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TRANSLATIONAL TEXT ANALYSIS

Methodological guidelines on lectures and seminars

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Методичні рекомендації до лекційних та семінарських занять з дисципліни «Перекладознавчий аналіз тексту» розроблені з метою збезпечення студентів необхідним теоретичним та практичним підгрунтям для подальшої самостійної перекладацької діяльності, що полягає у вивченні основних положень та прийомів міжмовного перекладу. Враховуючи сучасні виклики, пов’язані з потребою у висококваліфікованих перекладачах одночасно з кількох мов включно з англійською, до компетенції перекладача входить перелік функцій, що передбачають здатність розрізняти типи мовних, культурних та ситуативних контекстів та сформувати готовність приймати ефективні перекладацькі рішення на основі порівняльного текстологічного аналізу.

Для здобувачів вищої освіти денної та заочної форм навчання першого (бакалаврського) рівнів освіти спеціальності «035 Філологія, Мова і література (англійська)» факультету іноземної філології Волинського національного університету імені Лесі Українки та студентів інших закладів вищої освіти, які цікавляться теоретичними та практичними аспектами перекладу.

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ПЕРЕДМОВА

Методичні рекомендації та лекційні матеріали курсу «Перекладознавчий аналіз тексту» розроблені з метою забезпечення студентів основними теоретичними знаннями про функційні компоненти цілеспрямованої перекладацької діяльності, моделі перекладу, поняття, зокрема про типи текстів, їхні характерні ознаки, стратегії перекладу та алгоритми перекладу текстів залежно від їхніх дискурсивних особливостей. Важливим моментом є використання текстів з різних сфер та рівня формальності з метою визначення типологічних та структурних особливостей в оригінальній та перекладеній версіях, розвинення вмінь аналізувати важливі деталі та правильно застосовувати стратегії перекладу.

Лекційний курс підкріплений презентаціями, на яких схематично показано ключові аспекти перекладу з англійської на українську та інші мови, подано зразки та визначено текстові елементи різного рівня, що забезпечують смислову цілісність тексту. У зв'язку з відсутністю єдиної схеми перекладознавчого аналізу студентам запропоновано використовувати алгоритм критичного прочитання текстів за М.Халлідеєм, згідно з яким кожний текстовий компонент можна розглядати крізь призму належності до дискурсивного поля (Field of Discourse), модальності (Tenor of Discourse) та способу мета-текстової репрезентації (Mode of Discourse). Усвідомлюючи різнорівневу структуру лексичних та лексико-граматичних значень, перекладач може досліджувати текст як складну єдність формальних та смислових компонентів та обирати способи знаходження міжмовної еквівалентності, що й забезпечує адекватність перекладу.

У наш час надзвичайно актуальним є питання неупередженої передачі інформації через усні та письмові канали та засоби зв'язку. Навмисне спотворення опису подій, фактів, властивостей та неправильність у міжмовній послідовності може призводити до глобальних наслідків. Перекладачі повинні усвідомлювати свою відповідальність за здійснений вибір тих чи інших мовних структур в різних сферах громадської, наукової та особистої діяльності.

CONTENTS

Introduction

This theoretical course was designed to consolidate students' understanding of text analysis involving the concepts and methods of linguistics for practical application of this knowledge to the analytical translation tasks. The procedure of analysis involves the use of already acquired skimming and scanning reading techniques, critical reasoning skills and application of the expertise to provide comparative characteristics of the formal, structural semantical and stylistic features of the text in the SL and the TL. Translation process is a creative activity supposed to comprise routine work and approaches to understanding textual and extratextual factors. As a normative or elective discipline, translational text analysis is an essential training component which enables to develop proficiency in foreign language competence and contrastive expertise in field specific translation. Specialists who can translate well into their native language and into other languages placing emphasis on quality are of high demand nowadays.

Methods of learning and teaching:

The acquisition of course objectives is meant to be rendered through class discussion, supported by independent reading and preparation of specific assignments. Throughout the course, the students will be asked to read relevant literature to prepare for the seminars and present the analyses of disseminated or independently chosen texts. They can optionally take a text for analysis from a sphere of interest.

The course presupposes the involvement of specific knowledge:

1. Basic concepts of translation (syntax, semantics, pragmatics, text linguistics, discourse analysis).
2. The importance of source text analysis as a pre-requisite for production of a functionally adequate target text.
3. The relevance of linguistic concepts for translation-oriented text analysis.
4. Different types of written communication; their communicative functions, text types and related macro- and micro-textual features.
5. Key features of informative, argumentative, and expressive ST and TTA.

The main rule of translational text analysis is to get the key message, realise the textual environment and specific tasks which have to be fulfilled. More quidelines or additional texts might be needed if the text misses important details. Being able to analyse a text is seeing the multi-level constituents of this text, their interplay and realise the strategies of effective reconstruction of the text in a certain target language.

Functionality is crucial for the translational text analysis. According to Nord's (2005) theory of translation training, talking about a "functional translator" is a very abbreviated form of describing a professional translator who:

a) realises that in today's translation practice, translations are needed for a variety of communicative functions (which do not always coincide with those of the corresponding source text) (= *professional knowledge*);

b) knows that the selection of linguistic and non-linguistic signs making up a text is guided by situational and cultural factors, and that this principle applies to both source and target-cultural text production (= *meta-communicative competence*);
c) is able to find the "rich points" (Agar, 1994), where the behaviour of the representatives of a particular pair of cultures or diacultures in a given situation is divergent to the extent of leading to communication conflicts or even breakdowns, searching ways and means to solve cultural conflicts without biases (=*intercultural competence*);
d) knows that, due to culture-specific conventions, apparently similar or analogous structures of two languages are not always used with the same frequency or in the same situation (= *distribution*) by the respective culture communities, and that the use of the wrong set of signs may severely interfere with the text's functionality;
e) has the ability to produce a target text serving the desired function even though the source text may be badly written or poorly reproduced (= *writing abilities*);
f) knows how to use both traditional and modern (i.e. electronic) translation means and knowledge sources (= *media competence*);
g) has a good general education and a better specific knowledge of the topic the source text is about (or knows how to compensate efficiently for any lack of knowledge) (= *research competence*);
h) works fast, cost-efficiently, and to perfection, even under high pressure (= *stress resistence*), and
i) knows what her/his translations are worth (= *self-assertion*, from the practitioners' point of view, and self-assurance or self-confidence, as the trainers see it).

This is the **profile of a translator** agreed upon by practitioners and theoreticians, or rather, trainers, at the Conference on Translation Quality in Leipzig. Of course, a few more requirements were mentioned, like skills in specific forms of translation (e.g., dubbing, voice-over, website translation, software localisation), management and leading competence, the ability to work in a team and to constantly adapt to changing working conditions, revision skills, and the like, and they could not make up their minds whether they preferred the generalist or the specialist as far as factual knowledge is concerned. The trainers, however, maintained the view that university training programmes must be general enough to enable their graduates to take up a broad range of activities, and specific enough to lay the foundations for a fast acquisition of any kind of special skills after graduation. On the whole, a functional translator is obviously a very versatile professional.

LECTURE 1
Basic Notions of Translational Text Analysis

1. Preliminary remarks to TTA.
2. Equivalence, its types and role in translation process.
3. Unit of translation.
4. Models of translation in TTA.

There are different definitions of translation which are focused on specific aspects of interlanguage operations. Translation of a text is a "representation" or "reproduction" of an original text ST in another language (House, 2001, p. 247). The phenomenon of translation can be defined from different angles, both general and more specialised.

Thus, **translation** is described as:

- the process of translating words or text from one language into another;
- the written or spoken rendering of the meaning of a word, speech, book

or other text, in another language (The New Oxford Dictionary of English, 1998).

According to Bell, from functional viewpoint translation is: "The transformation of a text originally in one language into an equivalent text in a different language retaining, as far as is possible, the content of the message and the formal features and functional roles of the original text" (Bell, 1991, p. xv). In other words, two texts are differentiated according to the form and structural rules should be observed. As the American linguist, Jakobson, put it in his paper "On linguistics aspects of translation" (2000, p. 139), there are three different kinds of translation:

1) "Intralingual", or *rewording*;
2) "Interlingual", or *translation proper*;
3) "Intersemiotic", or *transmutation.*

In the definition offered by Shuttleworth and Cowie (1997), the phenomenon of translation proper is explained as interlingual translation (between the SL and TL). Formally, it is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL) (Catford, 1965, p. 20). Translation is overall a decision-making process, the effectiveness of which depends on different factors: professionalism, educational background, intelligence, flexibility and linguistic intuition and more.

The history of translation studies was always focussed on text interpretation (hermeneutics). Much of translation theory from Cicero to the twentieth century centred on the recurring and sterile debate as to whether translations should be literal (word-for-word) or free (sense-for-sense), a diad that is famously discussed by St. Jerome in his translation of the Bible into Latin (Bassnett, 2002, p. 53). Controversy over the translation of the Bible and other religious texts was central to translation theory for over a thousand years. Early theorists tended to be translators who presented a justification for their approach in a preface to the translation, often paying little attention to (or not having access to) what was mentioned before. J. Dryden's proposed triad of the late seventeenth century marked the beginning of a more systematic and precise definition of translation, while F. Schleiermacher's respect for the foreign text had a considerable influence over scholars in modern times.

Translation studies as a discipline (the term itself was invented by the Dutch scholar J.S. Holmes) emerged in 1970s and has developed immensely over the last decades. In *The Routledge Encyclopedia of Translation Studies* (Baker, 1998) it is defined as the academic discipline concering itself with the study of translation. It is actually an interdiscipline overlapping linguistics, literary studies, cultural studies, philosophy, and language engineering.

It is necessary to enumerate the **abbreviations** which will facilitate our further discussion:

TTA translational text analysis,
TS translation studies
SL source language
TL target language
ST source text
TT target text

The language can be realised in textual form. Halliday and Hasan define a text as "a unit of language in use" (1976, p. 1) and Miller as "fragment of the culture that produces it" (Miller, 1993). Thanks to these two complementary definitions, it may be understood that a linguistic framework is by far not a static and normative kind of approach to language and text, but rather the one that sees language as dynamic communication and language as "social semiotic" (Halliday, 1978). Thus, is any text is a unique and living body. In other words, **TEXT** is such a socio-linguistically and contextually-oriented framework, where language is regarded as embedded in culture, and where meanings can be properly understood only with reference to the cultural environment in which they are realised.

To accomplish the translation task, it is necessary to apply the **principle of functionality**. Nord's definition presupposes that functionality is important in the process of translation. Therefore, translation is the production of a functional target text maintaining a relationship with a given source text that is specified according to the intended or demanding function of the target text (**translation skopos**) (1991, p. 28). It is evident from an even simply individual foreign language study that a language is not a matter of vocabulary and grammar, but it can never be separated from the **culture** it operates in and is always part of a certain **context**.

The language use varies according to different contexts. Moreso, when dealing with the activity of translation not only recognising and understanding a different social and cultural source context a translator should reproduce textual meanings in a totally different environment, the target one. And this is true both for culturally close languages and for culturally distant ones. Cultural approach to translation enables rendering the general idea and translating all elements of the text properly, to employ relevant startegies and explain untranslatable realia.

When faced with the translation of a text of any kind, be it literary or specialised, the translator's ability to **work bottom-up** means to translate taking into account both the source and the target contexts, going from the lexico-grammatical realisations to the identification of the meanings verbalised in the text and also to reconstruct the context of situation and the context of culture which activated such meanings and wordings.

Any text is therefore strictly related both to the immediate context enveloping it, i.e. the **Context of Situation (the Register**), and to the outer **Context of Culture** (these terms were introduced by the anthropologist Malinowski in 1923, discussed in works of other scholars (see Halliday, 1992). Consequently, any text is a simultaneous expression of a specific situation and of a wider social, historical, political, ideological and other forms of environment. As Taylor suggests, “the translator is primarily concerned with conveying meaning through the vehicle of language” (1993). Understanding the situational parameters is important for analysis of a text.

The **Context of Situation** is seen as comprising three variable components, called “Field”, “Tenor” and “Mode”. The “Field” of discourse activates ideational meanings (how language represents experience); “Tenor” determines interpersonal meanings (how language expresses human interaction), whereas “Mode” shows textual meanings (text as a coherent and cohesive whole). Obviously, in order to identify these different strands of meaning for the analysis, it is necessary to work with grammar, or lexico-grammar, but always keep in mind that lexico-grammar is selected according to the purposes a text is serving. Through the analysis of grammatical realisation, a translator can identify different kinds of meanings. In order to understand the meaning of a text and reproduce it in another language, a translator needs to divide the text up into translatable units (chunks).

There are two basic approaches to translation of texts: a bottom-up and a top-down. The following steps are important for the practice of translation in TA with **a bottom-up approach**:

(1) text-analysis of the lexico-grammar of the ST;
(2) analysis of the three strands of meanings realised by lexico-grammar;
(3) analysis of the context of situation and of culture;
(4) analysis of possible translation strategies aimed at producing a ‘functionally equivalent’ TT.

For the professional and expert translator, these steps are often simultaneously dealt with but usually start from the simplest level of lexico-grammatical structures. The translated forms are projected to the main idea of the text and can be adapted accordingly.The opposite to the bottom-up is a **top-down** approach: i.e. a functional translation process should **start at the pragmatic level** by deciding on the intended function of the translation (e. g. documentary *vs* instrumental). A **distinction** is then made between those functional elements of the source text that will have to be **reproduced** as such and the ones that must be **adapted** to the addressee’s background knowledge, expectations and communicative needs or to such factors as medium restrictions and *deixis* requirements. Deictic elements in linguistics are those words which cannot be understood without additional context (e. g. pronouns). The translation type then determines whether the translated text should conform to **source culture or target culture conventions** with regard to translation **style**. Only then will the differences in language system come into play (Munday, 2001, p. 66–68). In translation practice, there is often a need to shift between the approaches depending on the text typology, formal and structural textual parameters.

2. Equivalence, its types and role in translation process.

To reach the goal of translation, it is necessary to keep in mind such intermediate feature as equivalence. According to German linguist Koller (1995, p.196), **equivalence** is the result of a text-processing activity, by means of which a source language text is transposed into a target-language text. Between the resultant text in L2 (the target-language text) and the source text in L1 (the source-language text) there exists a relationship, which can be designated as a translational, or equivalence relation.

It can be concluded that translation is the total process and the relation of equivalence between two languages realised in the text. A number of scholars discussed the meaning of translation equivalence for translation. For instance, Nida distinguishes between **formal** and **dynamic** equivalence. Formal equivalence presupposes matching as closely as possible the elements of the SL, whereas the dynamic one is aimed at producing the equivalent effect on the target reader (see Munday, 2001, p. 42). By doing so, Nida discarded the terms "free", "literal" and "faithful translation". The takeaway is that this scholar emphasized the role of deep understanding of the text by defining its kernels. In other words, a translator should know how to convert more complicated sentences into simplest ones to render the meanings correctly.

The concept of equivalence was considered by Baker at different levels: of the word, phrase, grammar (meaning syntax), text and pragmatics. Besides it was recognised that this feature "is influenced by a variety of linguistic and cultural factors and is therefore always relative" (Baker, 1992, p. 6). Snell-Hornby rejected the notion of equivalence but presupposed the existence of a degree of similarity between languages (Snell-Hornby, 1988, p. 22). Koller proposed a typology according to which there are five basic equivalences. In the table below these types of equivalence and their specific features are represented.

Characteristics of research focuses for different equivalence types (following Koller 1979, p. 187-91)

Type of equivalence	*How attainable*	*Research focus*
Denotative	**By analysis of correspondences and their interaction with textual factors**	**Lexis**
Connotative	**'One of the most difficult problems of translation and in practice is only approximate (Koller 1979b/89; p. 189); theory needs to identify the connotative dimensions in different languages**	**Additional dimensions: formality (poetic, slang etc.), social usage, geographical origin, stylistic effect (archaic,'plain', etc.), frequency, range (general, technical, different languages etc.), evaluation, emotion**
Text-normative	**Description correlation of patterns of communicative**	**Look at usage in different communicative situations**

	situations using functional text analysis	
Pragmatic	**Translating the text for a particular readership, overriding the requirements of other equivalences**	**Analyse the communicative conditions, valid for different receiver groups in different language pairs and texts**
Formal	**An analogy of form in the TL, using the possibilities of the TL and even creating the new ones**	**Analyse the potential of the equivalents in rhyme, metaphor and other stylistic forms**

The table demonstrates that specific equivalence types are designed to predetermine the translational methodology and approaches, developing a hierarchy of values and requirements for a text or its segment according to the communicative situation (Koller, 1995, p. 104). Koller (See Munday, 2008, p. 211–216) proposed a checklist for translationally relevant text analysis under the following headings:

- language function;
- content characteristics;
- language-stylistic characteristics;
- formal-aesthetic characteristics;
- pragmatic characteristics.

In fact, every textual element should be analysed in accordance with these characteristics depending on the type of equivalence.

3. Unit of translation.

The notion of "translation unit" is decisive in translator's practice. It presupposes the linguistic level at which ST is recodified in TL (Shuttleworth & Cowie, 1997, p.192). To put it simply, the linguistic level used by the translator in the act of translating is meant. Translation theorists have proposed different kinds of this unit. Considering the way of organisation of words within a dictionary, a **word** is thought of as the main unit of translation. However, with the rise and development of text-linguistics, the unit of translation was sought at higher levels, such as that of the **text** (Hatim, 2001, p. 33). In the 1980s, Newmark indicated the **sentence** as the best unit of translation (1981). The concept of '**translation units**' has been a subject of debate ever since it was introduced by Vinay & Darbelnet in their *Stylistique comparee du français et de l'anglais* in 1958 and described in later works (1977) where the translation unit was defined as a *unite de pensée* (the smallest utterance segment in which the cohesion of the signs does not presuppose a separate translation of each sign).

Generally, linguistic approaches to translation units range between the rank of **morphemes** or **words** or vary between **phrases** and **sentences** and the **whole text** in accordance with equivalence requirements. Pragmatic approaches include larger units like "the complex semantic pragmatic values of the text type" (Neubert, 1973). In psycholinguistic approaches to translation, a unit is determined "intuitively" by the translator's individual translation proficiency (Königs, 1981). The largeness of a linguistic unit is predetermined by the translation task and text parcelling.

In a **top-down approach** to translator training we would want to favour the **largest translation units** possible. However, the larger the translation unit, the **less manageable** it becomes for the translator. How does one actually set about translating the **text** (apart from mini texts like titles or road signs) or even the **culture**? by working on **smaller units**. Scholars interested in translator training have resorted to **smaller** text segments; for instance, Hönig (1995) focuses on the function which a particular segment has for the overall function of the text.

4. Models of Translation in TTA There are different translation models which predetermine the procedure of TTA. The differences between them are explained by applying the ranking of elements for translation and identifying the equivalence.
In **Halliday's** (1966, p. 137) systemic model, the process of translation presupposes three 'stages':

(1) selection of the 'most probable translation equivalent' for each item at each rank (beginning from the lowest, morphemic, to next ranks of word, word group, phrase and clause);
(2) reconsideration in the light of the lexicogrammatical features of the unit above;
(3) final reconsideration in the light of the lexicogrammatical features of the TL.
Halliday argues that translation is a meaning-making activity and that there cannot be absolute equivalence between languages. It is a fair point. In fact, he suggests that the translator should regard the equivalence of meaning as equivalence of function in the text.

When faced with translation of a text, as it has already been mentioned, Halliday recommends examining all components and features, including, for example, the writer's construction of one's own and the audience's subjectivity, of attitude to and distance from the subject-matter and so on, establish the interpersonal meanings. As was once mentioned by Halliday that a personal diary should not be translated as a scientific article.

Importantly, Halliday proposed a **typology of equivalences**, in terms of a systemic functional theory, which centres on three 'vectors':
(1) 'Stratification';
the organisation of language in ordered strata: the phonetic/ phonological, lexicogrammatical, semantic and, outside of language 'proper', contextual levels of the multi-coding system of language, each of which becomes accessible through the stratum above it.
(2) 'Metafunction';
the organisation of the strata concerning **content** concerning lexicogrammar as realising semantics, the (meta)functional components, i.e. ideational, interpersonal and textual.
(3) 'Rank'. organisation of the **formal** strata", i.e. phonology and lexicogrammar, in a hierarchy (remembering that, in the grammar of English, it is made up of: clause complexes, clauses, phrases, groups, words and morphemes).
Rewording as a technique for translators was put forward in one of his studies.
Compare this sentence pair:

The fifth day saw them at the summit reworded by Halliday as:
(2a) *They arrived at the summit on the fifth day*.
(2b) *C'est au cinquième jour qu'ils sont arrivés au sommet* (in Newmark, 1987, p. 295). Therefore, understanding deep structures and simple transformations facilitate the selection of adequate translation forms.

