

PROVERBS AND IDIOMATIC EXPRESSIONS WITH BODY PARTS: TASKS FOR TRANSLATION STUDENTS

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Knowing a foreign language does not only require a good command of grammar and lexis but also mastering particular linguistic characteristics such as set expressions like idioms, metaphors, and proverbs, since they are vastly common in everyday oral and written discourse. Proverbs are likely to occur at crucial points of discourse, such as when one summarizes or offers advice. By revealing social relations and the cultural context they help us understand the speaker's views of the world, attitudes and behavior.

The most frequently used idiomatic expressions use a body part, therefore the paper presents a selection of 58 proverbs including body parts and suggests corresponding tasks for an efficient command of their use. The tasks range from matching the proverbs and their explanations, classifying proverbs according to whether they include the same body part as in English, a different part of the body than in English, or no parts of the body in student's respective mother tongue, comparing the translation of proverbs that include a part of the body in student's mother tongue with possible English equivalents, and describing the context for the use of English proverbs in appropriate situations. The tasks on idioms require students to fill the gaps with expressions describing parts of the body, choose the best description among the offered paraphrases (multiple choice), paraphrase by using a body idiom and finally use 46 idiomatic expressions with the word hand.

Introduction

English is characterized by a high degree of idiomacity. Translating a foreign language is always a challenge, particularly when it includes idiomatic expressions or cultural information. Both these features are component parts of proverbs which are extensively used in every culture as pieces of wisdom by common people, a rhetoric device by politicians, or embedded in literary texts. Proverbs could be described as short, popular witty sayings giving words of advice or warning which vividly express and illustrate ideas. They play many roles in society. One of their most common roles is to educate. We often use them in conversation to give advice on what might happen if one does something. They are pearls of wisdom that almost everyone, regardless of where they are from, can offer. There is a proverb for just about every circumstance, and they can be applied to any situation. Sometimes they even help us say unpleasant things in an embellished or friendly way.

Collins Cobuild English dictionary explains a proverb as a short sentence that people often quote which gives advice or tells you something about life. Crystal (1995:184) claims that "the effectiveness of a proverb lies largely in its brevity and directness. The syntax is simple, the images vivid, and thus easy to understand." According to Manana Rusieshvili,

the proverb is a verbal form well-known to the language community, which laconically (within the boundaries of a sentence) and metaphorically expresses a deep, well-known, archetypal knowledge accumulated by the nation and mankind in the process of exploring the universe and reality. (Rusieshvili, 2005)

Proverbs have historical, social and cultural codes of meaning; therefore they can be very complex. They are handed down from generation to generation to disclose the attitude of society toward life, its mentality and the world of meaning. Moreover, proverbs reflect the dominant manners, attitudes and cultural patterns of the society in which people maintain their life. In the words of Ahmet Kabakli:

The proverb has been studied by different sciences such as anthropology, art, communication, culture, folklore, history, literature, philology, psychology, religion, and sociology. One nation's view to every kind of social and individual problems can be seen in proverbs; however almost all nations have similar

meaning proverbs. Regardless of what nationality they are, the thought of the people is undoubtedly combined in the same point many times. (Kabaklı, 1994)

An example for this would be the proverb *One hand washes the other* which is expressed by using the same words in many languages (Slovene, Serbian, Albanian, Italian, German, French, etc.). On the other hand, it is interesting to discover how sometimes the same idea is conveyed in several different ways in different languages.

E.g. *Two heads are better than one* in English corresponds to *More heads know more* (*Več glav več ve*) in Slovene or Serbian and *Two heads think better than one* in Macedonian and Albanian. *Many hands make light work* equals *Unity is strength* (*V slogi je moč*) in Slovene, *One hand cannot applaud* in Moroccan, and *Kad se male ruke slože, sve se može* in Bosnian. *Don't bite the hand that feeds you* can be translated into Macedonian and Albanian by *Don't spit where you eat*. The proverb *A bird in hand is worth two in the bush* corresponds to *Better to have a sparrow in your hand than a pigeon on the roof* (*Boljši vrabec v roki kot golob na strehi*) in Slovene and German and *Better something you have today than something you might have tomorrow* in Italian.

