.

# 5. Informativity E. mainly related to time, place and purpose which are factors for the intended effect.

# 6. Situationality F. Network of lexical, grammatical, and other relations that provide links between various parts of a text.

# 7. Intertextuality G. refers to the relationship between a given text and other relevant texts encountered in prior experience.