The British linguist **Catford** also considered language as working *functionally* on a range of different levels (i.e. phonology, graphology, grammar, lexis) and ranks (i.e. sentence, clause, group, word, morpheme). In Catford's model (1965), this equivalence of texts for translation be achieved through either "**formal correspondence**" or "**textual equivalence**". Formal correspondence, therefore, implies a comparison between the language systems but not of specific ST-TT pairs. When 'formal equivalence' is not possible, Catford suggests to aim for 'textual equivalence', which can be carried out through the translation 'shifts' (sidesteps from formal correspondence). For example, this happens when there are differences between grammatical categories in lanuage pairs (singular vs plural, gender etc.).

The British linguist **Newmark** developed Halliday's ideas in his approach to constituents, as well as to two specific aspects of grammatical analysis which, in his view, can offer valuable insights to both the translation analyst and the translator: Grammatical Metaphor and Cohesion. According to Newmark, when translating metaphors translators always have a choice. Newmark simply extended Halliday's descriptive hierarchy into: text, paragraph, sentence, clause, group, word, morpheme and identified a sentence as a unit of translation. In addition, he introduced the issue of text authority by defining the following: "the more authoritative the text, the smaller the unit of translation" (Newmark, 1988, p. 66). This is true because specialised texts require much more attention to terminology and formal structures. Newmark was particularly interested in the examination of the use of connectives and, more to the point, in the phenomenon of 'missing' connectives between sentences, which obliges a translator to interpret the logical connection. Connectors and prepositions cover a wide range of meanings and may thus often cause ambiguity (translating from English, *yet* and *as* are classic examples).Warning against carefree and excessive abuse of grammatical and lexical synonyms in his "Approaches to Translation" Newmark (1981/82, p. 101) maintained that any replacements by lexical synonyms are further from the sense than the grammatical synonyms. All of the theoretical issues outlined here illustrate how linguistics and the theory of translation can be applicable to the actual practice of translating.

According to Nida, whose ideas stem from the Chomskian theory of surface and deep structures, the surface structure of the ST is analysed into the basic elements of the deep structure; these are 'transferred' in the translation process and then restructured semantically and stylistically into the surface structure of the TT.

This involves analysis using four types of functional class in generative-transformational grammar:

- events (often but not always performed by verbs);
- objects (often but not always performed by nouns);
- abstracts (quantities and qualities, including adjectives);

- relationals (including gender, prepositions and conjunctions).

Examples of analysis (Nida 1964, p. 64), designed to illustrate the different constructions with the preposition of, are:

surface structure: *will of God*

back transform: B (object, *God*) performs A (event, *wills*)

Questions for discussion

1. From what different perspectives is it possible to describe the term translation?
2. What is TEXT and how is it related to CONTEXT?
3. What components is the CONTEXT OF SITUATION comprised by with regards to the TEXT?
4. Explain the notion and the steps of Bottom-Up text analysis.
5. What role does equivalence play in translation process?
6. What is the unit of translation in TTA?
7. Define the basic models of TTA. Do they have anything in common?

Lecture 2-3
Pre-translational Text Analysis

1. Pre-translational source text analysis
2. Factors of pre-translational source text analysis.
3. Typology of texts for TTA.
4. Reading process stages for TTA.

Pre-translational text analysis is a procedure which makes translation a meaningful activity. Usually, a given source text itself contains **all the instructions** about how it should be translated, but a translator should be attentive to details. Thus it is necessary to infer the purpose of the target text from the **translation situation** itself (the translator's previous experience or routine). Besides, every translation task should thus be accompanied by a **brief** (pre-translational analysis) defining the **conditions** under which the target text should perform its particular function. An important feature is to establish the **communicative situation** (including the communicators and their communicative aims) determines the verbal and nonverbal features of the text – **situational factors**: the difference in place, time, motif and purpose of the communication, difference with regard to the culture-bound knowledge, experience or susceptibility of the respective audiences.

In practice, all required instructions are received from people who order translations. Nord (1997) explains that in a professional environment a translation task is done by assignment. A client needs a text for a particular purpose and calls upon the translator for a translation, thus acting as the initiator of the translation process. In an ideal case, the client would give as many details as possible about the purpose, explaining the addressees, time, place, occasion and medium of the intended communication and the function the text is intended to have. This information would constitute an explicit translation brief (Nord, 1997, p. 30). Translation-oriented source text analysis is applicable to all text types and genres regardless of the language and culture pairs involved. However, it is not always possible to receive all descriptions from the client and the translator has to make own decisions.

Translation process comprises several stages, usually in form of two-phase or three-phase models. It is not a linear but rather a circular, recursive process in which a translator continually returns to earlier stages of analysis. In a two-phase model the translator reads the ST, analyses its relevant aspects and reverbalises it in the TL. In a three-phase model there is a relatively long transition code-switching between these two phases which is more natural for textual translation than for simultaneous interpretation where momentary decisions should be taken. At the decoding phase, the translator analyses the message of the ST in its simplest and structurally clearest forms (Nida, 1975, p. 79), transfers (or transcodes) it and finally restructures it to the most appropriate level of the TL. According to Nord (1991, p. 35) Comprehension of the text for translation presupposes detailed analysis of grammatical structures, semantic and stylistic elements, grasping the full denotative and connotative meanings explicitly or implicitly given in the text .

2. The Factors of Pre-Translational (Source Text) Analysis.

Source text analysis involves taking into consideration the factors of communicative situation, because they determine the communicative function. These factors are called extratextual, whereas intratextual factors deal closely with text coherence and non-verbal elements. Metacommunicative utterance means transforming extratextual information through its verbalisation.

Depending on the relationship with the communicative situation or the text itself both extratextual and intratextual factors of source text analysis can be established using the set of questions (See Ch. Nord Text Analysis in Translation, p. 42):

Extratextual: Who (sender) **transmits a text**, *to whom (receiver), what for (motive), by which medium (source), where (place), when (time), why (motive), on what (subject matter).*

Textual (more textually oriented and therefore specific questions include): *what (or what not – knowledge presuppositions), in what order (composition), using which non-verbal elements (pictures, diagrams etc.), in which words (lexical characteristics), types of sentences (syntactic structures), tone, style (intonation and prosody – suprasegmental structures), to what effect* **the text is produced**.

Before reading the text, the extratextual factors should be observed as such by analysing the situation itself, because it predetermines the use of intratextual factors. Interplay between these two types of factors is obvious when answering the question to what effect, with what function the text is produced. The factors of communicative situation usually involve time, place and motive of text production. Several texts of the same author may show common idiosyncratic features, depending on the sender's age, gender, geographical and social background, education level etc. Various authors, on the other hand, may use the same means of expression for different text types. In non-literary texts idiosyncratic features are less important than the intentional ones. For the translator the difficulty means trying to understand the ST receiver's expectations as they normally differ from those of the TT receiver.

Another important thing is that sometimes in the text there may be a secondary sender. It means that in newspaper reports, for instance, the author cites somebody's utterance within the framing text of the whole article, which in its turn proves to be incongruent with the author's beliefs, the main idea of the text. Therefore, it is advisable to analyse each text separately. Using footnotes and comments if available can facilitate the process of faithful translation and adequate receiver's comprehension, as can be seen from various language versions of the same newspapers, web-sites etc. In other words, the analyst should know more than what is written and develop the skill to find the essential hints to compensate for the lack of information in the TT. If possible, the person of call, the sender/client is the source of this information.

To find out this information the set of questions is also implemented to understand who the sender is, his or her intention, probable or real audience, place of communication and reception of the text (special characteristics), the motive for text production, text function. Text environment can give a hint whether the sender and the text producer coincide.

Ch. Nord distinguishes between documentary and instrumental translation types (1991, p. 44–86) which determine the specificity of translation equivalence. Intention, function and effect of the text are three important factors. Ideally, they should be congruent. If intention has to be preserved in the text, to achieve a certain effect the function may be modified. The original intention of the sender determines the subsequent structuring of the text.

The following *clues* are advised to understand the key extratextual constituents:

Sender. Who is the sender? Is he/she identical with the producer (editor, publisher etc.)? How is the sender related to the producer? What kind of author, expert was the text written by? What information about the sender can be obtained from the text's environment? What amount of information is known by the receiver? What information can be retrieved from the sender? What other clues can be inferred from the situational factors with regard to the sender?

Sender's intentions. Are there any sender's statements regarding the text, his/her attitude to it? What sender's intentions are typical for this specific text type? What clues about the sender's intention can be inferred from the situational factors (sender's communicative role, receiver, medium, place, role)? What conclusions can be drawn from other extratextual factors with regard to the sender's intention (function) and from intratextual factors?

Audience. Note: the audience can either be linked with the text type or not linked at all. For example, a popularising scientific text can be addressed to various types of audience: children, adolescents, adults (scientists, non-scientists).

What is ST audience? What is its age, gender, geographical, educational background, social status and role for the sender, etc? What is the source audience communicative background? What is the subject's topicality?

Place of communication. That is cultural affiliation of the sender to the text? What is the medium of text production, how is it related to the place? What intratextual features help to prove the author's origin?

Function. What is the text function intended by the speaker? What elements of text environment indicate the text's function? Does the ST and TT function coincide? (Note, that this can be the case with abridged literary works for children). Are there any textual designators, intentional or unintentional labels? What are the relationships between the sender, receiver, medium of the text?

The TT skopos is the function the TT can fulfill in the target culture. It normally depends on the medium of production.

Motive. Note: it is not difficult to establish the motive of the text based on its conventional type. The motive applies not only to the reason of text production but also to the occasion. For instance, a wedding announcement is written, because someone is getting married, a news report is written because of current events, etc.

To explicate how pre-translational ST analysis is carried out a text about one of the most famous universities was selected. To find the aspects in which the source and the target texts will diverge, the translator has to *compare* the source text with the target text profile defined in the translation brief.

The **translation brief** should contain (explicit or implicit) **information** about:

·the (intended) text function(s),

·the target text addressee(s),

·the (prospective) time and place of text reception,

·the medium over which the text will be transmitted, and

·the motive for the production or reception of the text.

Example (celebration – tourist brochure)

This situation can be formalised as follows:

Intended **text functions**: referential (e. g. information about anniversary events), appellative (image promotion, mainly by means of expressive elements);

Addressees: e. g. visitors to Harvard and other people interested in the university and academic life;

Time and place of reception: mainly Harvard, occasionally other places, for the whole year of the anniversary, but no longer;

Medium: monolingual brochure with coloured photographs and short texts in a given layout;

Reason for text production and reception: 375th anniversary of Harvard University.

Harvard is the oldest institution of higher education in the United States, established in 1636 **by vote of the Great and General Court of the Massachusetts Bay Colony**. It was named after the College's first **benefactor**, the young **minister** John Harvard **of Charlestown**, who **upon his death** in 1638 **left** his library and half his estate to the institution. A statue of John Harvard stands today in front of **University Hall** in Harvard Yard, and is perhaps the University's best known landmark. Harvard is perhaps best-known because of its **enduring history** of innovation in education. But even **die-hard** Harvard **buffs** are not likely to know all of these Harvard firsts and **historical snippets**.

In 2011, Harvard celebrated the 375th anniversary of the 1636 founding of Harvard College. To mark this **milestone**, the University **launched** a year-long series of programs and activities, beginning with a celebration in Harvard **Yard**. The anniversary year also included a full program of events that characterized the lively **intellectual exchanges** that **flourish** at Harvard. These included academic events, lectures, **symposia**, and exhibits. Read more about Harvard at 375 in the Harvard **Gazette**.

Roving student **performers** represented **a rich array of cultural traditions**; dancers, musicians, a cappella groups and soloists. Colorful parades **featured** Harvard **alumni**, each of the **undergraduate** Houses, and Harvard's graduate and professional schools, and **Tercentenary Theatre** was transformed with lighting and special effects.

The Harvard Radcliffe Orchestra performed, accompanied by a chorus of over a hundred student voices **followed by** a **solo performance** by our own international **celebrity cellist**, **Yo-Yo Ma '76**.

Dessert **offerings** and **refreshments** by local chefs were provided by Taza Chocolate, Harpoon 1636 beer, and fresh-pressed **organic cider**. Other **treats** included ice cream **made using** liquid nitrogen and Two Degrees, a nutrition bar, which when purchased, helps with **famine relief**. The **centerpiece of the evening** was **a giant red velvet birthday cake** - a special creation by award-winning pastry **Chef Joanne Chang '91**, of Flour Bakery around which all of the deans gathered to lead the crowd in singing "Happy Birthday."

The Celebration **marked a milestone** in Harvard's long history, and the launch of a year-long series of programs and events to begin the next exciting chapter for the University.

[375th Harvard University Anniversary. URL: https://www.harvard.edu/about-harvard/harvard-glance/history/375th-anniversary]

This information allows us to *infer* the following **general requirements** for the translations:
In order to achieve the intended functions, the text should conform to a **text type** and general **style** conventions and a formal register;
The text producer should take account of the prospective audience's **culture specific knowledge presuppositions**;
Spatial and temporal deixis (reference point) will refer mainly to
Harvard and the year of the anniversary;
The text must fit into the space provided by the **layout**;
The information on anniversary events will have **priority** over other data.
The Role of SourceText Analysis. If the translation type is determined not by the source text but by the purpose of the translation process, what role does source text analysis play in this context?
The source text provides the **offer of information, that is** the starting point.
Analysis of the source text guides the translation process in that it provides the basis for decisions about:
(a) the feasibility (clarity) of the translation assignment,
(b) which source text units are relevant to a functional translation, and
(c) which translation strategy will lead to a target text meeting the
requirements of the translation brief.
Various **text linguistic models** (discussed in the previous lecture) can be used to analyse the source text: **pragmatic analysis** of the communicative situations involved the same model should be used for **both** the source text and the translation brief (e.g. appellative function in the SL text differences between source text and target text addressees with respect to **sociocultural** background, **world knowledge** and **cultural expectations.**
After **comparing** the **source text in situation** with the **target text in situation** decision on optimal 'transfer' procedures:
Comparison of the **intended functions** – the brief can be carried out by means of a ***heterofunctional*** instrumental translation
Comparison between SLT & TLT **addressees** leads to two conclusions:

(a) the difference in cultural knowledge may require an adjustment of the relationship between ***explicit and implicit*** information in the text;

(b) the difference in culturespecific genre expectations may require an ***adaptation*** of the text's form to target culture textual and stylistic conventions.

The **time of reception** – possible problems involving different temporal deixis.
The occasional differences with regard to the **place of reception** for any receivers abroad may be ignored
The **medium** the **same** or **different** for source and target texts
The **reason for text production** and reception is the same for source and target texts priority of the **informative** over the **appellative** function (further developing the hierarchy of functions).

Typology of texts for TTA

K. Reiss links the three functions to their corresponding and to the text types in which they are used. These links can be seen in the table:

Text type/criterion	Informative	Expressive	Operative
Language function	Informative (representing objects and facts)	Expressing sender's attitude	Appelative (making an appeal to text receiver)
Language dimension	Logical	Aesthetic	Dialogic
Text focused	Content-focused	Form-focused	Appelative-focused
TT should...	…transmit referencial content.	…transmit aesthetic form.	…elicit desired response.
Translation method	'Plain prose', explicitation as required	'Identifying method' adopt perspective of ST author	'Adaptive' equivalent effect

Thus, the main **characteristics of each text type** *according to language 'dimensions' and communicative situations* are summarised by Reiss (1977, p. 108–109) are:

1. Plain communication of facts: information, knowledge, opinions, etc. The language dimension used to transmit the information is logical or referential, the content or 'topic' is the main focus of the communication, and the text type is **informative.**
2. Creative composition: the author uses the aesthetic dimension of language. The author or 'sender' is foregrounded, as well as the form of the message, and the text type is **expressive.**
3. Inducing behavioural responses: the aim of the appellative function is to appeal to or persuade the reader or 'receiver' of the text to act in a certain way. The form of language is dialogic, the focus is appellative and Reiss calls this text type **operative.**
4. **Audiomedial** texts, such as films and visual and spoken advertisements which supplement the other three functions with visual images, music, etc. This is Reiss's fourth type which is not represented in the table.

Informative texts can include: reference work, report, lecture, operating instruction, tourist brochure,

Informative

reference work, report, lecture, operating instruction, tourist brochure
biography sermon
official speech
play electoral speech
poem satire advertisement

Expressive **Operative**

There are four different types of writing/text types that are generally used as well as many sub-types of writing that may fall in any of those categories. A translator must know all them in order to identify the purpose of writing and make sure the audience will understand the translated text correctly.

Lecture 4

Text Typology and Reading Process Stages

Texts can be roughly divided into the following types:

1. Expository

The purpose of expository text is to explain or inform. A subject is represented without giving opinions. The writing style of this text is subject-oriented, in which authors focus on telling about a given topic or subject without voicing their personal opinions. These types of essays or articles furnish the reader with relevant facts and figures but do not include opinions. This is one of the most common types of writing found in textbooks and how-to articles. The author just tells about a given subject, sharing tips to do something.

Key Points:

- Usually explains something in a process.
- Is often equipped with facts and figures.
- Is usually in a logical order and sequence.

Where expository writing is used:

- Textbook compilation
- How-to articles
- Recipes
- News stories (not including opinion or editorial pieces)
- Business, technical, or scientific writing

Example:

Many people associate the taste of pumpkins with fall. In October, companies from Starbucks to McDonalds roll out their pumpkin-flavored lattes and desserts. Here is *how to make an easy pumpkin pie using only five ingredients. First, make sure you have all of the ingredients.*

This writing is expository because it is *explaining*. In this case, you can already tell that the piece of writing will be about how to make a pumpkin pie.

Non-example:

Everyone knows that the best part about fall is all of the pumpkin-flavored desserts. Pumpkin pie is the best fall treat because it is not only delicious but also nutritious. Pumpkin is filled with vitamin A, which is essential for a healthy immune system and good vision.

This is not an expository type because several opinions are stated, such as “Pumpkin pie is the best fall treat…” Although this excerpt contains a fact about pumpkin containing vitamin A, that fact is used as evidence to support the opinion. These opinions make this an example of persuasive writing.

2. Descriptive

Descriptive writing focuses on communicating the details of a character, event, or place. Therefore, descriptive writing's main purpose is to describe. Stylistically, this writing usually focuses on describing a character, an event, or a place in great detail. It can be poetic when the author takes the time to be very specific in his or her descriptions.

Example:

In good descriptive writing, the author will not just say: “The vampire killed his lover.”

He or she will change the sentence, focusing on more details and descriptions, like: “The bloody, red-eyed vampire, sunk his rust-colored teeth into the soft skin of his lover and ended her life."

Key Points:

- It is often poetic and emphatic by nature.
- It describes places, people, events, situations, or locations in a highly-detailed manner.
- The author visualises what he or she sees, hears, tastes, smells, and feels.

Descriptive writing is used for:

- Poetry
- Journal or diary writing
- Nature writing
- Descriptive passages in fiction

Example:

The iPhone 6 is unexpectedly light. While size of its screen is bigger than those of the iPhones that came before, it is thinner, and its smooth, rounded body is made of aluminum, stainless steel, and glass. The casing comes in a whitish silver, gold, or a color the company calls "space gray," the color of the lead of a pencil, with darker gray accents.

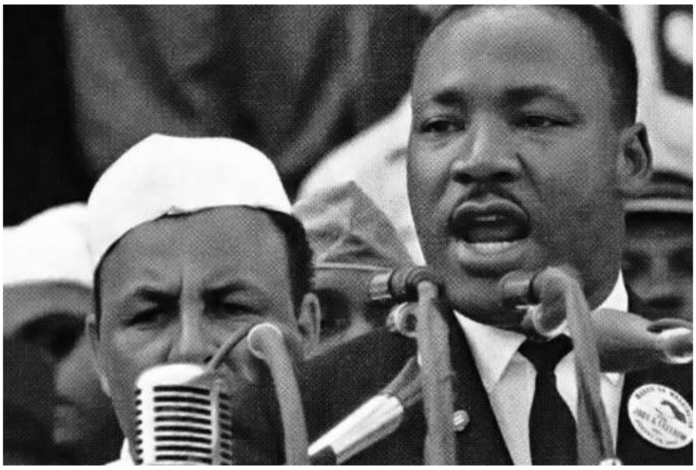
This is an example because it describes the features of a phone. It includes details such as the size, weight, and material.

Non-example:

So you just brought home a shiny new smartphone with a smooth glass screen the size of your palm. The first thing you will want to do when purchasing a new cell is buy a case. Cracking your screen is an awful feeling, and protection is inexpensive when you compare it to the costs of a new phone.

Even though this example uses adjectives, it is not an example of descriptive writing because the purpose is not to describe the phone but to persuade the reader to buy the case.