There are absolutely no rules to help us determine whether a certain proverb or idiomatic expression is translated by the same components from the source into the target language, so we really need to understand the underlying meaning in order to find the right translation equivalent.

Idioms are used in a broad range of everyday situations. They are marked by different labels: fixed expressions, multi-word items, phraseology or phraseological units, even collocations. Adequate knowledge and appropriate use of idioms in a foreign language is an important indicator of the user's communicative competence. The production and comprehension of idioms requires a set of abilities, such as the skill to decode the various meanings of a word, the ability to suspend a literal-referential strategy, to produce novel figurative expressions and to construct a coherent semantic representation related to a given figurative expression (Andreou & Galantomos, 2008). Identical idioms are the easiest to understand and the rarest to find. Similar idioms can be misleading and sometimes cause interference, but different idioms are the most demanding, both to understand and to translate.

Proverbs

From a wide selection of English proverbs from various sources we selected those containing a part of the body (or sometimes even two different parts). They are listed under the name of the part of the body according to the number of examples from the highest to the lowest one. If there are two different parts of the body in the same proverb, the second one is marked in italics.

HAND

- Many **hands** make light work
- Don't bite the **hand** that feeds you.
- One **hand** washes the other.
- The devil makes work for idle **hands**. (An idle **brain** is the devil's workshop.)
- A bird in **hand** is worth two in the bush.
- The left **hand** does not know what the right **hand** is doing.
- Many kiss the **hand** they wish to cut off.
- One pair of *heels* is often worth two pairs of **hands**.
- Cold **hand**, warm *heart*.
- A clean **hand** wants no washing.
- The **hand** that rocks the cradle rules the world.

HEART

- Absence makes the **hearts** grow fonder.
- A faint **heart** never won a lady.
- The way to a man's **heart** is through his *stomach*.
- What the *eye* doesn't see the **heart** doesn't grieve over.
- Home is where the **heart** is.
- A light purse makes a heavy **heart**.
- Cold *hand*, warm **heart**.
- A fair face may hide a foul **heart**.

HEAD

- Two **heads** are better than one.
- Better to be the **head** of a dog than the tail of a lion.
- **Man is the head of the family and woman is the neck that turns the head.**
- A still *tongue* keeps a wise **head**. (Wise people don't talk much.)
- You cannot put old **heads** on young *shoulders*.

EYE /TOOTH

- An eye for an eye, a *tooth* for a *tooth*.
- If you cannot bite, never show your **teeth**.
- A friend's eye is a good mirror.
- **Beauty is in the eye of the beholder.**
- Their eyes are bigger than their *stomach*.
- What the eye doesn't see the *heart* doesn't grieve over.

BLOOD

- **Blood is thicker than water.**
- **Blood will out.**
- You cannot get **blood** from a stone / turnip.
- **Blood will have blood.**

MOUTH

- Put your money where your **mouth** is.
- Never look a gift horse in the **mouth**.
- A silent **mouth** is sweet. (Irish)
- Keep your **mouth** shut and your *eyes* open.

FOOT

- The shoe is on the other **foot**.
- If the **feet** become the *head*, it's the end of the world.
- The shoemaker's son always goes barefoot.
- Never tell your enemy that your **foot** aches.
- One **foot** is better than two crutches. (Half a loaf is better than no bread)

EAR

- Walls have **ears**.
- Little pitchers have big **ears**.
- The belly has no **ears**.
- You can't make a silk purse from a sow's ear.

NOSE

- Don't cut off your **nose** to spite your *face*.
- He that has a great **nose** thinks everybody is speaking of it.

BACK

- You scratch my **back**, I'll scratch yours.
- Don't make a rod for your own **back**.

BONES

- Sticks and stones may break my **bones** but names/words will never hurt me.
- Two dogs fight for a **bone**, and the third runs away with it.

SKIN

- There is more than one way to **skin** a cat.
- Beauty is only/but **skin** deep.

ELBOW

- **Elbow grease is the best polish.**

LEG

- Stretch your **legs** according to your coverlet.

LIP

- **Loose lips sink ships.**

TONGUE

- A still **tongue** keeps a wise *head*.

Following are some typical tasks given to translation students.