3. Persuasive



Persuasive writing tries to bring other people around the author's point of view.

Therefore, persuasive text's main purpose is to convince. Unlike expository writing, this type contains the opinions and biases of the author. To convince others to agree with the author's point of view, persuasive justifications and reasons are provided. It is often used in letters of complaint, advertisements or commercials, affiliate marketing pitches, cover letters, newspaper opinion and editorial pieces.

Key Points:

- Persuasive writing is equipped with reasons, arguments, and justifications.
- In persuasive writing, the author takes a stand and asks to agree with his or her point of view.
- The text often asks for readers to do something about the situation (this is called a call-to-action).

When You Would Use Persuasive Writing:

- Opinion and editorial newspaper pieces.
- Advertisements.
- Reviews (of books, music, movie, restaurants, etc.).
- Letter of recommendation.
- Letter of complaint.
- Cover letters

Example:

Following the 2012 Olympic Games hosted in London, the UK Trade and Investment department reported a £9.9 billion boost to the economy. Although it is expensive to host the Olympics, if done right, they can provide real jobs and economic growth. This city should consider placing a bid to host the Olympics.

This is **persuasive writing** because the author has a belief that "this city should consider placing a bid to host the Olympics" and is trying to convince others to agree.

For example, the following text is written to persuade the reader to take a holiday:

*Enjoy an **Enchanting** Holiday in the Maldives Scattered across the Indian Ocean lie islands with **the finest** white sand beaches and **clearest crystal** blue waters. These are the **MALDIVES**! Over 1,000 coral islands. Temperatures here are always in the 80s.What can our holiday offer you? **Luxurious** accommodation aboard the fabulous Orient Explorer. Water sports for the entire duration of your holiday. Drinks and entertainment included **at no extra charge**. Chauffeur-driven **limousine** to and from the airport. **Combine** this with another seven-night holiday in our **opulent** apartments at the Kelai Country Club. Prices start from just £899 per person.*

*The persuading words used in the text are italicised.

Non-example:

According to legend, the Olympics were founded by Hercules. Now almost 100 countries participate in the Games, with over two million people attending. So cities from Boston to Hamburg begin considering their bid to be a host city more than 10 years in advance.

All of these statements are **facts**. Therefore it’s **expository**. To be persuasive writing, you must have an opinion that you’re trying to persuade people of then, of course, you will support that opinion with evidence.

4. Narrative

A narrative tells a story. There will usually be characters and dialogue.

Narrative writing's main purpose is to tell a story. The author will create different characters and tell you what happens to them (sometimes the author writes from the point of view of one of the characters, which is known as first person narration). Novels, short stories, novellas, poetry, and biographies can all fall in the narrative writing style. Besides, game stories can be a vivid example of this text type. Simply, narrative writing answers the question: “What happened then?”

Key Points:

- A person tells a story or event.
- Has characters and dialogue.
- Has definite and logical beginnings, intervals, and endings.
- Situations like actions, motivational events, and disputes or conflicts with their eventual solutions are included.

Examples of Persuasive Writing:

- Novels
- Short stories
- Novellas
- Poetry
- Autobiographies or biographies
- Anecdotes
- Oral histories

Example:

“I don’t think that’s a good idea,” said Jaelyn.“You never used to be such a girl!” retorted Orin, pushing open the door. Reluctantly, Jaelyn followed.

This is a **narrative** because it’s telling a story. There are different characters conversing, and a plot is unravelling.

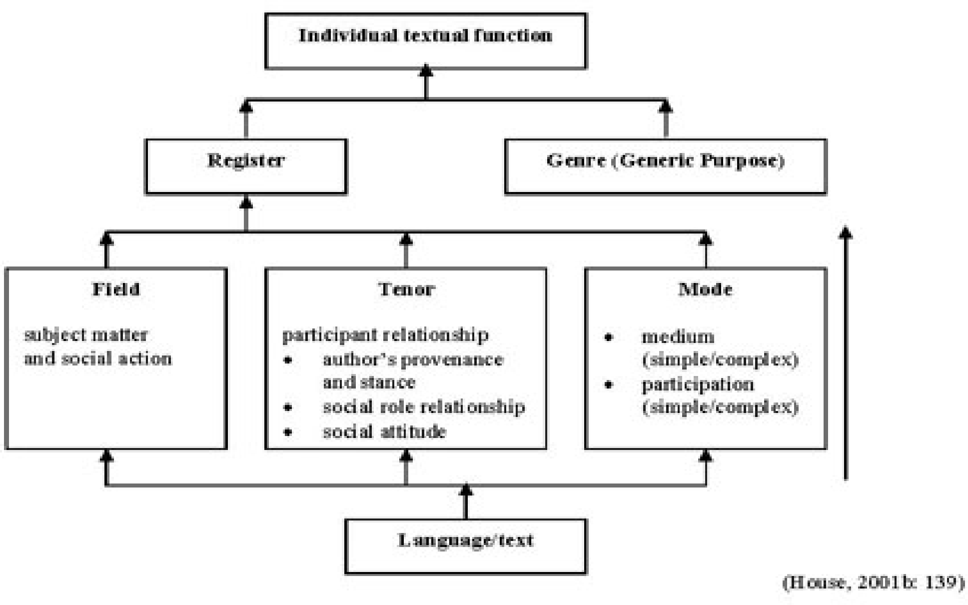
Non-example:

Cutting Edge Haunted House holds the Guinness World Record for the largest haunted house on earth. It’s located in a district in Fort Worth, Texas known as "Hell's Half Acre" in a century-old abandoned meat-packing plant. The haunted house takes an hour to complete, winding through horrific scenes incorporating the factory's original meat-packing equipment.

While this would serve as a worthy setting for a story, it would need a plot before it could be called a narrative.

4. Reading process stages for TTA.
Translational analysis comprises a series of steps and the way the translator operates the reading process determines the accomplishment of the translator task. Understanding textual function and genre requirements facilitates the local choice of strategies connected with finding appropriate lexical and grammatical equivalences between SL and TL structures.

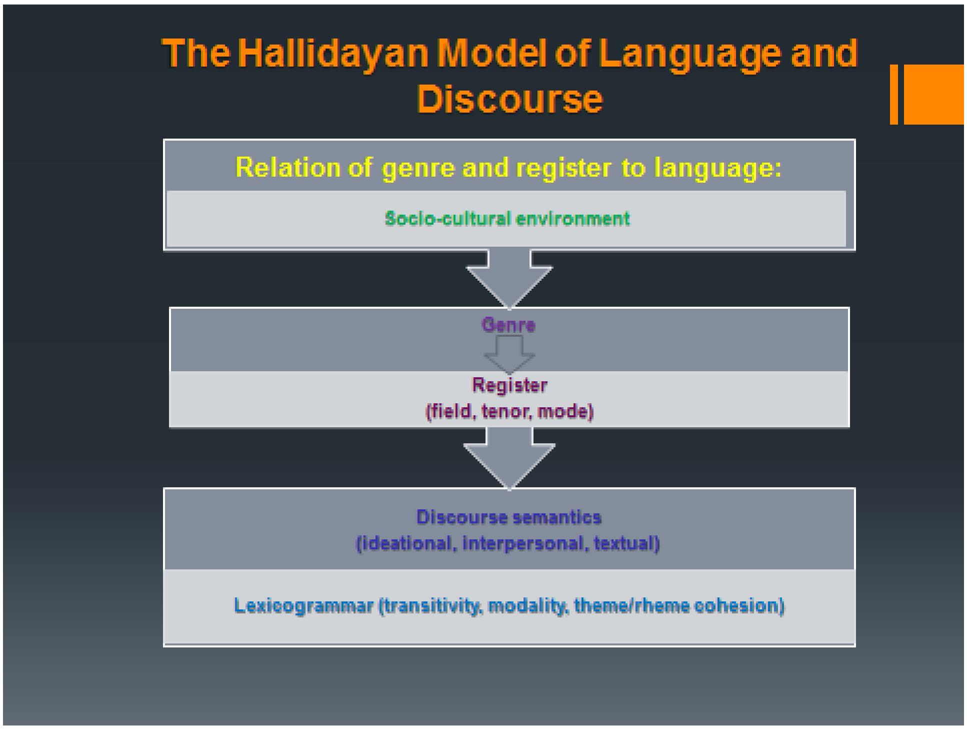
Figure 1. House’s scheme for analyzing and comparing ST and TT



Source: House, 2001, p. 139

As the figure shows, Register is the stage at which translational analysis is actually applied because this is where the routine translation is carried out. A specialist should understand clearly all aspects of the text to be translated and how it should be adapted to the TL to fulfill the required function.

The Hallidayan Model of Language and Discourse serves the basis for TTA and renders the holistic meaning of the text as a unit of translation.



In Halliday's model, there is a strong interrelation between the surface-level realisations of the linguistic functions and the socio-cultural framework (also see Eggins, 1994). This can be seen in the figure where arrows indicate the direction of influence. Thus, the genre (the conventional text type that is associated with a specific communicative function, for example, a business letter) is conditioned by the socio-cultural environment and itself determines other elements in the systemic framework.

The first of these parameters is **Register (or the Context of Situation)** which comprises three variable elements:

Field: what is being written about.

Tenor: who is communicating to whom (e. g. sales representative to a customer).

Mode: the form of communication

Each of the variables of register is associated with a strand of meaning. The discourse semantics of a text is formed with these strands fulfilling three major metafunctions: ideational, interpersonal and textual. The metafunctions are constructed or realised by the lexicogrammar, the choices of wording and syntactic structure (Eggins, 1994, p. 213). Analysis of the metafunctions has prime place in this model. The close links between the lexicogrammatical patterns and the metafunctions mean that the analysis of patterns of transitivity, modality, thematic structure and cohesion in a text reveals how the metafunctions are working and what the dominant transitivity structure is (for example, the characteristics of the protagonist in a novel) (Eggins, 1994, p. 84).

The **field** of a text is associated with ideational meaning, which is realised through transitivity patterns (verb types, active/passive structures, participants in the process, etc.). The **tenor** of a text is associated with interpersonal meaning, which is realized through the patterns of modality (modal verbs and adverbs such as hopefully, should, possibly, and any evaluative lexis such as beautiful, dreadful). The **mode** of a text is associated with textual meaning, which is realised through the thematic and information structures (mainly the order and structuring of elements in a clause) and cohesion (the way the text hangs together lexically, including the use of pronouns, ellipsis, collocation, repetition, etc.).

Thus, we can look at the genre of the text to understand its generic purpose, and its register, the stylistic choices, which involve the linguistic elements: “Genres are completable structured texts, such as a weather forecast on television or a doctor's certificate, whereas registers represent stylistic choices (legal language, language of medicine). Hence, register works at the level of vocabulary and syntax, genre at the level of discourse structure.” (Swales, 1990, p. 41).

A translation is good when it provides equivalent features in the target language. This doesn’t simply mean finding the right terms, but also reproducing the social appropriateness and the proper function, and of course, the equivalent effect on the reader. A good translation is a text which is a translation (i.e., is equivalent) in respect of those linguistic features which are most valued in the given translation context and perhaps also in respect of the value which is assigned to the original (source language) text (Halliday 2001, p. 17). An **overt translation** is a TT that does not purport to be an original. In House's rather confusing definition (1997, p. 66), an overt translation is the type in which **the addressees of the translation text are** quite "overtly" **not being directly addressed**. Such is the case with the translation after the event of a Second World War political speech by Winston Churchill, which is tied to a particular source culture, time and historical context, and with the translation of works of literature, which are tied to their source culture. With such translations, House believes (1997, p. 112) that equivalence has to be sought at the level of language text, register and genre. The individual text function cannot, however, be the same for TT and ST since the discourse worlds in which they operate are different. Thus it is necessary to provide target readers with supplementary information.

A **covert** translation 'is a translation which enjoys the status of an original source text in the target culture' (House, 1997, p. 69). The ST is not linked particularly to the ST culture or audience; both ST and TT **address their respective receivers directly.** Examples given by House are a tourist information booklet, a letter from a company chairman to the shareholders and an article in the *Unesco Courier*. The function of a covert translation is “to recreate, reproduce or represent in the translated text the function the original has in its linguacultural framework and discourse world” (House, 1997, p. 114).

Reading process Stages for TTA

Combining the theoretical and practical approaches to reading, either language instructors or learners, who read a text, the textual reading process can be divided into three stages. According to Wallace (1992; 2003) these stages are:
1. Pre-reading: identifying the topic of the text, the choice of the topic, the way the topic was written, alternative ways to cover the topic, and the relationship between write and reader;
2. While-reading: deciphering the implications of the text and negotiate them with other members of the discourse community;
3. Post-reading: thinking about what happened after reading the text, if there any attitudes changed in or knowledge improved with specific examples

These three stages can be used in parallel with the Hallidayan grammar. That is, readers can focus on the field of the text (i.e., what is going on), the tenor (i.e., interpersonal relations), and the mode (i.e., text organisation); these three Hallidayan elements can and do help readers to focus on the effect of the writer's choice and make right translation decisions. The whole framework for textual analysis in critical reading is presented below (see, Wallace, 2003, p. 39). It is almost impossible to devise a universal mode of translational analysis but this critical reading plan can be applicable to any text (and expanded if necessary).

Therefore, having conducted the pre-translational analysis, a translator can get down to the very process of translation.

CRITICAL READING

A framework for critical analysis of texts, based on Hallidayan functional grammar.

FIELD OF DISCOURSE

IDEATIONAL MEANING

(how the writer describes what is going on in the text, i. e. what the text is about, cause and effect relationships)

PARTICIPANTS WHAT/WHO is talked about?

- what/who are the major participants?
- what/who are the minor participants?
- what/who are the invisible participants?

HOW are the participants talked about (i. e. what adjectives or nouns collocate with them?)

PROCESSES What verbs (collocating with the major participants) describe what kind of, i. e. material, mental, relational processes.

CIRCUMSTANCES How specifically are circumstances indicated, e. g. by adverbs or prepositional phrase?

CAUSATION How is causation attributed? Is agency always made clear? e. g. Who did what to whom? Are actors in subject position?

EFFECT OF THE WRITER’S CHOICES?

TENOR OF DISCOURSE

INTERPERSONAL MEANINGS

(how the writer indicates his/her relationships with the reader and what his/her attitude to the subject matter of the text is)

PERSON What personal pronouns are selected? How does the writer refer to self, subjects and reader?

MOOD What mood is most frequently selected (declarative, imperative or interrogative)?

MODALITY What role does modality play in, for example, expressing the degree of certainty or authority?

ADVERBS, ADJECTIVES, NOUNS Are these the adjectives, nouns, adverbs which indicate the writer's attitude to the subject matter?

EFFECT OF THE WRITER'S CHOICES

MODE OF DISCOURSE

TEXTUAL MEANING

(how the content oft he text is organised)

SEMANTIC Is the text narrative, expository or descriptive as indicated, for example by the use of present tense?

STRUCTURE OVERALL What larger structures does the text have, e. g. in terms of beginnings or endings?

ORGANISATION In what form is information represented?

THEME What information is selected for first position, at clause level and the level of the whole text.

COHESION How does the text hang together as a text, for example, what kinds of connectors are used?

Finally, remember to describe the strategies implemented for translation. This information will be necessary for the editors who will be checking your translated text.

Lecture 5-6

Strategies for TTA depending on the text type

1. The strategies of TTA employed by translators.
2. Translating a variety of text-types.
3. Analysis of translation problems and relevant translation strategies.

1. A number of strategies can be employed by translators at different stages of analysis. The choice of the strategies and their prevailance depends on the text type.

A translator analyses the source text for various features, some of which may be regarded as translation difficulties, and finds solutions for these difficulties that build a **translation strategy.** A translation strategy is not a rigid programme, but a flexible and, to a certain extent, individual action plan, a non-linear sequence of translator's actions (solutions) shaped but not limited by the discourse and communication translation model. Translation microstrategies and macrostrategies may be applied quite liberally in accordance with the translation brief, translation setting, text type, and presumed recipient. Decisions made by a translator are split into microstrategies and macrostrategies solely for analytical purposes, allowing a translator to explore the source text in an integrated manner, pinpoint the translation difficulties, and find possible solutions. Source text features (difficulties) may certainly prove universal for various kinds of discourse. Similar features, difficulties, and solutions may form similar translation strategies.

A **translation strategy/technique** is a potentially conscious procedure for the solution of a problem which an individual is faced with when translating a text segment from one language to another (Lörscher, 1991, p. 76);

Translation strategies/techniques can be defined as procedures to analyse and classify how translation equivalence works. They have five basic characteristics:

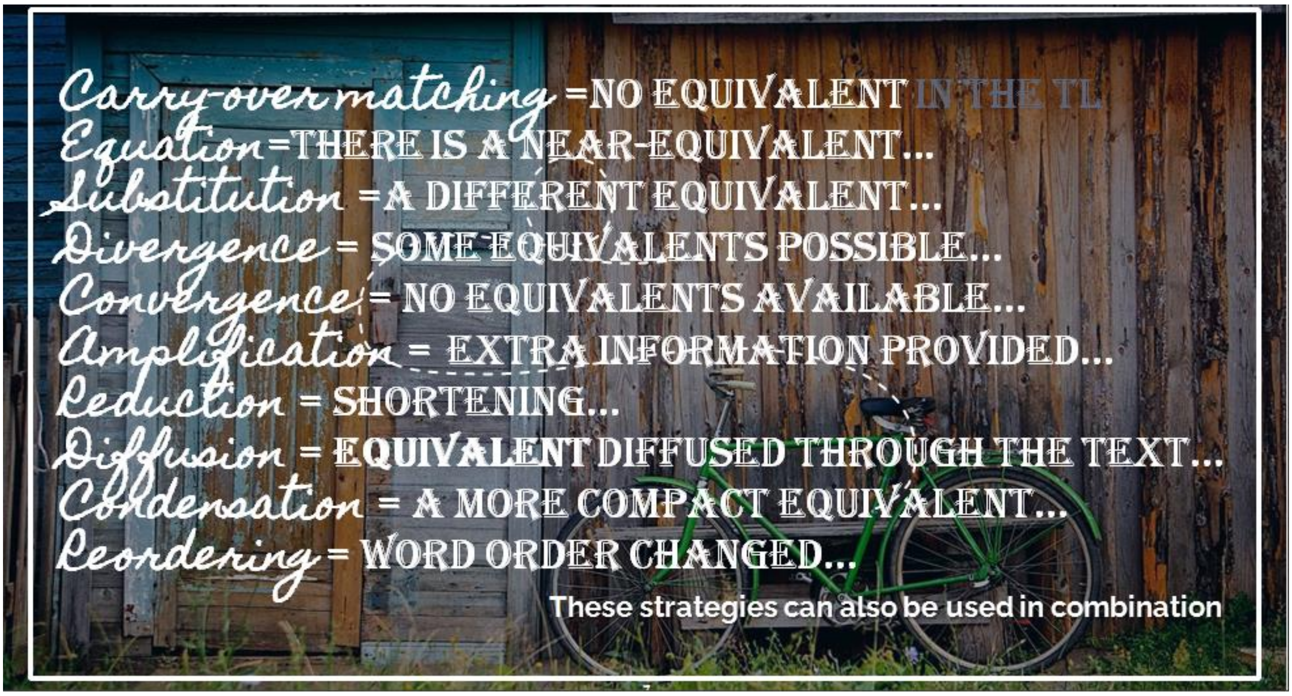
1) They affect the result of the translation;
2) They are classified by comparison with the original;
3) They affect micro-units of text;
4) They are by nature discursive and contextual;
5) They are functional;

Obviously, translation strategies/techniques are not the only categories available to carry out analysis of a translated text. Coherence, cohesion, thematic progression and contextual dimensions also intervene into this process. For the categorisation of translation strategies that a translator can employ it is useful to provide J. Malone's (1988) model to help students/ translators be aware of translation problems and possible solutions to deal with them.

The list of Malone's strategies as defined by the scholar himself and then will see them at work throughout our analyses:

(1) **Carry-over matching**, when the source element is not translated into the TL but merely carried over as such into the TT (Malone, 1988, p. 23); (NO EQUIVALENT). It resembles a calque.

(2) **Equation**, when an element of the ST is rendered by a TT element considered the most straightforward counterpart available (Malone, 1988, p. 16); (THERE IS A NEAR-EQUIVALENT).
(3) **Substitution**, which "obtains when a ST element is rendered by a target element deemed as being *other* than the most straightforward counterpart available [...]" (Malone, 1988, p. 16); (A DIFFERENT EQUIVALENT).
(4) **Divergence**, " an element of the ST may be mapped onto any of two or more alternatives in the TT" (Malone, 1988, p. 29); (SOME EQUIVALENTS POSSIBLE)
(5) **Convergence**, which can be described "as the mirror image to divergence, a paradigmatic opposition in the SL [that] has no direct (or readymade) counterpart in the TL" (Malone, 1988, p. 36); (NO EQUIVALENTS AVAILABLE)
(6) **Amplification**, " the TT picks up a translational element in addition to a counterpart of a source element probably the single most important strategic trajection for bridging anticipated gaps in the knowledge of the target audience – that is, for providing the target audience with *extra explicit information* not required by the source audience" (Malone, 1988, p. 41); (EXTRA INFORMATION PROVIDED).
(7) **Reduction**, "as the inverse of Amplification, is a pattern whereby a source expression is partially trajected onto a target counterpart and partially omitted" (Malone, 1988, p. 46); (SHORTENING).
(8) **Diffusion**, " a source element or construction is in some sense rendered by a more loosely or expansively organised target counterpart" (Malone, 1988, p. 55); (SENSE DIFFUSED THROUGH THE TEXT).
(9) **Condensation**, " a source element or construction corresponds to a tighter or more compact target counterpart" (Malone, 1988, p. 59); (A MORE COMPACT EQUIVALENT).
(10) **Reordering**, " one or more target elements appear in a position different from that of the ST" (Malone, 1988, p. 65). (WORD ORDER CHANGED).
It is obvious that many of these strategies can also be used in combination. Malone's strategies are sometimes combined with a broader translation strategy known as linguistic compensation, which could regard each of them. Compensation refers to "techniques of making up for the loss of important ST features through replicating ST effects approximately in the TL by means other than those used in the ST" (Hervey & Higgins, 1992, p. 35).



The translation strategies are classified differently by scholars.

In their turn, J.-P. Vinay and J. Darbelnet put forward the following ***translation strategies/techniques:***

Adaptation: To replace a ST cultural element with one from the target culture; to find a cultural equivalent: *to sign in – зареєструватися.*

Amplification: To introduce details that are not formulated in the ST: information, explicative paraphrasing, to add a short explanation. For example, when translating from Arabic (to Spanish) to add *the Muslim month of fasting* to the noun *Ramadan.* Footnotes are a type of amplification. Amplification is in opposition to reduction.

Borrowing. To take a word or expression straight from another language. It can be pure (without any change), e.g., to use the English word *lobby* in a Spanish text, or it can be naturalised (to fit the spelling rules in the TL), e.g., *gol, fútbol, líder, mitin*.

Calque. Literal translation of a foreign word or phrase; it can be lexical or structural, e.g., the English translation *Normal School* for the French *École normale*.

Compensation. To introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST.

Description. To replace a term or expression with a description of its form or/and function, e.g., to translate the Italian *panettone* as *traditional Italian cake eaten on New Year's Eve*.

Discursive creation. To establish a temporary equivalence that is totally unpredictable out of context, e.g., the Spanish translation of the film *Rumble fish* as *La ley de la calle*.

Established equivalent. To use a term or expression recognised (by dictionaries or language in use) as an equivalent in the TL, e.g., to translate the English expression *They are as like as two peas* as *Se parecen como dos gotas de agua* in Spanish.

Generalisation. To use a more general or neutral term, e.g., to translate the French *guichet*, *fenêtre* or *devanture,* as *window* in English.
Linguistic amplification. To add linguistic elements. This is often used in consecutive interpreting and dubbing, e.g., to translate the English expression *No way* into Spanish as *De ninguna de las maneras* instead of using an expression with the same number of words.
Linguistic compression. To synthesise linguistic elements in the TT. This is often used in simultaneous interpreting and in sub-titling, e.g. *Go ahead, make my day! Давай, порадуй мене!*
Literal translation. To translate a word or an expression word for word, e.g., *shadow economy – тіньова економіка.*
Modulation. To change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural, e.g., *sun-lamp* – French *lampe a bronzer*.
Grammatical modulation. The translator changes affirmative to negative or injunction to interrogation or passive voice into active. *He has been a source of disturbance ever since. – Il n'a cessé d'etre une source de problems depuis.*
Particularisation. To use a more precise or concrete term, e.g., to translate *window* in English as *guichet* in French.
Reduction. To suppress a ST information item in the TT.
Substitution (linguistic, paralinguistic). To change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa.

J.-P. Vinay and J. Darbelnet's translation strategies/techniques are shown with examples in the following table:
(Source: Vinay, J.-P. and J. Darbelnet, 1977)

Borrowing	Bulldozer (E) ⇒ Bulldozer (F)
Calque	Fin de semaine (F) ⇒ Week-end (E)
Literal translation	L'encre est sur la table (F) ⇒ The ink is on the table (E)
Transposition	Défense de fumer (F) ⇒ No smoking (E)
Crossed transposition	He limped across the street (E) ⇒ Il a traversé la rue en boitant (F)
Modulation	Encre de Chien (F) ⇒ Indian Ink (E)
Equivalence	Comme un chien dans un jeu de quilles (F) ⇒ Like a bull in a china shop (E)
Adaptation	Cyclisme (F) ⇒ Cricket (E) ⇒ Baseball (U.S)
Compensation	I was seeking thee, Flathead (E) ⇒ En vérité, c'est bien toi que je cherche, O Tête-Plate (F)
Dissolution	Tir à l'arc (F) ⇒ Archery (E)
Concentration	Archery (E) ⇒ Tir à l'arc (F)
Amplification	He talked himself out of a job (E) ⇒ Il a perdu sa chance pour avoir trop parlé (F)
Economy	Nous ne pourrons plus vendre si nous sommes trop exigeants (F) ⇒ We'll price ourselves out of the market (E)
Reinforcement	Shall I phone for a cab? (E) ⇒Voulez-vous que je téléphone pour faire venir une voiture? (F)
Condensation	Entrée de la garde (F) ⇒ To the station (E)
Explicitation	His patient (E) ⇒ Son patient / Son patiente (F)

Understanding the mechanisms of these strategies makes the process of translation structured and thoughtful. The more language pairs are involved, the more lexico-grammatical similarities can be found between the languages. Besides, this way the quality of translation can be improved. Parallel texts enable to realise the use of certain translation strategies and distinguish any translation inconsistencies in different language versions of the same text.

2. Discussion of the Variety of Text-types

According to the framework associated with Aristotle and Bühler, a text can be classified into a particular type according to which of the four components in the communication process receives **the primary focus**: speaker, listener, thing referred to or the linguistic material (in Trosborg, 1997, p. 13). If the main focus is on the speaker (sender), the text will be expressive; if on the listener (receiver), it will be *persuasive*; if on the linguistic code, it will be *literary*; and if the aim is to represent the realities of the world, it will be *referential (informative)*. A particular text type determines the reader's reaction to its message. The reader recognises the text type through the situation and the features of the text's composition. The text type also informs them about the author and his/ her intention. Readers' responses to a text may be twofold. They are either directly addressed by the author of the text and hence they must receive the text in relation to their own individual background. However, if they are not regarded as personal messages, the text becomes only an item of writing which may be re-used by a different author and a different reader (Sager, 1997, p. 32).

However, as pointed out by Trosborg (1997, p. 14), real texts usually display **features of more than one type**, thus being multifunctional. In other words, a translator must understand which textual features prevail and how texts can be combined. Therefore, text typology needs to account for this diversity (Hatim and Mason, 1990, p. 138). In many cases one of the aims is the dominant one and the other is a means, for instance information included in the advertisement for further persuasion. Hatim and Mason (1990, p. 140) defined text types as a conceptual framework which enables classification of texts in terms of communicative intentions serving an overall rhetorical purpose. For translation purposes, they adopted Werlich's (1976) typology comprising **five text types**: *description, narration, exposition, argumentation* and *instruction*, with the latter category being divided into two classes: *instruction with option* (advertisements, manuals, etc.) and *instruction without option* (legislative texts, contracts). This typology is based on cognitive properties of text types: differentiation and interrelation. It can be observed that texts may be more nominal or verbal depending on the sphere of knowledge and register of a text.

The notion of “**text typology”**, although rather wide-ranging, has been commonly used in approaches to translation. However, as mentioned in the *Routledge Encyclopedia of Translation Studies* the question of classifying translation activity by subject domains (e.g., science), topics, genres, text types, text functions or other criteria is easy (see Olohan, 2009, p. 40). In translation training, the label “text-type” has been traditionally used as a general category **to classify texts** on the basis of their subject matter: they have been subdivided into broad categories like ‘literary’, “technical”, “scientific”, “journalistic”, “legal”, “commercial”, “promotional”, and their sub-types (Taylor, 1998). This general classification has been made because convenient for organising the didactic material, but is of course generic. The same content can be expressed in different texts (e.g., a scientific topic like a genetic experiment could be the focus of an article in a scientific journal or in a daily newspaper) as mentioned in Scarpa (2008, p. 11). Texts are also categorised according to the contexts in which they occur, with institutionalised labels to help the translator. These labels may include such as “journal article”, “science textbook”, “newspaper editorial”, “travel brochure”, etc. (Baker, 1992, p. 114).

A third way of classifying texts for translation purposes is **based on their “rhetorical aim”**: i.e., argumentative, expository, instructional, which must determine the translator’s choices (see Hatim and Mason (1990, p. 153). Most texts are **hybrid** (blends of various text types, (see Hatim & Mason, 1990, p. 146-148)) and so a translator cannot have preconceived ideas about the kind of text s/he is about to translate: throughout a text, register may vary, as well as rhetorical purposes. Therefore, a certain genre may employ several text types (also referred to as modes of presentation), but usually one of them is identified as the dominant type. Author's intentions can be rendered by means of shuffling between text types within one piece of writing. Categorisation of text typology ("informative", "expressive", "operative") based on the predominant language function (from Bühler, 2011: "informative", "expressive", "appellative") appears simplistic, although it can be useful for selecting and classifying texts. Summing up, understanding textual typology can prove the translator with the prompts as to the choice of style, strategies and improve TT formulations for consistency and clarity.

3. Analysis of translation problems and relevant translation strategies

Communicative situation

For example, our ST is taken from a news magazine, *The New York Times Magazine*, which is a Sunday magazine supplement of *The New York Times*. The TT is to be published in one of the Ukrainian weekly news magazine. As regards the British and American press, we can mention, from the UK, the weekly *New Scientist*, *The Economist*, the daily *Financial Times*, *The Guardian*, etc., from the US, bimonthly *Boston Review*, the monthly *The Atlantic*, *Foreign Policy*, the weekly *The New Yorker*, the daily *The Washington Post*, to name just a few. The addressees, for both ST and TT, are interested laypersons, since *The New York Times Magazine* and Ukrainian magazine *Kyiv Post*, *The Day*, *Business Ukraine*, are widely read, high quality, non-specialist magazines.

Headline

The ST headline, "A green revolution for Africa?", at the level of Transitivity, features a Circumstance of Cause: Behalf ('for Africa') that tells us for whom the action is taken. The Mood choice, i.e., an interrogative (elliptical) clause, has a double function, which affects different aspects of Context: (1) from the point of view of Tenor, the rhetorical question seems to express the Addresser's Stance towards the Subject matter, of scepticism, (2) in terms of Mode, it might imply a 'complex' Participation, since the Writer establishes contact with the Addressee – although not really involved in text creation. The TT can include an internal sub-headline , added by the editors according to some in-house style. Although the educated audience will read the source of information about a certain issue first, not TT explanation.

Ideational Experiential meanings – Field

In the analysis of experiential meanings of this text and their translation, ideational meanings should be focused on. The given ST is rich in metaphorical instances, which can represent a source of difficulty for the translator. Broadly speaking, not only specialised texts, but also popularising texts in the media tend to make a wide use of nominalisation (Halliday 1985, p. 352), which frequently poses translation problems. For a translator, as Steiner (2002) suggests, grammatical demetaphorisation (simplification) can often be helpful, firstly in the process of understanding, secondly, in solving difficulties arising from contrastive reasons. These ideas resonate with Newmark's kernel-to-kernel transformations between language versions.

The following example can be used:

That was before the food riots and rice tariffs and dire predictions of mass starvation that accompanied the global rise in food prices last spring.

It is necessary to avoid clumsy translation. For this purpose several strategies can be implemented. In the published TT Reduction has sometimes been adopted, with a loss at the level of experiential elements, such as in:

At the Kenya Agricultural Research Institute, for example, Shah spent an afternoon walking the fields with lab-coated researchers and hearing dire warnings about a wheat desease called rust.

For the translator it is necessary to realise, what TT elements can be omitted and what sentence parts undergo the use of the strategy of reduction. Further relevant aspect in terms of experiential meanings is the temporal setting of ST and TT, realised through circumstances of location: time. As specified in the translation 'brief', the time of publication, temporal reference, is important. Therefore, temporal references such as "last spring", "four years ago", "this year" ("Bill Gates began this year..." and "...more than $42 million was allotted this year"), "on a recent inspection tour", necessarily need to be adapted to the new Context of Situation and Culture. In the case of "on a recent inspection tour", a Strategy of reduction of the epithet "recent" would simply be justified in the TT. When "years" are specifically mentioned, the time gap does not allow for a strategy of equation and the translator needs to adopt a so called cultural filter, thus to employ a substitution. Indeed, the TT offers different solutions, starting from the rendering of "four years ago":

And it was before the Bill and Melinda Gates Foundation, for which Shah has worked since 2001, made agriculture, particularly African agriculture, a top priority. Agriculture may have been unfashionable four years ago, when Shah and others…

The translator's concern about the temporal setting also involves the translation of tense. When one is faced with the translation of an English simple past, according to the co-text and the Context of Situation. In terms of lexical items/ terminology, we can notice in particular a number of proper names of institutions and organisations, such as: "Bill and Melinda Gates Foundation", "Kenya Agricultural Research Institute", "Cornell University". The strategies that a translator could employ are essentially three: (1) leaving the proper names in the SL and adopt a carry-over matching, (2) translating them in the TL through Equation or (3) combining a carry-over matching and an amplification. The choice depends on the relevance of the experiential information for the target culture and on the level of knowledge expected from the addressees.

The translator might opt for maintaining the clearest references intact, while translating the less known ones. The Italian TT has dealt with them. As for "Bill and

Melinda Gates Foundation", the TT has adopted an equation for the transparent name "foundation", *фундація*, obviously keeping the proper names, including the "and": *the foundation Bill and Melinda Gates*. "Kenya Agricultural Research Institute" has become *Інститут дослідження сільського господарства Кенії*, through an Equation (and a necessary Diffusion), whereas "Cornell University" has been maintained in the TL through a carry-over matching strategy.

Lecture 7
Field Specific Translational Text Analysis

1. TTA of divulgative texts. General remarks.

2. TTA of scientific texts. Translating popularising texts: A science article.

3. TTA of legal texts. Language of official documents. TTA of political texts and economic texts.

4. TTA of journalistic and tourist texts.

1. TTA of divulgative texts. General remarks.

A divalgative text is an expository text type addressing a wide audience, containing a simplified version of scientific information. According to Merriam Webster's Dictionary the word divulgation means the act or an instance of divulging or spreading abroad: publication, disclosure. Divulgative texts of scientific popular character which are disclosed to the public (see Manfredi, 2014, p.74–85). This is a general term which can be used to describe various kinds of popularising and scientific texts, normally published in magazines or journals.

The term "**scientific texts"** can be understood in general, and then focus on that particular kind of text-type from the field of science addressed to the lay public, i.e., 'popular-scientific texts in the media' (see, e.g., Schaffner, 2001, p. 91), or 'magazine articles' (see, e.g., Taylor, 1998, p. 233). Or the wider area of 'journalistic texts' in the broadest sense is considered and then the specific kind of text, a 'journalistic article', dealing with a scientific topic (e.g., House, 1997, p. 57). However, translation of a sample text requires understanding **"popularising text"** as such having specific semantic and contextual features in terms of interpersonal meanings and tenor, which is necessary for analysing the aspects peculiar to its scientific or scholarly field. The *exchange of specialised knowledge* for the purpose of information constitutes the basis of popularisation. What distinguishes popularising texts from specialised ones is mainly the participants' social role, i.e., an addresser is a specialist in the field addressing to a non-specialist addressee.

Popularising texts can be published in non-specialist magazines that contain articles on a variety of scientific topics, to share scientific discoveries with a wide audience of educated, and interested, laypeople. Examples could be the US *Discover Magazine*, *Popular Science*, *Scientific American* to name just a few. Also *National Geographic*, which is the official journal of the American National Geographic Society, can be considered an example of this kind, containing articles focused on nature, geography, ecology, science and technology. It is from *National Geographic* that we have taken our first sample text, on whose ST and official published TT we are now going to focus.

Popularising texts are comprised by ideational content (on what is said), rhetoric organisation (compositional connections with specific functions), and the identity and interpersonal dimension of language (style). Similarly, the popular science news article is configured as a dynamic response to recurring conditions of scientific journalism; a use of semiotic resources to publicise scientific advances to society; and a discursive event of identity construction of the target audience. The aim of the authors is to describe the linguistic elements, explain the discursive function, and perform a semantic-discursive interpretation of these exponents. From this theoretical and methodological perspective, the **popularisation of science** is a social activity, process, or practice of recontextualisation of science's discourse into texts addressed to non-specialist readers. These texts are produced in different genres to promote the communication of scientific knowledge, which is an important element of the culture of any human being today.

Every text is embedded in a certain context. **There are three types of discourse** pertaining to the system of genres, which are recontextualised in the process of popularising science in the media: the *scientific discourse*, which shares the knowledge generated by science through genres such as books, theses, articles, etc., with society; the *media discourse*, which transmits this knowledge through news reports, article, etc.; and the *education discourse*, which explains the knowledge of science, bringing it closer to everyday life in different educational genres of science popularisation, such as the textbook, for instance. Understanding these discourse types determines the further process of translation.

2. Translating scientific texts. Scientific translation is the translation of scientific texts requiring special knowledge. The source and target language competence is needed, as well as a proper understanding of the subject. Scientific translators are often trained linguists specialising in fields of medicine, biology or chemistry. Sometimes, they are scientists with an advanced degree of linguistic knowledge, being applied to the translation of texts in their field of expertise. Collaboration between linguists and subject specialists is really common in this case.
Therefore, a translator should not be afraid to ask for professional advice which enables to develop a strategy in specific cases based on the following **rules**:

Being clear and concise:

Clarity and concision are the main stylistic goals of scientific translation, which must convey the exact meaning of the original text. Ambiguities and unclear constructions are characteristics of the literary texts and must not be found anywhere is scientific translation. This is by far the hardest task in scientific translation. Finding the right words can be a struggle sometimes and it can also create repetitiveness in the text, as synonyms of certain words can be rather ambiguous and more suitable for literary work. Avoiding repetitions is a real challenge. Therefore, a translator must ideally have a scientific background allowing to play with the terminology without semantic distortions.

Keeping an eye on the mistakes in the original text:

What is also really common among scientific translators is their ability to correct the small mistakes in the original text, as they will be the persons that will read the document most attentively. The most typical mistakes in scientific work include:

inconsistencies between numbers listed in tables, accompanying diagrams showing something else than they should or tables referred to by non-obvious symbols. In this case the translator is advised to correct such mistakes in brackets or footnotes.

Playing with structure and meaning:

If the syntactic and lexical features of the language differ, it is sometimes necessary to completely recast certain sentences. For instance, highly inflected languages such as Ukrainian and German can string together long chain of independent and dependent clauses with many referents and antecedents and still keeping the whole meaning clear. On the other hand, this would be impossible in English for example. In this case, the translator will have some work to do in terms of structure and meaning. This is one of those times when keeping the sense of a sentence intact can be a real challenge. One of the best techniques to use in these cases is paraphrasing, namely a restatement of the meaning of a text or passage using other words.

Being an avid reader:

In order to create a flawless scientific translation, a translator must be as informed as possible. Reading the latest books and academic journals helps improve translation skills. Firstly, getting used to the terminology and the style of this type of work is required. Secondly, the latest scientific researches and discoveries should be considered as a means of understanding the concepts a translator is supposed todeal with. As an option, a blog about scientific translation, scientific researches and events can be created (especially, if the translator is involved in a long-term project). Articles can be written or discussed, translated into other languages to gain more experience (permission should be asked in order to avoid copyright infringements). This is a good idea particularly for beginners wishing to specialise in scientific translation. Specialisation in niches and sub-niches facilitates research, writing skills and becoming an expert.

Paying attention to numbers and symbols:

In science a translator comes across a lot of numbers, formulas, diagrams and symbols, which must not be ignored in the process of translation. Technical and scientific dictionaries should be consulted. It is also helpful to complete a glossary of terms. The sense of a whole page or even chapter can be altered if the translator adds the wrong number or symbol. To avoid this, he must understand very well the topic and the logic of scientific language. Afterwards, attention should be paid to all details. This requires patience and analytical skills, qualities that are indispensable for a scientific translator.