Task 1: Match the proverbs and the explanations.

Two heads are better than one.	1	A person's background or education will eventually show.
Many hands make light work.	2	Communication among associates is poor, One's varied interests are kept separate.
Don't bite the hand that feeds you.	3	It is better to have what is certain than take a risk to get more and lose everything
One hand washes the other.	4	If a person doesn't know about something, it cannot hurt them.
The devil makes work for idle hands.	5	It is better to be the leader of a small group than a follower of a bigger one.
A bird in hand is worth two in the bush.	6	Disclosing important information could result in large losses.
The left hand does not know what the right hand is doing.	7	Don't be hostile to someone who has been kind to you.

Never look a gift horse in the mouth.	8	A real friend will tell you the truth.
Put your money where your mouth is.	9	We need other people to get on, as cooperation benefits us all.
Blood is thicker than water.	10	A crime or injury should be paid back equally.
You scratch my back, I'll scratch yours.	11	Do not criticize a gift that you receive
An eye for an eye, a tooth for a tooth.	12	Family ties are stronger than other relationships.
A friend's eye is a good mirror.	13	You help me and I'll help you.
Absence makes the hearts grow fonder.	14	There is more than one way to do something.
Better to be the head of a dog than the tail of a lion.	15	People working together can achieve better results than one working alone
Their eyes are bigger than their stomach.	16	Sharing work makes the task easier. Cooperation encourages success.
A faint heart never won a lady.	17	Inactive people are susceptible to the temptation to do wrong.
Walls have ears.	18	Small children often hear things you think they won't notice/are not supposed to hear.
Little pitchers have big ears.	19	Physical attacks may harm me, but cruel words will not.
The shoe is on the other foot.	20	A woman can win a man's love if she gives him the food that he likes.
Sticks and stones may break my bones but names/words will never hurt me.	21	You experience what you caused someone else to experience, the situation is reversed
There is more than one way to skin a cat.	22	When people are apart, their love grows stronger
The way to a man's heart is through his stomach.	23	Be careful what you say because someone may be listening.
What the eye doesn't see the heart doesn't grieve over.	24	A shy or timid person must be bold to attract the woman that he likes.
Elbow grease is the best polish	25	Someone takes more food than he or she can eat
Blood will out.	26	Hard work gives the best results.
Loose lips sink ships.	27	Show by your actions and not just your words that you support or believe in sth.
Home is where the heart is.	28	Physical beauty is superficial or a person's character is more important than their appearance

Beauty is only skin deep.	29	True home is with the person/in the place you like most.
You cannot get blood from a turnip.	30	It is impossible to get something from someone if they don't have it)
Man is the head of the family and woman is the neck that turns the head.		

Task 2: Find the proverbs in your mother tongue that include the same part of the body as in English.

Example in Slovene: One **hand** washes the other = **Roka roko umije.**

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Task 3: Find the proverbs in your language that include a different part of the body than in English.

Example in Slovene: Never look a gift horse in the **mouth** = Podarjenemu konju ne glej v **zobe.**

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Task 4: Find a corresponding proverb in your language that does not include a part of the body.

Example in Slovene: Many **hands** make light work = V slogi je moč.

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Task 5: Find proverbs including a part of the body in your language and translate them into English.

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Task 6: Use the proverbs from Task 1 in an appropriate situation (describe the context):

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Idiomatic Expressions with Body Parts

Task 1: Fill the gaps with body idioms:

1. Are you pulling my
2. I'm hanging on by the
3. She doesn't want to set here.
4. They have my
5. She has a chip on her
6. I need some time to get back on my
7. I'm over my/.....in this project.
8. They turn a blind
9. Don't throw that in my
10. Theirjust dropped.
11. We put our bestforward.
12. She isoverin love.
13. Trust yourfeeling.
14. You need to work on your poker
15. One learns to keep people at 's length.
16. Keep yourshut.
17. I'm trying to get atowith him.
18. She has green
19. I can't makeor tail of this.
20. This gives the department a black
21. Why are you giving me a stink?
22. I fought itand
23. The bridegroom got cold
24. You want me to stick myout.
25. Who is going tothe bill?
26. She swept him off his
27. It cost us anand a
28. You have so much time on your
29. He is a bit old in the
30. Cross yourand hope to die.
31. Give me five has been replaced by abump.
32. He had a silver
33. Myneeds something to chew on.
34. We need someone to keep anto the ground.
35. I know you like the back of my/.....

36. They scanned usto
37. The price is going to take adive.
38. I don't want to pick your

Task 2: Choose the best description or paraphrase:

- ▶ **Tongue-in-cheek humor=**
 - A) morbid?
 - B) tasteless?
 - C) slapstick?
 - D) ironic?

- ▶ **To give someone a tongue lashing =**
 - A) to lie to someone?
 - B) to flatter someone?
 - C) to speak to someone angrily, to scold?
 - D) to ignore someone?

- ▶ **To get your tongue around sth =**
 - A) to lick sth?
 - B) try to pronounce sth?
 - C) try to avoid sth?
 - D) try to understand?

- ▶ **Alcohol loosens one's tongue =**
 - A) makes people talk freely/a lot without thinking?
 - B) makes people forget the words?
 - C) makes people nervous?
 - D) makes people lose?

- ▶ **To rub it in the face of someone =**
 - A) to wash oneself?
 - B) to boast?
 - C) to criticize?
 - D) to get dirty?

- ▶ **To brown nose =**
 - A) to flatter, suck up to someone, to kiss ass
 - B) to mind your own business?
 - C) to smell badly?
 - D) to get a suntan?

- ▶ **To pay through the nose =**
 - A) to sneeze?
 - B) to pay less than necessary?
 - C) to pay a grossly overcharged price?
 - D) to snore?

- ▶ **To keep someone on their toes =**
 - A) to lift someone?
 - B) to take someone's seat?
 - C) to race someone?
 - D) to make people concentrate on what they are supposed to do?

Task 3: Paraphrase by using a body idiom:

- ▶ You want me to take a risk.
○ _____.
- ▶ He regrets saying something stupid, hurtful.
○ _____.
- ▶ They live close together.
○ _____.
- ▶ I managed to do it at the last moment.
○ _____.
- ▶ She likes chocolate and cakes a lot.
○ _____.
- ▶ I'll stop bothering you.
○ _____.
- ▶ Good luck!(theater)
○ _____!
- ▶ She is very sad.
○ _____.
- ▶ I got very scared.
○ _____.
- ▶ He shows his emotions openly.
○ _____.
- ▶ I want this trip very much.
○ _____.
- ▶ Let's talk about this openly and sincerely.
○ _____.

- ▶ Memorize this poem!
◦ _____!
- ▶ Be careful, lie low, try not to be noticed!
◦ _____!
- ▶ The new job was too demanding.
◦ _____.
- ▶ It will be your responsibility, I warn you.
◦ _____.
- ▶ Warn me when it gets dangerous!
◦ _____!
- ▶ Handle the situation – don't avoid problems!
◦ _____!
- ▶ He is new and inexperienced.
◦ _____.
- ▶ Good advice is usually ignored.
◦ _____.
- ▶ She likes to gossip.
◦ _____.
- ▶ The teacher felt that everything she told her students was heard but not remembered.
◦ _____.
- ▶ Carefully listen for clues.
◦ _____.
- ▶ You will hear it.
◦ _____.

Task 4: Use an idiomatic expression with the word hand:

1. When you tell someone you _____ **hand** _____, you're giving them a compliment.
2. If you are a _____ **hand** (Br.E), you are an expert.
3. If you _____ something _____ **hand**, you are directly familiar with the facts.
4. When you _____, _____ **hand** you compel them to act prematurely or involuntarily.
5. Having a _____ **hand** is being given wide latitude about how to carry out a task or responsibility.
6. To _____ **hand** is to obtain control.
7. To _____ **hands** _____ is to engage in an important activity that may not be pleasant.