Proofreading the translated version is important:

At the end of translation, proofreading stage is undertaken by the translator and ideally by a companion translator. Ideally, other translators who have experience in the field should be asked for editing expertise. This way, all unnoticed mistakes can be corrected. In case some concepts from the original text are really unclear, they can be communicated to the author (if possible) or with the client to get necessary clarifications. It is always better to ask for additional information.

Adapting the style to the type of document:

In science, different types of documents require different degrees of formality. Translating academic work presupposes a very elevated style with complex phrases and less common words. On the other hand, manuals or drug instructions are considered, the translation must be less formal. This type of documents is going to be read by normal people or beginners in the field of science. Therefore, the language must be more accessible and easy to understand.

In conclusion, scientific translation is always a challenge. The scientific translator must keep up with the constant changes in this field. This person must be a scientist or read a lot and get as much information about the topics for translation. The style of a scientific translator must be very clear and concise. The level of formality differs according to the type of documents to deal with.

There are a few reasons why the translation of scientific texts is regarded as the most complicated:

1. Scientific language is technical and can be difficult to convey across languages.
2. Certain concepts may not exist in the target audience’s culture so ideas need to be adapted carefully.
3. Information needs to be as concise as possible, with few repetitions or ambiguities to mitigate confusion.
4. Images including graphs, charts and diagrams must be localised and formatted for the intended audience.

To avoid confusion and misunderstanding, the translator should be selective when choosing the equivalent for a polysemous word, e. g.: *focus*, *management*, *accountant*, *converge*.

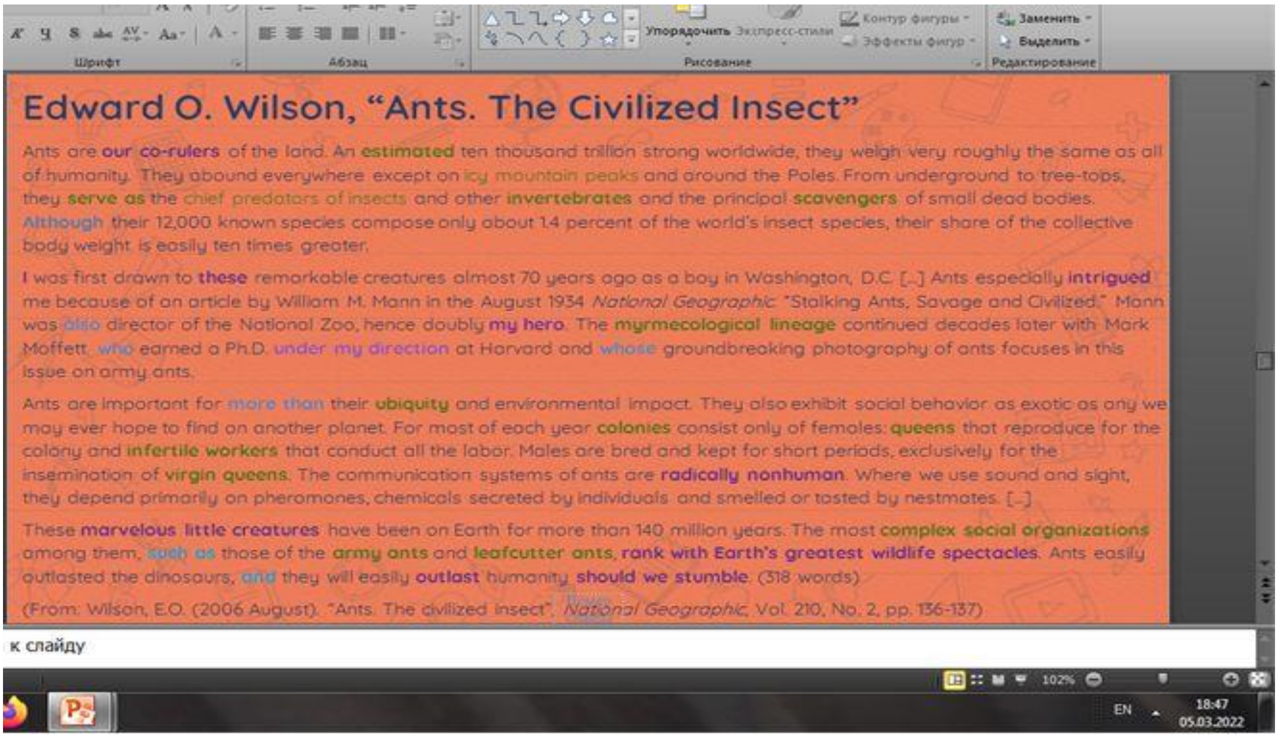
Standard translation challenges include but are not limited to:

- variances in word order and grammar;
- a lack of standardised terminology;
- discrepancies among abbreviations; (the explantions are usually contained in the text itself);

- the prevalence of dialects and professionalisms spoken by people around the world.

Translation task description:

The process of a divulgative text translation can be exemplified on the basis of texts about nature. Communicative situation and translation brief: imagine that the magazine, *National Geographic* , commissions you to translate an article entitled, “Ants. The civilized insect”, by Edward O. Wilson, included in August 2006 issue of *National Geographic* (p. 137), say for a *National Geographic Ukraine*. The background information is needed. Wilson is a renowned American biologist, father of sociobiology and ant expert. A lifelong ant observer, he taught for many years at Harvard University and wrote a number of books on these particular insects and their social behaviour. In this article, he focuses on these highly social and cooperative creatures, their place in the environment and on the earth. This is the article to be translated:


Edward O. Wilson, “Ants. The Civilized Insect”

Ants are our co-rulers of the land. An estimated ten thousand trillion strong worldwide, they weigh very roughly the same as all of humanity. They abound everywhere except on icy mountain peaks and around the Poles. From underground to tree-tops, they serve as the chief predators of insects and other invertebrates and the principal scavengers of small dead bodies. Although their 12,000 known species compose only about 1.4 percent of the world's insect species, their share of the collective body weight is easily ten times greater.

I was first drawn to these remarkable creatures almost 70 years ago as a boy in Washington, D.C. [...] Ants especially intrigued me because of an article by William M. Mann in the August 1934 *National Geographic* "Stalking Ants, Savage and Civilized." Mann was also director of the National Zoo, hence doubly my hero. The myrmecological lineage continued decades later with Mark Moffett, who earned a Ph.D. under my direction at Harvard and whose groundbreaking photography of ants focuses in this issue on army ants.

Ants are important for more than their ubiquity and environmental impact. They also exhibit social behavior as exotic as any we may ever hope to find on another planet. For most of each year colonies consist only of females: queens that reproduce for the colony and infertile workers that conduct all the labor. Males are bred and kept for short periods, exclusively for the insemination of virgin queens. The communication systems of ants are radically nonhuman. Where we use sound and sight, they depend primarily on pheromones, chemicals secreted by individuals and smelled or tasted by nestmates. [...]

These marvelous little creatures have been on Earth for more than 140 million years. The most complex social organizations among them, such as those of the army ants and leafcutter ants, rank with Earth's greatest wildlife spectacles. Ants easily outlasted the dinosaurs, and they will easily outlast humanity should we stumble. (318 words)

(From: Wilson, E.O. (2006 August). "Ants. The civilized insect", *National Geographic*, Vol. 210, No. 2, pp. 136-137)

Translation Analysis:

Communicative situation

To start with, the communicative situation of both ST and TT should be briefly considered. *National Geographic* is said to represent a useful resource of parallel texts for translators, since it is published in various languages in different countries, such as Italy, Germany, Spain, France, Greece, Poland, etc. *National Geographic Italia* is composed, up to 80 %, of translations from the American issue. Only advertising, readers' letters and very culture-specific articles are omitted, and replaced by texts that can be more appealing to a target audience. Both issues of the magazine which our ST and TT are taken from should be analysed. It is introduced by a brief summary of the content of the text (that we have not reproduced) and followed by a series of photographs of ants by Moffett. The Italian issue also included seven articles: two are originally written in Italian, while five are translations from the American edition, although they are presented in different ordering. Our article on ants comes first and represents the cover story. Most likely, due to the fact that the other articles in the US magazine, although of general interest, focus on American issues, ants have been chosen as the main topic of the Italian edition. It is a translation of the ST, and also the page layout, the picture on the left and the photograph on the right page are the same.The picture is also in the cover, where an eye-catching title can be found.

In the TT, the fact that the article is a translation is not explicitly mentioned, and the reader can infer it from the name of the writer and his biographical notes. Thus, the name of the translator is not specifically mentioned (professionals collaborating with the issue as translators are simply listed on the editorial page) and are thus semi-‘invisible’ (Venuti, 1995). As is typical of the professional world, the translator is commissioned to produce a complete translation of a given ST, adequate to the designed audience, but which will be submitted to editors, responsible for final cuts and simplifications.

Headline

Translation of the headline is not part of the translation task, for two main reasons. Firstly, some texts are simply extracts: in order to be able to propose an effective translation of the title of a whole text, the translator should know it very well in its entirety. Secondly, real-life translators do not usually decide on titles, which are most frequently chosen by editors and publishers, according to publishing policies and for commercial purposes, and are often totally new creations (in terms of translation strategies, they are examples of Substitution). Nevertheless, for some analyses, the translation of titles and headlines should be reflected on. In the ST under discussion, the main headline “Ants” is followed by the subheadline “The civilized insect”.

The purpose of the translation and that of the ST are exactly the same, i.e., the presentation of a universal scientific topic in a popularising way, to reach a similar audience of educated laypeople interested in the field. What is different is the context of culture of the audience – as it happens every time a translation is done from a language into another! – and the textual type conventions of the TL. Following House (1997), the TT should be equivalent at the levels of ‘function’ and ‘genre’. Consequently, contexts of situation need to be adapted to the target audience, as well as certain stylistic features typical of ‘parallel’ texts in the TL. All meanings, as it has already repeatedly been mentioned, contribute to the communicative purpose of a text.

Nevertheless, to fulfil its covert purpose, employing the cultural filter will sometimes be necessary. That is by parallel texts the instances of the same text-type as the ST, but written in the TL are meant, which can be used by translators to draw information on the kind of text they are dealing with: e.g., to check language usage, to learn more about the linguistic conventions of a particular text-type or to assist them with respect to the subject matter.

Parallel corpora indicate electronic collections of STs and their TTs in one or more languages. They can be used for descriptive research, but also for practical purposes, especially in the area of specialised translation, to investigate, e.g., on collocation or text-type conventions.

Ideational meanings: Experiential - Field

From the point of view of Transitivity, the ST features a number of relational processes, i.e., processes of being, which are typical of descriptive texts. Many instances of the most typical verb ‘be’ can be found, realising intensive relational processes (of the attributive kind): “Ants are our co-rulers”, “their share...is easily ten times greater”, “Mann was also director...”, “Ants are important”, “The communication systems of ants are radically non-human”, but also other verbs expressing relations, of the intensive: identifying kind, such as “serve as”, “exhibit”, circumstantial relational processes like “weigh”, “focuses”, “rank with”, and also possessive – which includes abstract relation of containment – as “compose”, “consist of”. According to functional approach, the circumstances can be rendered in Ukrainian through different structures, provided that the function is maintained. For example, the circumstance of manner: indefinite quality can be rendered by the expression “very roughly”.

As typical of popular scientific texts, specific terminology is not overused, but some technical terms are included. The ST features terms like “myrmecological” and “pheromones”. While for the former – which is a zoological term meaning “of or relating to myrmecology, or the study of ants” – no explanation is provided and (1) either the meaning is inferred from the co-text, (2) or the educated Addressee is suppposed to know the term, the latter is combined with an explanation within the text, that is “pheromones, chemicals secreted by individuals and smelled or tasted by nestmates”. What can the translator do in cases like this? The task is to decide according to the translation ‘brief’ (e.g., to ask whether the TT should be more popularised than the ST?)

Technical terms can be combined with explanation, semi-technical terms remain intact. As Halliday points out, “of all the components of language, technical terminology has the highest probability of one to-one equivalence in translation” (Halliday *et al.* 1965, p. 129). Going on with lexis, a number of proper nouns can be found to be regarded under the section ‘context of culture’, given the cultural decisions behind their translation. Terminology is not the only feature of texts in the scientific field. Grammatical choices play an important role, although they can vary from one language to another. For example, English scientific discourse makes a large use of the passive form. The substitution of the passive form has been by a pronominal verb leads to weakening the attraction force.

I was first drawn to these remarkable creatures

Males are bred and kept...

...chemicals secreted by individuals and smelled or tasted by nestmates

The strategies of equation, substitution are employed with regards to translation various lexico-grammatical constructions. In terms of field, the same experiential domains from the ST can be detected in the TT, although the TT shows a higher level of technicality.

Interpersonal meanings –Tenor

Some omissions may occur in the published TT under the dimension of interpersonal meanings, because they cause a loss at the level of evaluation, construed through the appraisal systems. A strategy of reduction may be employed, with their complete omission in the TT: *Ants especially intrigued* ***me****...; Mann was also director of the National Zoo, hence doubly* ***my*** *hero.* In other words, there is a direct self-reference for the sentences when some details prove to be irrelevant for the target reader.

Textual meanings - Mode

At the level of textual meanings an emphasis on lexical cohesion is made by commenting on two instances in particular. The following example testifies to this observation:

...these ***remarkable*** *creatures*

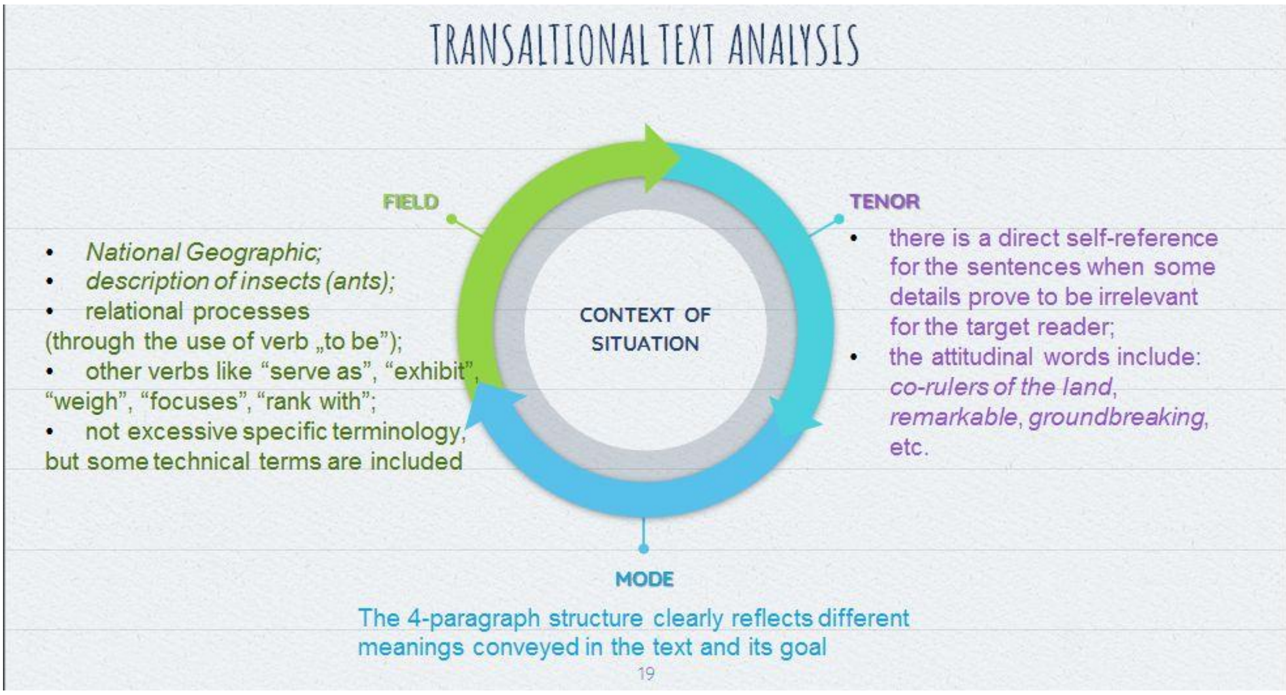
These ***marvelous*** *little creatures...*

The translator has opted for a strategy of convergence. The choice of the translator is mainly proved by general requirements to the style of the text in TL, so substitution can also be resorted to by using a range of synonyms to the verbs or by omitting the unnecessary repetitions.

As to the general outline and form of the text, if the physical presentation of the article is considered, it can be noticed that the ST presents four paragraphs. This structure clearly reflects the different meanings conveyed in the text and its goal: with the first, third and fourth paragraph focusing on ants, the second is centred on the writer an his passion for the insects. In the published TT, which offers one only paragraph, this important feature is completely lost. It can be hypothesised this decision was not made by the translator, but by editors for the sake of space: both the ST and the TT cover one only page, and we know that, when translating from English into a less 'economic' language like Ukrainian, the TT most often results of a wider length. In fact the TT, in this respect, may seem less cohesive and coherent.

Context of Culture

The translation of an acronym like D.C. entails cultural considerations. The ST features an example of proper name, Washington, combined with the abbreviation of the state, i.e., D.C., for District of Columbia.



Task: Provide a translational analysis of the Ukrainian and English version of the given text below. Define the field, tenor and mode strands of meaning and explain what type of text it is and which translation strategies are applicable.

Учені придумали, як розшифрувати клинопис. Підключать штучний інтелект

Університет Торонто працює над автоматичним перекладом близько 70 тисяч **адміністративних записів** Древньої Месопотамії, яким понад 4 тис. років, повідомляє BBC.

Координатор проекту – **ассиріолог** Емілі Паже-Перрон пояснює, що мета проекту – відкрити минуле новим дослідженням. «Клинописні таблички містять безліч цінної інформації про різні аспекти життя месопотамської цивілізації, і нам були б дуже корисні консультації фахівців з різних галузей, як-от економіка чи політика, якби вони мали доступ до цих джерел», – пояснює Паже-Перрон.

На прикладі 4 тисяч адміністративних текстів з **оцифрованої бази** даних Паже-Перрон та її команда вже навчають машинного перекладача розпізнавати клинопис.

Як пише видання, клинопис **розшифрували** приблизно 150 років тому, але дізнатися таємниці, приховані в цих стародавніх текстах, може лише невелика група вчених. Близько 90% клинописних текстів **залишаються неперекладеними**. До мов Древньої Месопотамії відносять такі мови, як **шумерську**, **аккадську**, **еламську** (Panfilovych, 2022).

3. TTA of legal texts.

Legal translation needs the services of an expert that is highly knowledgeable in legal terms and practices. Translating legal documents is an advanced activity needing accuracy and correctness and is one of the most difficult among all translation work. There are many things that need legal translation, including birth certificates, application letters, technical patent confirmation, deposition records, financial statement, evidence documents, litigation materials and business contracts. Translators should not only possess general knowledge of legal terminology, they should also be well versed in statutory requirements and the legal intricacies of foreign cultural and legal systems.

Translating legal documents in foreign languages is considered more difficult than other technical translations. What makes the process difficult is the legal terminology because each country has its own peculiarities of legal system and translation regulations. More often than not, there are country specific differences even if the spoken language is identical. A legal translator must have the competencies in three areas: in the target language particular writing style, familiarity with the pertinent terminology and general knowledge of the legal systems of the source and target languages. There is no room for word for word translation when translating legal documents.

Due to this, the professional translator of legal documents must be partly a detective, a legal scholar and a linguist with the amount of research work that needs to be done to be able to decode the source and write its actual meaning that will never, in any circumstances, deviate from the originate content, even if an exact translation is not possible. Following this, if the translator is sure about what each part of the source text exactly means, the next level of the translation can take place, namely seeking out the best vocabulary and linguistic structures with which the meanings in the source text can be expressed.

There are three ways of establishing equivalences between the ST and TT:

1. By retaining some cultural-specific elements, such as the names of institutions, the titles of officials, or actual legal regulations etc. In such circumstances, some translator's notes will be needed to explain the sense of ideas, particularly when the source information is left in the original language.
2. By localising common elements within the meaning that are different in form in the source and target language, such as different formats of dates, times, currencies, weights, measures, and more specific legal terms.
3. And, most easily, by the equivalent translation of content that is similar in form and meaning in both cultures.

As an abstract concept, law is universal as it is reflected in writings and customary norms of conduct in different countries. Legal concepts, legal norms and application of laws differ in each individual society reflecting the differences in particular society. Thus, legal translation involves the translation from one legal system into another.In the domain of jurisprudence the so-called “Latin layer” or “the antique heredity” has always been very important and professionally recognisable, for example, *sub judice на розгляд суду*; *subpoena ad testificandum позов до суду для надання показань*, *bona fide добросовісний*; *mala fide недобросовісний*, etc.