8. To **hand** is to help, though it also refers to applauding by clapping one's hands. (Let's give a warm of applause to...)
9. If you **hand**, you offer advice or mentorship.
10. To **hand** is to assist.
11. Something that **hand** **hand** with something else is closely associated with it.
12. To be in / **hands** is to be assured that you will be taken care of.
13. To **hand something** is to offer it to an heir, or to deliver a decision.
14. To **hand** something is to deliver it.
15. To work **hand** is to work together intimately.
16. To **hand something** is to pass it along to someone else, with the connotation of delegating it.
17. To **hand something** - is to pass it along to someone else in succession.
18. To **hand something** is to offer it to recipients.
19. To **hand something** is to deliver it to someone in authority, perhaps reluctantly or unwillingly.
20. To earn money **hand** is to do so quickly.
21. To **hand something to somebody** (silver) is to enable them to achieve something without effort.
22. To **hand something** is to present it to a higher authority, such as grand jury to a judge.
23. To win **hands** is to do so conclusively.
24. To be **hands-** is to distance oneself from an activity or project.
25. To be **hands-** is to directly involve oneself in an activity or project.
26. To have **one's hands** is to be culpable for an act.
27. To be **red-handed** is to be caught in the act.
28. To **your hands** is to be busy.
29. To act with a **hand** is to do so harshly or with too much force.
30. A **-handed** gesture or action is one that is lacking in subtlety.
31. To know something **one's hand** is to know it thoroughly.
32. To **hand** is to be poor.

33. To be an **___ hand** is to be familiar with or to be an expert at something.
34. To say that something is **_____ hand** is to indicate that it is available.
35. To **_____ your hand** is to try too hard to achieve an objective, resulting in failure or complication.
36. Something that gets **___ __ hand** has gone out of control.
37. To **_____ someone's hands** is to be manipulated by an opponent into doing something advantageous to that person and detrimental to yourself.
38. **___ your hands ___**” is a command by law enforcement personnel directing someone to raise their hands so that they are in clear view and not likely to reach for a weapon.
39. To **_____ one's hand** is to lift an arm to indicate that one wishes to volunteer to perform a task or respond to a question.
40. A **_____ hands** is a display of raised hands by those in a group in favor of or opposed to a proposal.
41. To **_____ someone _____ hand** is to lead or nurture them.
42. To **_____ your own hands** is to seek to right or avenge a wrong yourself rather than appeal to law enforcement for assistance.
43. To **_____ your hands up** is to figuratively acknowledge defeat or frustration.
44. To be **_____ handed** is to be deceitful.
45. To **_____ your hands** of something is to absolve yourself of responsibility.
46. “**_____ hand**” is a synonym for *however* or “by contrast.”

Conclusion

Now, heads up! Lend me your ears. Let's have a heart-to-heart. I heard it from the horse's mouth that if you keep your ears to the ground, rack your brains, give each other a hand, work your fingers to the bone, get armed with language skills, have the guts to do all the tasks, and do not get cold feet, you will be ahead of the game with a leg up on the competition. You do not have to learn all idioms by heart, but put your best foot forward, get over your eyeballs in work and you will know them like the back of your palm and perhaps even understand why your nose is

running and my feet are smelly. I cross my heart and hope to die, I'll get out of your hair now. Break a leg!

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APPENDIX: KEY PROVERBS

Key to Task 1: Match the proverb and the explanations.

Two heads are better than one.	15	People working together can achieve better results than one working alone
Many hands make light work.	16	Sharing work makes the task easier. Cooperation encourages success
Don't bite the hand that feeds you.	7	Don't be hostile to someone who has been kind to you.
One hand washes the other.	9	We need other people to get on, as cooperation benefits us all.
The devil makes work for idle hands .	17	Inactive people are susceptible to the temptation to do wrong.
A bird in hand is worth two in the bush.	3	It is better to have what is certain than take a risk to get more and lose everything
The left hand does not know what the right hand is doing.	2	Communication among associates is poor, One's varied interests are kept separate.
Never look a gift horse in the mouth .	11	Do not criticize a gift that you receive
Put your money where your mouth is.	27	Show by your actions and not just your words that you support or believe in sth.
Blood is thicker than water.	12	Family ties are stronger than other relationships.
You scratch my back , I'll scratch yours.	13	You help me and I'll help you.
An eye for an eye , a tooth for a tooth .	10	A crime or injury should be paid back equally.
A friend's eye is a good mirror.	8	A real friend will tell you the truth.
Absence makes the hearts grow fonder.	22	When people are apart, their love grows stronger
Better to be the head of a dog than the tail of a lion	5	It is better to be the leader of a small group than a follower of a bigger one.

Their eyes are bigger than their stomach.	25	Someone takes more food than he or she can eat
A faint heart never won a lady.	24	A shy or timid person must be bold to attract the woman that he likes.
Walls have ears.	23	Be careful what you say because someone may be listening.
Little pitchers have big ears.	18	Small children often hear things you think they won't notice/are not supposed to hear.
The shoe is on the other foot.	21	You experience what you caused someone else to experience, the situation is reversed.
Sticks and stones may break my bones but names/words will never hurt me.	19	Physical attacks may harm me, but cruel words will not.
There is more than one way to skin a cat.	14	There is more than one way to do something.
The way to a man's heart is through his stomach.	20	A woman can win a man's love if she gives him the food that he likes.
What the eye doesn't see the heart doesn't grieve over.	4	If a person doesn't know about something, it cannot hurt them.
Elbow grease is the best polish	26	Hard work gives the best results.
Blood will out.	1	A person's background or education will eventually show.
Loose lips sink ships.	6	Disclosing important information could result in large losses.
Home is where the heart is.	29	True home is with the person/in the place you like most.
Beauty is only skin deep.	28	Physical beauty is superficial or a person's character is more important than their appearance.
You cannot get blood from a turnip.	30	It is impossible to get something from someone if they don't have it.
Man is the head of the family and woman is the neck that turns the head.		<i>Open for discussion</i>

Idioms

Key to Task 1: Fill the gaps with body idioms:

1. Are you pulling my **leg**?
2. I'm hanging in by the **fingernails**.
3. She doesn't want to set **foot** here.
4. They have my **back**.
5. She has a chip on her **shoulder**.
6. I need some time to get back on my **feet**.
7. I'm over my **eyeballs/head** in this project.
8. They turn a blind **eye**.
9. Don't throw that in my **face**.
10. Their **jaws** just dropped.
11. We put our best **foot** forward.
12. She is **head over heels** in love.
13. Trust your **gut** feeling.
14. You need to work on your poker **face**.
15. One learns to keep people at **arm's** length.
16. Keep your **mouth** shut.
17. I'm trying to get a **face to face** with him.
18. She has green **fingers**.
19. I can't make **head** or tail of this.
20. This gives the department a black **eye**.
21. Why are you giving me a stink **eye**?
22. I fought it **nail and foot**.
23. The bridegroom got cold **feet**.
24. You want me to stick my **neck** out.
25. Who is going to **foot** the bill?
26. She swept him off his **feet**.
27. It cost us an **arm** and a **leg**.
28. You have so much time on your **hands**.
29. He is a bit old in the **tooth**.
30. Cross your **heart** and hope to die.
31. Give me five has been replaced by a **fist** bump.
32. He had a silver **tongue**.
33. My **brain** needs something to chew on.
34. We need someone to keep an **ear** to the ground.
35. I know you like the back of my **hand/palm**.
36. They scanned us **head to toe**.

37. The price is going to take a **nose** dive.
38. I don't want to pick your **brain**.

Key to Task 2: Choose the best description or paraphrase:

- ▶ **Tongue-in-cheek humor=**
 - A) morbid?
 - B) tasteless?
 - C) slapstick?
 - D) *ironic?*

- ▶ **To give someone a tongue lashing =**
 - A) to lie to someone?
 - B) to flatter someone?
 - C) *to speak to someone angrily, to scold?*
 - D) to ignore someone?

- ▶ **To get your tongue around sth=**
 - A) to lick sth?
 - B) *try to pronounce sth?*
 - C) try to avoid sth?
 - D) try to understand?

- ▶ **Alcohol loosens one's tongue =**
 - A) *makes people talk freely/a lot without thinking?*
 - B) makes people forget the words?
 - C) makes people nervous?
 - D) makes people lose?

- ▶ **To rub it in the face of someone =**
 - A) to wash oneself?
 - B) **to boast?**
 - C) to criticize?
 - D) to get dirty?

- ▶ **To brown nose =**
 - A) *To flatter, suck up to someone, to kiss the ass?*
 - B) to mind your own business?
 - C) to smell badly?
 - D) to get a suntan?