Another source of difficulties in legal translation is represented by cultural differences, “culture” being defined as a “semiotic system” and “a system of meanings” or information encoded in the behaviour potential of the members of the society. Translation involves trust on the side of the reader or user. Without proper knowledge of the original meaning of the terms of the text, the audience believes that the translation is a fair representation of it. Hence, the translator should be ready, whenever possible, with observance of all cultural details, to translate the legal lexicon in the texts of legal documents and to interpret the meanings clearly.

Translation of words having equivalents in the TL but specifying the realities not inherent for the TL legal culture is another point to emphasise. In such cases, the literal translation demanding some notes or approximate translation when the specific term in the English language is translated by the patrimonial term in TL is possible. Anyhow, such units demand either the use of the intra-linguistic compensation, i.e. a word is translated by the phrase, or intercultural compensation when a translation demands some commentary. A typical example is the use of such pair as *jail-prison* translated usually as *penitenciary.* It is not necessary to define the difference between these two words in all contexts but the translator should know that *jail* is a place where people are kept during the process of investigation or the offenders, serving time punishments till 1 year for not severe crimes. Prison is an establishment of execution of punishments where the persons who have committed grave crimes and serving time punishments more than for 1 year are kept. The noun *crime* designates a crime in general (unlike an administrative offence), while misdemeanor (not severe crime) is punished with either the penalty, or serving a term of punishment in local prison (jail), and felony – the heavy criminal offence punishable with a long term of imprisonment in a state or federal prison.

The literal translation of word-combinations demanding detailed explanation on the part of a translator if, of course, the translator is competent to give such comment. Let's consider the translation of such word-combinations, as *limited divorce*, *indeterminate sentence*, *Crime index* (a list from 8 of the most grave crimes, among which 4 types of crimes are against the person (murder, sexual assault, robbery, aggravated assault) and 4 – against the property (burglary, larceny, car theft, arson).*), sensibility training* (negotiating with terrorists; interrogation of the victims who are in a condition of a psychological trauma, etc.) and *verbal judo* (a technique of application of certain language means with the purpose to achieve the results with the help of a dialogue). In all these cases, word-combinations designate the realities which do not exist in the practice of the TL (Ukrainian) judicial-legal system and consequently demand to compensate objective discrepancy of translation with the cultural comment.

When it comes to certificates and diplomas, with the cultural-specific elements widely used, the aim of which is the delivery of personal information, its recognition and application, the strategy is generally to retain original forms without cultural adaptation. This normally means using the simplest translation equivalents as suggested by dictionaries, glossaries, encyclopedias or other credible sources. Moreover, some elements must also be left untouched (e.g. addresses, names of people and places). Borrowings, calques, naturalisations or descriptive translations are commonly used because the first and most critical rule in the translation of such texts (apart from being communicative) is the retention of the source cultural elements. This is done with official names of countries, institutions, job titles, and the forenames of the holders of the documents. We also retain the sense (or names) of administrative units, the names of normative acts governing the formats of the documents if they are mentioned, and the references to all forms of proof of authenticity – stamps, watermarks etc. It is even possible to somehow adjust the format of the documents to assure the target reader that the document they are dealing with is the official one, albeit in a different language.

When it comes to the names of institutions, it is sometimes difficult to find a foreign language equivalent in accessible sources like dictionaries, glossaries, or corpora. If the institution itself does not suggest the officially established and acceptable version of ist name, the only solution is to borrow the original name and add the translator's version of descriptive translation, or sometimes a calque (the only excuse for using the name of an equivalent institution in the target culture is the situation in which the functions of both institutions are similar and there is no better solution). However, we must remember that the translation is introduced after the first appearance of the original term for informative purposes, as the most appropriate strategy is still to use the original versions of such names.

There should be no doubt about the appropriate way of translating the official functions of the individuals referred to in the documents. Again the rule is to retain the sense and not to try to adapt the functions to the target culture's requirements. If the translator has doubts about choosing an equivalent for a function which does not correspond to the target culture, the best way forward is to read the actual legal regulations relating to the translated documents, which usually provide detailed information about the principles behind their usage, their contents and issues. For example, *clerk* and not *registrar* in American marriage certificates. "Marriage License," does not directly suggest that the document is a marriage certificate. According to the laws in Illinois, the document acquires the power of a marriage certificate after being signed by an appointed individual in the space provided and sent to the institution responsible for keeping marriage records. When it comes to the title, it should be translated literally, possibly with some translator's notes, again to keep the source culture's rules.

Among the most frequent lexical units used in legal style are:

• **Common words with uncommon meanings**: action – *law suit*, avoid – *cancel*, hand – *signature*, presents – *this legal document*, said – *mentioned before*.

• **Latin words and phrases**: *affidavit* – під присягою, *alias* – псевдо, *alibi* – алібі, *corpus delicti* – повія, *per stirpes* – частково успадковують, *ejusdem generis* – той же вид, *ex post facto* – зворотня сила закону, *in personam* – особисто, *lex loci actus* – закон дії, *nolle prosequi* – відмова позивача, *quasi* – майже, *res gestae* – діяння, *retraxit* – відкликання, *sui juris* – власне право, *vis major* – вища сила.

• **Words derived from French**: many now in general use, e.g. *appeal, assault, counsel, plaintiff, verdict,* and others such as *demurrer, easement, estoppels, fee simple, lien, tort.*

• **Technical terms with precise and well-understood meanings**: *appeal – апеляція, bail – застава, contributory – платник податків; negligence – недбалість; defendant – відповідач; felony – тяжкий злочин; injunction, libel –наклеп; subpoena – судовий позов*.

• **Less precise terms and idioms, in standard use in daily legal discussion (legal argot)**: *alleged* – підозрюваний*; issue of law* – питання законодавства; *objection* –

протест, відмова; *order to show cause* – розпорядження; *strike from the record* – не для протоколу; *superior court* – вищий суд; *without prejudice* – без шкоди.

• **Formal or ceremonial words and constructions** in written documents and in spoken courtroom language: *signed, sealed, and delivered – в присутності*; *You may approach the bench підійдіть (до адвоката, напр.)*; *Comes now the plaintiff (позивач вступає в судовий процес)*; *Your Honour – Ваша честь*; *May it please the court (Шановний суд,...)*; *I do solemnly swear…(урочисто клянусь);The truth, the whole truth, and nothing but the truth (правда і нічого окрім правди)*.

• **The conscious use of vague words and phrases** to permit a degree of flexibility in interpretation: *adequate cause* –вагома або відповідна причина, *as soon as possible – в найкоротший термін; fair division* – справедливий або рівний розподіл, *improper* – непристойний або хибний; *malice* – злий намір, *par value* – номінальна вартість, *reasonable care* – обережність, *undue interference* безпідставне втручання.

• C**onverse use of words and phrases to express precise meaning:** *irrevocable* – кінцевий, *in perpetuity* – довічно, *nothing contained herein* – нічого з вказаного.

Generally, as has already been stated, the translation process in the type of texts described should be reduced to an attempt to render the meaning of the source information within the target language, according to the principle that the strict correspondence of meaning is retained by word-for-word, literal or technical translation.

The main rule of translation should be the parallelism of terminology and using grammar and stylistic rules that are adequate to the target language’s conventions. All of these will mainly be applied to the titles of documents, headings that refer to personal data, school subjects and some formulations of certification. A completely different strategy, based on cultural adjustments and the attempt to express the same ideas but in different ways, will be needed when the source and target languages differ in some aspects of cultural and linguistic traditions, but the ideas expressed are universal. This applies to elements such as dates, times, systems of measures and weights or some more detailed legal terms. In situations where the traditions differ and there is only minimal correspondence between culturally-rooted ideas, like with scales of school marks, scientific titles, currencies, it is better to leave the original versions untouched and add the translator’s notes by way of explanation.

Language of official documents. TTA of political texts and economic texts.

The language of official documents, also known as *administrative style* has its functional peculiarities. Of all uses of language, this type is perhaps the least communicative but the most informative. Specific jargon and typical constructions are used which may reflect the views of general public. Official documents are written in a cold manner, a matter-of-style speech. The language of official documents includes:

- the language of business documents;
- the language of legal documents;

- the language of diplomacy;
- the language of military documents.

Thus, the texts written in each of these language types serve a function of an informative means, may have serious implications and aquire different levels of national or international importance.

In contrast, it is important to realise that **the administrative style is not homogenous, and those texts which require the complete and correct understanding of a reader** (or applicant) should be written in plain English, avoid ambiguous terms and difficult legal jargon. From a linguistic aspect, this style is basically quite stereotyped, lexically and syntactically indigent and fairly primitive as far as the composition of the text is concerned (Knittlová, 2005, p. 127).

Impersonality is the first one from the range of other significant features of scientific and technical style. Another feature, from a viewpoint of syntax, is precise verbalisation and ***logical sentence order***. There is a mutual relationship and dependency between the two mentioned features. (Knittlová, 2005, p. 145). Another feature is connected to precise sentence order **–** ***the ordering of the sentence constituents,*** or ***of the clauses within a sentence***. Theme and rheme relations are also important.

E.g.: *Chapter 8 discusses…– Fig 4 shows diagrammatically – Table VII gives the calculated energies*.

Legal and political texts are primarily written and designed to some contextual purpose, the aspect of functionality is predominant.

Besides the special nomenclature characteristic of each variety of the style, there are certain features common to all varieties (Miššíková, 2003, p. 122):

- the use of abbreviations, symbols, contractions,
- the use of words in their logical dictionary meaning;
- no words with emotive meaning except those which are used in business letters as conventional phrases of greeting or close, as *Dear Sir, Yours faithfully*.

It is necessary to realise that today the administrative style is much more varied than it was before, because the communication of private companies differs significantly from the official authorities. (Knittlová, 2005, p. 128). Most of legal sentences are designed according to the formula: "If *x* is valid, then *z* will be valid as well", i.e. before something could possibly happen, it must comply legally with certain conditions, for example: "*Thereafter if no renewal fee is received and no extension of life is requested, the patent will cease*." (Knittlová 2005, p. 130). Besides the fact that English official and legal styles show frequent use of complex sentence, certain formula, it can be considered from the viewpoint of using nouns in language. Semi-clauses are often used.

Postmodification is much preferred in nominal phrases, because it expresses the relationship explicitly by using many prepositions, therefore it guarantees correct understanding and prevents imprecise or mistaken interpretation. (e.g.: "*...for grounds for protesting the allowance of any claim contained in the application…with an explanation of the relevance of such prior art to the allowed claims…*") (Knittlová, 2005, p. 130). Usage of determiner "*such*" without indefinite article ("*such title of* *interest*") is also very typical. Intensification adverbs "very" and "rather", common in other styles, do not appear in legal language because of their vagueness (Knittlová, 2005, p. 130).

As mentioned above, legal English style is highly nominal. Here can be listed some of them. Abstract nouns are frequent element in administrative style ("*request, proposal, conditions, authority, provisions, advantage, and benefit*"…). Verbs are usually chosen from a restricted group of verbs ("*accept, require, agree, state, issue, register, specify, constitute, command, perform, prevent, observe, cause, exercise, warn, remind*"). Modal verbs are used, usually "*shall* or "*may*" + passive infinitive (for example "*shall be constructed*", "*may be revoked*"), where "*shall*" always expresses the obligatory consequence of the legal statement ("*the patentee shall have and enjoy the whole profit*").

Use of archaisms. Traditional feature of this style is reflected in usage of archaisms ("*hereinbefore, heretofore, hereunder, aforesaid*") and formal words and phrases such as "*duly, during the term of years herein mentioned, graciously pleased*" (Knittlová, 2005, p. 131). They should be translated carefully. On the other hand, Old and Middle English words (*aforesaid, forthwith, hereafter, heretofore said, thenceforth, thereby, theretofore, whereby, witnesseth*) are considered to be obsolete and not used any more.

Another interesting feature is the occurrence of ***pair-synonyms*** ("*Terms and conditions, conditions and provisions, use and exercise, described in and by the following statement, obtained if and when*"). Roman influence cannot be avoided as well. It has a very strong position in administrative style. A lot of French terminology has been borrowed ("*assurance, sign, extension, condition, patent, date, revocable, contract, cause, application, benefit, accept, condescend to the request*") (Knittlová, 2005, p. 131)

A different branch of legal style is represented by the style of diplomacy (documents used in diplomacy), which tends to have sometimes pathetic feeling and **proclamative** nature and it is very similar to publicistic style. Other genres are announcement genres – instructions, notices, ordinances, and the style of business. (Knittlová, 2005, p. 135)

Business style stands as a clearly recognised genre of administrative style with a whole range of specific features that we can encounter mainly in business correspondence. It consists of:

- inquiries,
- offers,
- orders,
- invoices,
- claims and complaints,
- dunning letters and plenty of various regulations, forms etc.

When translating official documents, it is necessary to get informed about appropriate terminology, established phrases and formulas specific for the given style in the target language. As far as the fundamental function of official style is to convey information – relevant and contents related – as precisely and clearly as possible, then formulas often play the role of terms. A translator needs to take this into consideration and to avoid any attempt to achieve linguistic and lexical variety, instead it is necessary to modernise the style or to make it more accessible. Quite the opposite, a translator should hold on to such expressive means that are used in similar target language documents even if they differ slightly or considerably from the source language expressive means (Knittlová, 2005, p. 136).

Translation of Political Texts. Political texts include a variety of text-types, such as: treaties, speeches delivered by politicians, contributions for parliamentary debates, editorials or commentaries in newspapers, press conferences/ interviews with politicians, a politician's memoirs, etc. (see Schäffner & Bassnett 2010, p. 2) suggests a distinction between 'communicating about politics' (e.g., informally in a pub), 'political discourse in mass media' and 'political communication' (i.e., discourse in political institutions). The latter can be furtherly subdivided into text types that are "instrumental in policy-making" (produced by and addressed to politicians) and others that "communicate, explain, and justify political decisions, produced by politicians and addressed to the general public" (Schäffner & Bassnett, 2010, p. 3). In addition to the institutional and the public kinds, political communication can be realised through media.

Also our sample text has a political topic as its Subject matter, but it is produced by an academic (++expert) and is addressed to (+experts) in the discipline. Obviously, the Context of Situation is very different from that of a 'political text', for example at the levels of Social Activity taking place (Field), of Agentive roles, Addresser's stance towards Addressee and Subject matter (Tenor) and, of course, of Rhetorical aim (Mode). Translation problems and translation strategies will vary accordingly.

A "political text" is usually embedded in a specific historical and cultural context and so may require, as House indicates (1997) an "overt" translation, an academic text is of a wide-ranging nature (Manfredi 2014, p. 140, 143).

Task. 1. Analyse Joint letter of President Tusk and President Juncker to Theresa May, Prime Minister of the United Kingdom as of 14 January 2019. Find its translated versions (French, German or/& Ukrainian), describe the stages of reading analysis and compare the translation strategies used in these versions.

2. Find an example of a legal text (British, American, French etc.) and its translated Ukrainian version. Analyse the context of culture and the divergencies of meaning within the context of situation.

Economic texts. Despite the great number of words and terms that English borrowed in the past from other languages, such as Greek (especially in the field of medicine), new terms are constantly being created in the domain of economics, as the current economic and financial developments across the Atlantic are the ones that influence markets in the rest of the world.

When words belonging to the so-called general English appear next to specific terms and within a specific context, they contain nuances that must be accounted for in the final translation.The translator must take into account the contextual clues embedded in the discourse in order to avoid ambiguities in the produced document, as long as this ambiguity did not exist in the original one. Thus, the ability to interpret specific terms in typical contexts is needed (See Olteanu (2012). The translation of economic and financial texts has many particularities and the translator has to deal with numerical information and specific terminology so it is advisable that he/she consults with the experts to ensure quality translation, for example, in case of such terms that seem to be synonyms like: *income* and *profit* – both terms mean inflow of funds.

The two general translation strategies identified by Vinay and Darbelnet (1995, p. 318) (direct translation and oblique translation) comprise seven procedures, and direct translation covers by three of them:

a) borrowing: the SL word is transferred directly to the TL;

b) calque: The SL expression or structure is transferred in a literal translation;

c) literal translation.

The strategy of oblique translation is also used. This covers four procedures: d) Transposition: This is a change of one part of speech for another without changing the sense. e) Modulation: This changes the semantics and point of view of the SL. f) Equivalence, g) Adaptation: this involves changing the cultural reference when a situation in a source culture does not exist in a target culture.

Consistent Terminology is important in the process of translating economic texts. For example the terms “leasing” (hiring equipment, such as a car or a piece of machinery, to avoid the capital cost involved in owning it), “underwriting” (engaging to buy all the unsold shares in (an issue of new shares)”. abbreviations like GRP (Gross Domestic Product), IFRS (International Financial Reporting Standards), etc.

Journalistic (publicistic) texts have their own conventions. The journalistic translator should be aware of these conventions and possess the necessary competence so that these texts work in a new linguistic and cultural context. On occasions the translator needs to work like a journalist, and in some cases these specialised translators are journalists themselves. These translators must take into account that many plays on words cannot be directly translated into the foreign language because the meaning will be lost. Therefore, ability to reproduce the nuances of the source text (original document) in the target language (language that the text is translated into) is required for the translation to remains true to the original. Two qualities make journalism worth reading: texts need to be well-written and informative. However, it is also important to entertain, inspire, and provide food for thought, raising particular issues regarding a given topic. In many cases, the format and length of journalistic texts are defined by the predetermined layout. This means that while maintaining the variation of language, a lot of information needs to be processed and represented in the available space.

As far as the entire range of stylistic techniques is concerned the idiomatic turns of phrase, fashionable and made-up words, jargon and foreign terms; figurative language and metaphors also help make complex topics accessible. These factors make journalism interesting and easily comprehensible to readers.

But translating this kind of text into a different language can be quite **a challenge**. For instance, metaphors being in many cases are difficult to translate into other languages and for different cultures without taking a round-about route. Some images really only work in a certain cultural setting. For example: the associations we have with various parts of the body differ widely, depending on where we come from. Identical gestures can also mean different things in different countries. Translators seeking to convey a certain meaning undistorted may need to get out their **creative thinking** caps, depending on whether the text is a bulletin, a commentary, an article for the features pages or an interview. And this is made even more challenging by their need to adhere to the particular style of the medium in question – is the text intended for a political daily or weekly newspaper or for the tabloids? Will the text be published in print or on a website? However free the translators may be in the actual wordings of their translations, they must never distort the informational integrity or entertainment value of the journalistic text itself – and that takes a linguistic acrobat! All in all, the translators are likely to become a little bit like authors themselves.

Despite the degree of textual invisibility, translators and journalists must interpret nuance in language: idioms, expressions, implications, sarcasm and slang, not to mention expressions of gestures and emotions. Professionalism in journalism requires self-discipline and accountability, so it is appropriate then that journalists hold the responsibility of accurate translation.

Translating tourist texts.

International tourism, as one of the biggest and the most dynamic industries in the world, inevitably influences all the aspects of social life, including language. The development of international tourism has given rise to increase in professional communication in the field. The common parties of communication process in tourism are tourism professionals, tourists and local population. The large number of tourism terms is continually coined, increasing scientific interest in the questions of translating tourist terminology into different languages.

By **tourist texts** all types of written texts are meant addressed to tourist or tourist professionals either in form of a brochure, a leaflet, a price-list, or a catalogue. There are different types of tourist texts starting with those describing the destination (country, region, resort etc) through the texts, aimed at providing detailed information, to the professional-oriented tourist texts (price lists, newsletters, special offers etc).

The language of tourist texts was investigated by a number of scholars. In particular, Newmark (1993), Duff (1981), Mary Snell-Hornby (1999) negatively comment the quality of translation in the tourism sector of economy. Pierini (2007) investigated the quality of translation of online tourist texts and made some suggestions concerning approaches to translating tourist texts. Kelly (1997) dealt with some constraints the translator of the tourist literature is challenged with. She emphasizes the need to professionalise the translation process in the sector of international tourism. Cappelli (2006) devoted a number of works to different aspects of tourism texts and their translation, investigated the degree of specialisation of tourism discourse and translation of tourism-related websites.

Few researchers have addressed the issue of tourism terminology. A number of studies have been published on the question of translating tourism terms with a few lines devoted to tourism abbreviations.

The tourst texts are divided into 3 main categories:

- **description** (tourist texts, giving general descriptions of a destination, a sight, type of holiday, including destination description, e.g. countries, areas, regions; vacation descriptions, e.g. beach vacation, sightseeing holiday; tour description, e.g. cruise, excursion)
- **information** (tourist texts, giving practical information on facilities, appliances and services used and offered, including hotel descriptions, cruise ship descriptions, excursion itinerary, terms and conditions of service, visa and documents information etc)
- **professional communication** (tourist texts, used to communicate information between tourism professionals, including price lists, application forms, reservation systems, ticketing terms and conditions, booking manuals etc)

The following **terms** are frequently found in these texts:

- Types of tours and tourism *(e.g. agro tourism/ agro tour, incentive tour, rural tourism, space tourism, extreme tours, sustainable tourism, independent travel, self-guided tour, package tour, culinary tourism, Tolkien tour, week-end tour, day trip etc)*

- Industry professionals *(e.g. guide, event organizer, chef, travel agent, kitchen assistant, airport baggage handler, car valet, tourist information center assistant, delivery assistant, sports therapist, resort representative, outdoor pursuits leader, air traffic controller, etc).*
- Accommodation *(e.g. standard room, daily average rate (DAR), net rate, rack rate, reservation, cancellation, to book, room facilities, SPA, air-conditioning, limited-service hotel, mezzanine, occupancy, vacant, franchisee, staff department, check in, prepaid room, etc).*
- Catering *(e.g. full board, American plan (AP), waiter, white glove service, buffet, a la carte, back of the house, all inclusive, expediter, in the weeds, front of the house, coffee shop, side station, tip, bev nap, cover, comp, half board, table turn, well drink, etc).*
- Transportation *(e.g. charge, refund, non-refundable (NRF), BT, PS, gate, access drive, actual passenger car hours, excess baggage, head end, return*

ticket, scheduled flight, charter flight, frequent flyer, shoulder, shuttle, cancellation fee/ charge/ penalty, etc).

- Excursion *(e.g., itinerary, overnight, local venue, sightseeing, city guide, departure point, meeting point, driver-guide, guided tour, shore excursion, step-on guide, excursionist, day visitor, heritage site, meet and greet, hop on hop off, etc).*
- Abbreviations *(e.g. RT, IATA, AAA, WTO, B&B, GS, NTA, QA, FAM, FIT, DOS, SITE, VIC, WTM, PS, OFFMKT, APC, BA, NTA, SPO, VIP, WATA, OOO, MICE, BIT, IHA, LTC, MCO, RTO, VISA, XO, TDC, TBRE, CTA, etc.)*

The following **translation methods** are preferable:

- transcription/ transliteration –graphical rendering of either form or sound of the term;
- calque – literal translation of a term;
- transference – retaining terms in its source form without any adaptation;
- gloss translation – explanatory remarks, often in the form of footnotes
- functional equivalent – any previously existing in TL term denoting the same or similar concept;
- neutralising – translation using general lexis;
- zero translation – term omission;
- addition – adding a term in TT instead of the general lexical unit from the ST.

LECTURE 8

Procedure of Translational Text Analysis. Revision and Discussion.

Language skills and the process of translation

The essence of translating is definitey in transferring the semantic meaning, that is, converting written ideas expressed in one language to another language. Successful translators have excellent language skills and extensive vocabulary in both languages. They are constantly working to improve their languages. They pay attention to regional variations and to new and evolving vocabulary. They prepare for every assignment by learning specialised vocabulary. But there is more to know about translating. Transferring meaning is more complex than it seems, and producing an error-free translation is not easy. A good translation is the result of: thoroughly investigating the requirements for the translation project, and then following a proven process to create the translation.

There are particular aspects to consider:

Source text, target text

Source text is the text a translator is given to translate into another language (in other words, the original text or the text you start with).

Target text is the translation of the source text (in other words, the final text or the text you end up with).

Equivalent effect

Equivalent effect is when your target text has the same meaning and the same impact on the reader as the source text. For example, if the source text is persuasive, your target text should also be persuasive. Or, if the source text makes the reader laugh, your target text should also make the reader laugh.

Register

Register is the level of formality or form of language used for a particular situation. Your translation should have the same register as the source text. Examples of different registers are:

1. **Formal**: official or technical language.Example: I am requesting that you stop talking.
2. **Casual**: language used in ordinary conversation or writing, that is, informal or colloquial. Example: Be quiet!
3. **Slang**: language that is very informal, used more in speech than in writing, often used by a specific group of people. Example: Shut up!
4. **Taboo**: language that is unacceptable and/or offensive. Example: Shut the &%$# up!

Genre distinctions do not adequately represent the underlying text functions of English. Genres and texts types must be distinguished. Texts within particular genres can differ greately in their linguistic characteristics (texts in newspaper articles can range from narrative and colloquial to informational and elaborated). On the other hand, different genres can be similar linguistically (newspaper and magazine articles). Linguistically distinct texts within a genre may represent different text types, while linguistically similar texts from different genres may represent a single text type (Biber, 1989, p. 6).

Genres reflect differences in external format and situations of use, and are defined on the basis of systematic non-linguistic criteria.

- guidebook
- nursery rhyme
- poem
- business letter
- newpaper article
- radio play
- advertisement

Registers are divided into genres refelcting the way social purposes are accomplished in and through them in settings in which they are used. A science research article is an instance of scientific language as is an extract from a chemistry lab report.

Academic language shows in

- casual chats
- lectures
- conversations
- class
- email
- memos
- scholarly papers
- books

Legal register (language of law)

- legislative texts
- contracts
- deeds
- wills
- judge declaring the law
- judge/counsel interchanges
- counsel/witness interchanges
- textbooks
- lawyers communications

Revision and discussion.

Select the appropriate answer for each question:

1.The source text is:

◉ **A.** the original text ○ **B.** the translated text

2.The target text is:

○ **A.** the original text ◉ **B.** the translated text

3.Equivalent effect means that the source and target text:

○ **A.** have the same meaning ○ **B.** have the same impact on the reader ◉ **C.** both of the above

4.Register refers to:

○ **A.** understanding the message ○ **B.** typing translated text into a word processor ◉ **C.** the level of formality or form of language used for a particular situation

The Process of Translation

Once the requirements of a translation project are fully clarified, the ten steps of the translation process are:

I. First Draft Translation

1. Analysing the text.
2. Conducting a research into the field of discourse.
3. Developing a translation glossary and try to preserve consistent terminology throughout the text.
4. Writing the first draft

II. Intermediate Draft Translations

5. Editing for style.
6. Formatting the translation.

III. Final Translation

7. Reviewing for accuracy.
8. Proofreading.
9. Delivering the project.
10. Requesting feedback about the translation from an expert.

I. First Draft Translation

Step 1: Analysing the text Careful reading through the entire source text is required to get a general understanding and to learn the register (formal, casual, slang, taboo) and tone (for example, polite, angry, humorous, serious). Experienced translators know that a text is not just a series of words that can be translated one at a time. Rather, the text has meaning and must be thoroughly understood before beginning to translate it. So, one goal of the analysis step is to identify parts of the text – words, phrases, sentences or longer sections – that you do not clearly understand. Understanding the entire text is just the beginning. An ability to translate the text into another language is essential. Therefore, another goal of text analysis is to identify parts of the source text that may be difficult to translate into your target language. Analysis becomes even more challenging if the the word meanings are unknown in the target language or no exact equivalent in the target language or culture is found. During the analysis step, other issues should be considered, such as industry-specific or document-specific words to add to the translator's glossary and document formatting requirements (APA, MLA, Chicago, Harvard).

Step 2: Conducting research into the field of discourse. During the analysis step, words, phrases, sentences or longer obscure parts are identified. Now every available resource can be used (dictionaries, the Internet, native speakers and other translators) to help a translator understand everything in the source text. Also, during the analysis step, the parts of the source text that may be difficult for translation should be identified. The best forms of expression of these ideas in the target language are needed. Here again, monolingual dictionaries, bilingual dictionaries, the Internet, native speakers and other translators can be involved.

If the translation will be read in multiple regions, regional usage is a very sensitive part. This requires consulting multiple dictionaries or other sources. On the other hand, if the translation is for a specific region, you will have to select appropriate regional usage. In practice, the analysis and research steps are not separate and distinct. In order to understand the text, some research should be done before completing the analysis. Also, during the research step, other issues may come up that require further analysis of the text. The point is simultaneous analysis and research are needed to get the complete understanding of a specific text and have a clear idea how to express the ideas in certain TL.

Step 3: Developing a translation glossary and try to preserve consistent terminology throughout the text. During the analysis step, it ispossible to encounter words, phrases, names, abbreviations and acronyms that are unique to this document or industry. It is important that you translate these document-specific or industry-specific words, phrases, names, abbreviations and acronyms the same way each time they are used. Readers get confused when terminology is not used consistently. Therefore, a translation glossary as a vocabulary database for consistency is needed to be developed by a translator. Using a bilingual dictionary for all of these terms makes it easier to be consistent with terminology.

Step 4: Writing the first draft. Now the first draft is written. At this point, it is best to write freely, striving to let the words flow naturally in the target language. Despite best efforts during the analysis and research steps, some transators still encounter problems when actually starting the first draft. These issues can be addressed later until the first draft is finished. If a word does not come to mind, it can simply be left out in the source language but returned to later. Having finished the draft, a translator should go back and look at the problem areas. This time around, the right word might just be selected (by thesaurus principle), or more research migt be required to find a solution. A little distance from the text will prove helpful before the editing stage.
II. Intermediate Draft Translations. Once the first draft is finished, refinement is necessary. This will involve several intermediate drafts.

Step 5: Editing for style. Editing for style goes beyond making sure there are no grammatical errors. The translation must sound right in the target language. It should not sound like an awkward translation, actually. On the contrary, it should ook correct and natural to a native speaker of the target language. Also, translations must have an equivalent effect in the target language. A reader of the target text should react the same way as a reader of the source text. Optionaly, it may be helpful to read the text aloud, to hear if the text sounds right and has the same impact.
Step 6: Format the translation. The translation should be formatted exactly like the original document. During this step the following correspondences should be maintained between the source document and its target version:
Font style
Font size
Spacing

Indenting
Centering
Left or right justification
Special characters
Bold
Italics
Underlined text
Colors
Columns or tables
Borders or shading
Bullets or numbering
Embedded graphics or photos

III. Final Translation

The final translation must be free of errors.

Step 7: Review for accuracy. Compare the source text and your target text sentence by sentence. Check each sentence to make sure that your translation is accurate and complete and that you did not leave out any sentences.

Step 8: Proofread. Read the entire document, looking carefully for missing accent marks, incorrect word endings, punctuation errors, capitalisation or spelling mistakes, and formatting problems. It is always a good idea to have someone else edit the translation after proofreading. All details and mute points should be discussed.

Step 9: Deliver the project. On time delivery is a very important aspect in the agreed upon form (for example, electronic file or hard copy) and using the negotiated method of delivery. Documents and any notes that might be useful for future projects soud be filed as an attachment.

Step 10: Request feedback about the translation. The final step is to follow up by phone with the person the translation was done for and ask for quality feedback. If the client is dissatisfied, any problems or misunderstandings should be settled. And if the result is really nice, additional work can be ordered from the translator.

Translational Text Analysis Instructions

To carry out the Translational Text Analysis these guidelines and answering the questions are needed:

Part 1

Pre-translational text analysis (Context of Culture, extratextual and basic textual information):

1. Who is the **sender** transmitting a text, to whom (receiver), what for (motive), by which medium (source), where (place), when (time), why (motive), on what (subject matter)? (only the information available).
2. **Textual characteristics** (more textually oriented and therefore specific questions include): what (or what not – knowledge presuppositions), in what order (composition), using which **non-verbal elements** (pictures etc.), in which words (lexical characteristics), types of sentences (syntactic structures), tone, style (intonation and prosody – suprasegmental structures), to what effect the text is produced?
3. **Sender.** Who is the sender? Is he/she identical with the producer (editor, publisher etc.)? How is the sender related to the producer? What kind of author, expert was the text written by? What information about the sender can be obtained from the text's environment? What amount of information is known by the receiver? What information can be retrieved from the sender? What other clues can be inferred from the situational factors with regard to the sender?
4. **Sender's intentions.** Are there any sender's statements regarding the text, his/her attitude to it? What sender's intentions are typical for this specific text type? What clues about the sender's intention can be inferred from the situational factors (sender's communicative role, receiver, medium, place, role)? What conclusions can be drawn from other extratextual factors with regard to the sender's intention (function) and from intratextual factors?
5. **Sender's intentions.** Are there any sender's statements regarding the text, his/her attitude to it? What sender's intentions are typical for this specific text type? What clues about the sender's intention can be inferred from the situational factors (sender's communicative role, receiver, medium, place, role)? What conclusions can be drawn from other extratextual factors with regard to the sender's intention (function) and from intratextual factors?
6. **Audience.** What is ST audience? What is its age, gender, geographical, educational background, social status and role for the sender, etc? What is the source audience communicative background? What is the subject's topicality?
7. **Place of communication.** That is cultural affiliation of the sender to the text? What is the medium of text production, how is it related to the place? What intratextual features help to prove the author's origin?
8. **Function.** What is the text function intended by the speaker? What elements of text environment indicate the text's function? Does the ST and TT function

coincide? Are there any textual designators, intentional or unintentional labels? What are the relationships between the sender, receiver, medium of the text?

9. **Motive**. What is the motive for ST production?

Part 2

Translational text analysis proper (Context of Situation).

At this stage, you are supposed to employ your critical thinking skills by analysing the text according to field, tenor and mode parameters. Note that analysis will differ depending on the register requirements and textual elements may perform several functions in the text (semantic or/and metatextual).

1. Define the text type: Is the text informative (expository, descriptive), expressive, operative or persuasive? How do you know it? Note, that in some cases, texts may refer to several types simultaneously.
2. Define the text's genre (e. g. fiction (belle lettres), non-fiction, scientific article, chapter, blog, webpage, poem).
3. Describe the register of the text by focusing on these aspects and corresponding textual meanings:

<u>FIELD OF DISCOURSE</u>
IDEATIONAL MEANING

PARTICIPANTS WHAT/WHO
THE WAYS OF DESCRIPTION OF THE PARTICIPANTS
PROCESSES
CIRCUMSTANCES CAUSATION (SEQUENCE OF EVENTS)

EFFECT OF THE WRITER'S CHOICES?

<u>TENOR OF DISCOURSE</u>
INTERPERSONAL MEANINGS

PERSON
MOOD
MODALITY
WRITER'S ATTITUDE IN ADVERBS, ADJECTIVES, NOUNS

EFFECT OF THE WRITER'S CHOICES

<u>MODE OF DISCOURSE</u>
TEXTUAL MEANING

SEMANTIC STRUCTURE
OVERALL ORGANISATION
THEME
COHESION

Part 3

Strategies

Read the text carefully and comparing SL and TL text versions define the strategies which were realised or might be used for further translation into a certain target language. Compare the phrases or sentence pairs and explain the regularities or dissimilarities between the language pairs. Note that in one sentence you may identify several strategies creatively used in combination by the translator. For better identification and analysis of strategies you may need to involve three or more languages for comparison.

Part 4.

Conclusion

In your viewpoint, was the translator’s goal achieved? Have you noticed any inconsistencies? Describe the potential challenges for the translator of the given text. How would you rate this translation?

Seminar Assignments
Seminar 1

Independent task 1

Read the article by M.A.K Halliday "Language theory and translation practice":

Halliday, M.A.K. (1992). Language theory and translation practice. In *Rivista internazionale di tecnica della traduzione* (pp.15-25). Udine: Campanotto Editore.

Write a short summary of this article (600 words) by answering the following questions:

1) How is the theory of language related to translation? What kind of activity is translation? What role does equivalence have for semantics and the most appropriate translation? How does M.A.K Halliday treat equivalence in his model of translation and explain it in the article? (Lecture 1 can be used).

2) How does ranking make translation a structured activity? What can interlanguage comparison of grammatical structures show at each level? What is grammatical context? How is the context of situation specified and why is it important for translation? What three major types of components does the context of situation comprise? What problems with semantic meanings can a translator face?

3) Critically assess the article. How can this knowledge be implemented in practice? Find the arguments which are not strong enough. What aspects of translation were overlooked? Were all explanations and examples clear? What else would you like to learn about translation?

Independent task 2

Answer the following questions in your own words (200 words):

1. What are advantages and disadvantages of top-down and bottom-up approaches to the translation of a text? Support your viewpoint with examples.

2. Which of the three models of translation described in Lecture 1 do you find most consistent? How can a choice of a model of translation guide the process of translation? Think about different text types and how these models can be applied.

Remarks:
The file should be signed (Surname_Name_Subgroup.doc). Avoid plagiarism. Copy-pasted articles will not be considered. Submit your paper as soon as possible. If you have questions, feel free to ask.

Seminar 2

1. Watch the video Analysis in Translation about the steps of pre-translational text analysis under the following link: https://www.youtube.com/watch?v=LA4R6YjSp80

In your own words, describe the main points suggested by Professor Jason.

Your response should be 200 words.

2. Read the chapter by Rovena Troqe (2017) on the practical framework of news translation.

https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=&ved=2ahUKEwjmrNbgoNn2AhWDzosKHbheBFw4ChAWegQIAhAB&url=https%3A%2F%2Flangsci-press.org%2Fcatalog%2Fview%2F132%2F1045%2F909-1&usg=AOvVaw3lOZ2_wSyyKH58M9AHwwv3

Make a summary and critically analyse the chapter (600 words).

These questions may help you:

1) What was the research question? What is semiotic approach to translation as a conceptual framework in the study?

2) What two concepts are considered inherent in translation practice?

3) Describe the semiotic model of translation provided by the author.

4) Describe the methodology of the news text analysis. What steps of analysis and categories can you identify? Describe the peculiarities of interlanguage analysis of news articles.

5) What are the major findings during the first stage of analysis? What observations do you find most interesting?

6) Briefly describe the survey part of the study.

7) Are the results of the study fully evidence based? Was anything omitted (write on possible shortcomings of the study).

8) What are the major conclusions?

9) Share your attitude to the chapter. How did it change your view on the process of translational text analysis?

Seminar 3.

1. Find Ukrainian songs and poems and their translated English versions.

What approach is more relevant in translating poetic texts (top-down or bottom up)? What types of equivalences can you identify? Does the TT version look as a covert or overt translation? Compare the ST and TT and find as many translation strategies as you can. Explain the lexico-grammatical peculiarities and choice of equivalences from stylistic viewpoint. What principles do you think were crucial for the translator?

2. Read and compare the extracts from a bilingual book (e. g. Appendix 1). What type does the text belong to? Analyse the Ukrainian version. Identify at least 10 examples of strategies.

You can use J. Malone's or Darbelnet and Vinay's classification of strategies or both.

3. Analyse a media text about current events in Ukraine (Ukrainian, English and one more European language if possible). Many news sites have several language versions: Ukrainska Pravda, the Day, the PRM channel or any other reliable media.

Provide brief details of the article, its name and link and make a list of translated expressions.

Seminar 4

1. Using the Lecture 4, specify briefly the most obvious rules for field specific translation. What is the difference between divulgative and scientific texts? Where can they mostly be found? Provide two short examples of both types (5 sentences each) with translation into Ukrainian.

ST1 (divulgative) TT1 (divulgative)

ST2 (scientific) TT2 (scientific)

Keep in mind that scientific texts include more specialised terminology, analytical data and require professional understanding.

2. Read a parallel text on the board describing a historical building (See texts in Appendix 2 or 3) and compare its ST and TT version. What type of text does it belong to? Describe the most important field, tenor and mode aspects.

Have you noticed any inconsistencies or translation losses? How can the TT version be improved?

Suggest your alternatives to the phrases which could have been translated better.

3. Read parallel text by Hryhoriy Kosynka “Black Night” (or any other parallel text of your choice). Define the equivalence types of the phrases in bold and comment the strategy in each case.

Seminar 5

Since human languages carve the world differently, there is a risk of translational mismatches and losses. Textual ambiguity is a serious problem in MT (machine translation) because automatic systems cannot do without human reasoning and this factor affects the TL text composition.

1. Read the chapter addressing translation problems and summarise the main points (10 sentences). What observations do you find most useful?

https://www1.essex.ac.uk/linguistics/external/clmt/mtbook/PostScript/ch6.pdf

2. In your viewpoint, what translation problems are pivotal in contemporary translated texts? Structural or lexical, both or any other types? What are the main reasons of interlanguage mismatches? You are advised to take a look at published fiction or non-fiction books and analyse the way they were translated into English. How can you qualify these translated versions? There is a hint, you can visit a bookshop and take a photo of a page of a translated book. What translation flaws can you identify and how can they be eliminated? Use your own words to answer these questions.

3. How does real world knowledge help to select the best equivalent? If possible, provide an example of a non-linguistic situation (context of culture) helping a translator to clarify the meaning of a sentence. For example, how may the knowledge help a translator find equivalent to a proverb in a certain context? What about technical terms, neologisms?

Or you can provide any other relevant examples.

Extra Assignments:

You have probabaly noticed the information boards located at historical monuments in our town. Pick one of the board presented as a snapshot and analyse the quality of the translated version. Describe and rate the translation strategies which were implemented. How would you change the formulations so that the texts look credible and more acceptable to the native speakers reading it?