- ▶ **To pay through the nose** =
 - A) to sneeze?
 - B) to pay less than necessary?
 - C) *to pay a grossly overcharged price?*
 - D) to snore?

- ▶ **To keep someone on their toes** =
 - A) A) to lift someone?
 - B) to take someone's seat?
 - C) to race someone?
 - D) *to make people concentrate on what they are supposed to do?*

Key to Task 3: Paraphrase by using a body idiom.

- ▶ You want me to take a risk.
 - You want me to stick my **neck** out.
- ▶ He regrets saying something stupid, hurtful.
 - He really put his **foot** in his **mouth** by saying that.
- ▶ They live close together.
 - They live **elbow to elbow**.
- ▶ I managed to do it at the last moment.
 - I managed to do it by the skin of my **teeth**.
- ▶ She likes chocolate and cakes a lot.
 - She has a sweet **tooth**.
- ▶ I'll stop bothering you.
 - I'll get out of your **hair**.
- ▶ Good luck!(theater)
 - Break a **leg**!
- ▶ She is very sad.
 - She eats his **heart** out/cries her **heart** out.
- ▶ I got very scared.
 - My **heart** was in my **mouth**.
- ▶ He shows his emotions openly.
 - He wears his **heart** on his sleeve.
- ▶ I want this trip very much.
 - I set my **heart** on this trip.
- ▶ Let's talk about this openly and sincerely.
 - Let's have a **heart-to-heart**.
- ▶

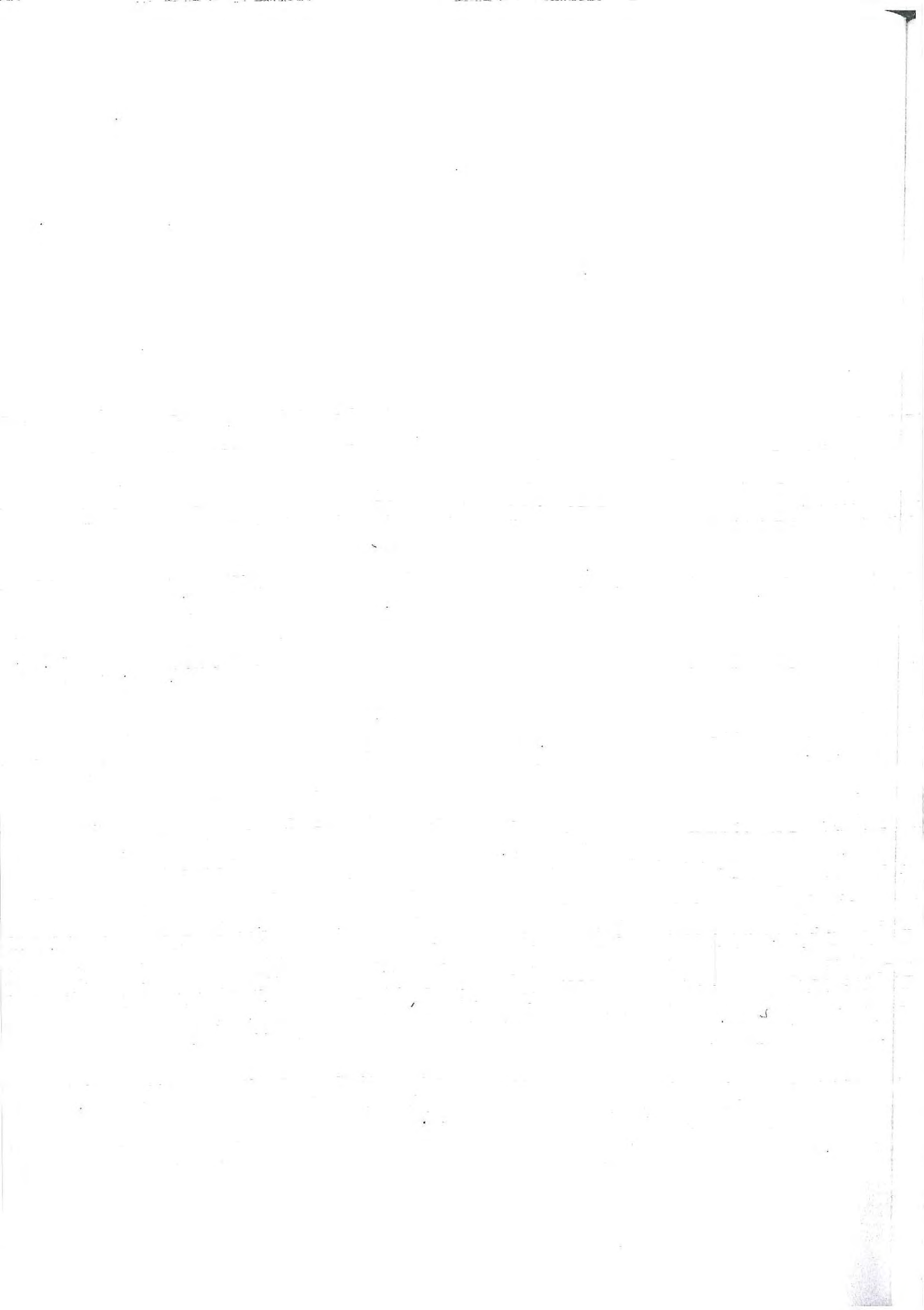
- ▶ Memorize this poem!
 - Learn this poem by **heart**!
- ▶ Be careful, lie low, try not to be noticed!
 - Keep your **head** down!
- ▶ The new job was too demanding.
 - It was over my **head**.
- ▶ It will be your responsibility, I warn you.
 - It will be on your **head**.
- ▶ Warn me when it gets dangerous!
 - Give me a **head** up!
- ▶ Handle the situation – don't avoid problems!
 - Don't bury your **head** in the sand!
- ▶ He is new and inexperienced.
 - He is still wet behind the **ears**.
- ▶ Good advice is usually ignored.
 - Good advice usually falls on deaf **ears**.
- ▶ She likes to gossip.
 - She has itching **ears**.
- ▶ The teacher felt that everything she told her students was heard but not remembered.
 - It went in one **ear** and out the other.
- ▶ Carefully listen for clues.
 - Keep/have an **ear** to the ground.
- ▶ You will hear it.
 - Your **ears** will pick it up.