See Appendix 3 and 4

Appendices
Appendix 1
This is a good example of a parallel book:

"We none of us know what the fair semblance of a human being may conceal, Sir. Are we all then no better than brushed exteriors, whited sepulchres —"

His voice stopped — exactly like when you hit a neighbour's gramophone with a well-aimed brick, the same instant silence — and the rustle of the paper stopped, and everything was still...

"Have you done with my hat?" I said, after an interval.

There was no answer.

I stared at Gip, and Gip stared at me, and there were our distortions in the magic mirrors, looking very rum, and grave, and quiet...

"I think we'll go now," I said. "Will you tell me how much all this comes to?..

"I say," I said, on a rather louder note, "I want the bill; and my hat, please."

It might have been a sniff from behind the paper pile...

"Let's look behind the counter, Gip," I said. "He's making fun of us."

I led Gip round the head-wagging tiger, and what do you think there was behind the counter? No one at all! Only my hat on the floor, and a common conjurer's lop-eared white rabbit lost in meditation, and looking as stupid and crumpled as only a conjurer's rabbit can do. I resumed my hat, and the rabbit lolloped a lollop or so out of my way.

"Dadda!" said Gip, in a guilty whisper.

"What is it, Gip?" said I.

"I *do* like this shop, dadda."

"So should I," I said to myself, "if the counter wouldn't suddenly extend itself to shut one off from the door." But I didn't call Gip's attention to that. "Pussy!" he said, with a hand out to the rabbit as it came lolloping past us; "Pussy, do Gip a magic!" and his eyes followed it as it squeezed through a door I had certainly not remarked a moment before. Then this door opened wider, and the man with one ear larger than the other appeared again. He was smiling

— Ніхто не знає, сер, що ховається в людини за її добропристойною подобою… Всі ми — всього лиш прилизана зовнішність, одне слово, лицеміри…

Голос його завмер — точнісінько як у ваших сусідів завмер би грамофон, коли б ви влучно запустили в нього цеглиною. І така сама раптова мовчанка. Папір перестав шурхотіти, зробилося зовсім тихо.

— Вам не потрібен мій капелюх? — озвався нарешті я.

Відповіді не було.

Я подивився на Джіпа, Джіп подивився на мене, і в чарівних дзеркалах відбилися наші спотворені обличчя — чудернацькі, серйозні, принишклі…

— Нам, мабуть, пора, — зітхнув я. — Скажіть, скільки з нас за все це?.. — запитав я, раптом підвищивши голос. — Я хочу заплатити. І мій капелюх, будь ласка…

Із-за купи паперу ніби почулося якесь сопіння.

— Давай заглянемо за прилавок, Джіпе, — сказав я. — Він з нас кепкує!..

Ми з Джіпом обійшли тигра, що покивував головою. І що, ви думаєте, було за прилавком? Там не було нічого! На підлозі лежав мій капелюх, а поруч сидів кролик — звичайнісінький капловухий білий кролик, дурнуватий на вигляд, одне слово, саме такий, які бувають тільки у фокусників. Я нахилився, щоб узяти капелюха, і кролик відскочив від мене.

— Тату! — якось винувато шепнув Джіп.

— Що таке, Джіпе?

— Тату, а мені ця крамниця *подобається*!

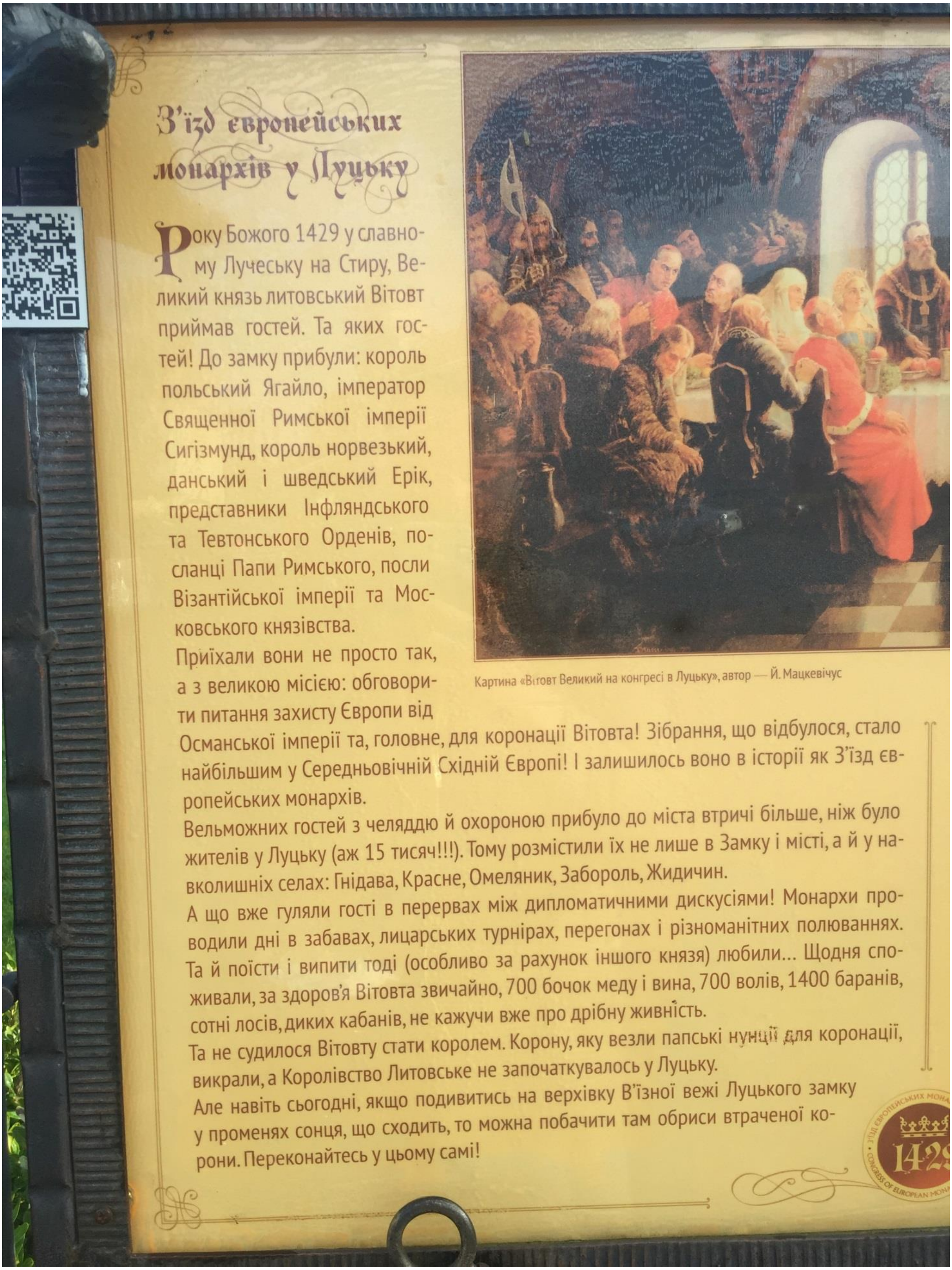
“Вона подобалася б і мені, — подумав я, — якби прилавок раптом не витягся й не загородив нам дорогу до дверей”. Але я не прохопився Джіпові про це жодним словом.

— Трусь-трусь! — покликав Джіп і простяг руку до кролика, коли той пострибав повз нас. — Трусь-трусь, покажи Джіпові фокус!

Кролик чкурнув у двері, яких доти я там, звичайно, не помічав. Потім двері розчахнулися ширше, і з них знову вийшов чоловік, у якого одне вухо було більше за друге. Він так само всміхався, та коли наші погляди зустрілися, я побачив у його очах чи то глузування, чи то виклик.

Appendix 2

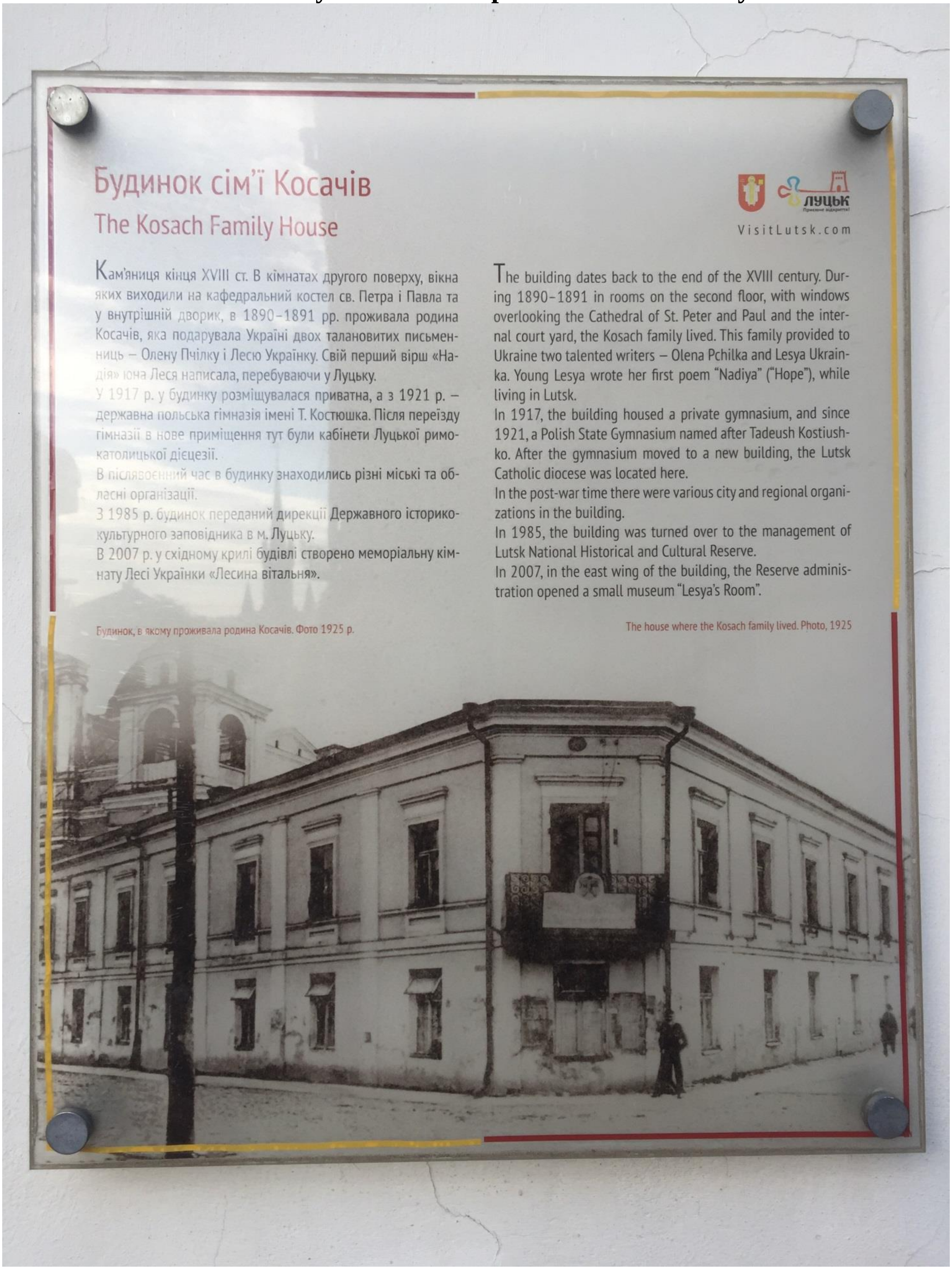
This description board is located near Lubart's Castle in Lutsk


З'їзд європейських монархів у Луцьку
Року Божого 1429 у славному Лучеську на Стиру, Великий князь литовський Вітовт приймав гостей. Та яких гостей! До замку прибули: король польський Ягайло, імператор Священної Римської імперії Сигізмунд, король норвезький, данський і шведський Ерік, представники Інфляндського та Тевтонського Орденів, посланці Папи Римського, посли Візантійської імперії та Московського князівства.
Приїхали вони не просто так, а з великою місією: обговорити питання захисту Європи від Османської імперії та, головне, для коронації Вітовта! Зібрання, що відбулося, стало найбільшим у Середньовічній Східній Європі! І залишилось воно в історії як З'їзд європейських монархів.
Вельможних гостей з челяддю й охороною прибуло до міста втричі більше, ніж було жителів у Луцьку (аж 15 тисяч!!!). Тому розмістили їх не лише в Замку і місті, а й у навколишніх селах: Гнідава, Красне, Омеляник, Забороль, Жидичин.
А що вже гуляли гості в перервах між дипломатичними дискусіями! Монархи проводили дні в забавах, лицарських турнірах, перегонах і різноманітних полюваннях. Та й поїсти і випити тоді (особливо за рахунок іншого князя) любили… Щодня споживали, за здоров'я Вітовта звичайно, 700 бочок меду і вина, 700 волів, 1400 баранів, сотні лосів, диких кабанів, не кажучи вже про дрібну живність.
Та не судилося Вітовту стати королем. Корону, яку везли папські нунції для коронації, викрали, а Королівство Литовське не започаткувалось у Луцьку.
Але навіть сьогодні, якщо подивитись на верхівку В'їзної вежі Луцького замку у променях сонця, що сходить, то можна побачити там обриси втраченої корони. Переконайтесь у цьому самі!
Картина «Вітовт Великий на конгресі в Луцьку», автор — Й. Мацкевічус
1429

The Congress of European Monarchs in Lutsk
In 1429, on the banks of the River Styr, the great Lithuanian Grand Duke Vytautas hosted a group of very special guests. And what guests they were! Among those coming to the castle were Polish King Yagailo; Holy Roman Emperor Sigismund; Norwegian, Danish and Swedish King Erik; delegates of Infland and the Teutonic Knights; ambassadors of Pope Martin V; and legates of the Byzantine Empire and the Grand Duchy of Moscow.
There were two significant missions that united all these guests – to discuss the issue of European defense against the Ottoman Empire, and, most important, to crown Vytautas! This convention is acknowledged to be the largest in Medieval Eastern Europe and is recorded in history as the Congress of European Monarchs.
The number of honored guests, along with their servants and guards, numbered three times the local population (15 thousand people!!!). It was difficult to accommodate all of the guests in the castle and in the city so many of the visitors were housed in neighboring villages such as Gnidava, Krasne, Omelanyk, Zaborol and Zhydychyn.
Guests enjoyed great entertainment in the time between diplomatic discussions. Monarchs played games and participated in jousting tournaments, races and different hunting excursions. They also loved to eat and drink in high style (especially when it was at the expense of another duke). Everyday they consumed 700 barrels of honey and wine, 700 oxen, 1400 sheep, and hundreds of elk, boars and many other small animals.
But unfortunately Vytautas wasn`t destined to become the king. The crown for the coronation, to be delivered by the Pope`s Nuncios, was stolen and the Lithuanian Kingdom was never to be established in Lutsk.
However, even today, if you look at the top of the Entrance Tower of Lutsk Castle in the light of the rising sun, you can see the outlines of the lost crown. Try it for yourself!
Picture «Vytautas the Great at the Congress in Lutsk», author — J. Matskevichus
1429

Appendix 3

Kosach Famiy House Description Board for Analysis:



Medical College Description Board:


Будинок Кронштейнів
Kronshteins house
ЛУЦЬК
VisitLutsk.com
Побудований наприкінці XIX ст. на кошти луцьких підприємців Кронштейнів. Проект будівництва було замовлено в Петербурзі. Його виконали в одному з варіантів популярного в ті часи «російського стилю», характерним для якого було використання при оформленні фасадів будинків деталей, типових для російських споруд різних епох та народної орнаментики. Після завершення робіт будинок вражав пишністю і багатством декорування.
На початку XX ст. приміщення орендує дворянське зібрання, відділення банку, інші загальноміські заклади.
В 1917 р. тут було проголошено радянську владу.
Після Другої світової війни споруду відремонтували, декор будинку зняли та перебудували внутрішні приміщення. До 1955 р. тут знаходилось управління геологічної розвідки, що займалося дослідженням покладів кам'яного вугілля на Волині.
У 1955 р. будівлю було передано медичному училищу.
This house was constructed by Lutsk entrepreneurs, the Kronshteins, at the end of the XIX century. The project was designed in Petersburg in one of variants of the "Russian style" popular at those times. This style utilized building facades with details that had characteristic features of Russian buildings of different epochs as well as folk ornaments. After completion, the house struck viewers by its splendor and richness in decoration.
At the beginning of the XX century the house was leased by the Nobility Association, a branch of a bank and other general city establishments. Nearby were the first news stall in Lutsk, the main pillar for public postings in the city and the first electric street lamps. In 1917 Soviet power was proclaimed at the site.
After the Second World War the building was repaired, the decoration was removed and the internal apartments were rebuilt. By 1955 it housed the department of geological secret service which was engaged in the research of coal deposits in Volyn. In 1955 the building was transferred to the Medical College.
Будинок Кронштейнів. Фото 1916–1918 рр.
Kronshtein house. Photo, 1916–1918

St Peter and Paul’s Cathedral Description Board:

Appendix 4
The Information Boards in Lutsk (at Teatralnyi Maidan)


ЛУЦЬК
Приємне відкриття!
ЛУЦЬКА МІСЬКА РАДА
www.visitlutsk.com
«Луцький естетичний трикутник»
Це три унікальні Луцькі музеї, що показують шлях розвитку мистецтва: від Сакрального, через Ренесанс до Сучасного.
«Lutsk art triangle»
These are three unique museums in Lutsk that show the way of the art development: from the sacred, through the renaissance to the contemporary.
Музей Волинської ікони не тільки познайомить з кращими зразками регіональної іконописної школи, а й відкриє один з найдавніших у світі образів Богородиці – ікону Холмської Божої Матері (XI ст.).
Художній музей подарує зустріч з раритетами доби Відродження, єдиними в музейних колекціях України. Зокрема, з картиною Хосе де Рібера «Святий Ієронім», ринкова вартість якої понад 500 млн. євро.
The Museum of the Volyn icon will show you not only the best samples of regional icon-painting school but also one of the oldest images of the Mother of God in the world – the icon of the Kholm Mother of God (XI century).
In the Art museum you will meet the rarities of the Renaissance, the only ones in the museum collections of Ukraine. In particular, there is the Jose de Ribera painting «Saint Jerome», the market value of which is over 500 million euros.
Музей сучасного українського мистецтва Корсаків – найбільший і найсучасніший в Україні (виставкова площа понад 6000 м²). Тут зібрана колекція творів кращих українських авторів XX – XXI століть, що демонструють напрямки, течії та здобутки українського постмодернізму.
The Korsaks' museum of Ukrainian contemporary art is the largest and most modern museum in Ukraine (exhibition area over 6 thousand m²). There is a collection of works by the best Ukrainian authors of the 20th and 21st centuries which demonstrate the directions, trends and achievements of Ukrainian postmodernism.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МІСЬКА
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Луцький замок
або Замок
Любарта
Одне із семи архітектурних чудес України. Входить до п'ятірки найкрасивіших фортифікаційних споруд країни.
Lutsk castle or
Lyubart castle
It is one of the seven architectural wonders of Ukraine. It belongs to the five most beautiful fortifications of the country.
З'їзд
європейських
монархів
Відбувся в Луцьку у січні 1429 року. Мав на меті розв'язати політичні та економічні питання центрально-східної Європи того часу. Тому Луцьк можна вважати місцем зародження європейської дипломатії.
Congress of European
Monarchs
It took place in January, 1429, in Lutsk. Its aim was to resolve political and economic issues of Central and Eastern Europe of that time. That's why Lutsk can be considered to be the birthplace of European diplomacy.


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Кликун
Один з символів Луцька. Професія, представники якої були надзвичайно важливими у Середньовічному місті, адже виконували функції глашатаїв, сторожі і пожежник. А кликунами називались – боперегукувались («кликали») між собою словами «Вартую!» з веж замку.
Klykun (Crier)
One of the symbols of Lutsk. The representatives of this profession were extremely important in the medieval city, as they performed the functions of heralds, guards and firefighters. And they were called criers because they «shouted» («cried») to each other «I'm on guard!» from the castle towers.
Леся Українка
Провела в нашому місті свої кращі дитячі роки (1879–1882). Луцьк надихнув її на творчість – свій перший вірш «Надія» восьмирічна Леся написала саме тут. Загалом на Волині, яку Косачі називали «найріднішим рідним краєм», Леся Українка прожила чверть століття свого короткого життя.
Lesya Ukrainka
She spent in our city her best childhood years (1879 – 1882). Lutsk inspired her to create her first poem «Hope» here when she was eight. In general, Lesya Ukrainka lived in Volyn, which the Kosaches called «her most native land», a quarter century of her short life.

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