Key to Task 4: Use an idiomatic expression with the word **hand**.

1. When you tell someone you **have to hand it to them**, you're giving them a compliment.
2. If you are a **dab hand** (Br.E), you are an expert.
3. If you **know something firsthand**, you are directly familiar with the facts.
4. When you **force someone's hand**, you compel them to act prematurely or involuntarily.
5. Having a **free hand** is being given wide latitude about how to carry out a task or responsibility.
6. To **gain the upper hand** is to obtain control.
7. To **get your hands dirty** is to engage in an important activity that may not be pleasant.

8. To **give a hand** is to help, though it also refers to applauding by clapping one's hands. (Let's give a warm **hand** of applause to...)
9. If you **give a guiding hand**, you offer advice or mentorship.
10. To **lend a hand** is to assist.
11. Something that **goes hand in hand** with something else is closely associated with it.
12. To be in **good/safe hands** is to be assured that you will be taken care of.
13. To **hand something down** is to offer it to an heir, or to deliver a decision.
14. To **hand in** something is to deliver it.
15. To work **hand in glove** is to work together intimately.
16. To **hand something off** is to pass it along to someone else, with the connotation of delegating it.
17. To **hand something on** is to pass it along to someone else in succession.
18. To **hand something out** is to offer it to recipients.
19. To **hand something over** is to deliver it to someone in authority, perhaps reluctantly or unwillingly.
20. To earn money **hand over fist** is to do so quickly.
21. To **hand something to somebody on a (silver) platter** is to enable them to achieve something without effort.
22. To **hand something up** is to present it to a higher authority, such as grand jury to a judge.
23. To win **hands down** is to do so conclusively.
24. To be **hands-off** is to distance oneself from an activity or project.
25. To be **hands-on** is to directly involve oneself in an activity or project.
26. To have **blood on one's hands** is to be culpable for an act.
27. To be **caught red-handed** is to be caught in the act.
28. To **have your hands full** is to be busy.
29. To act with a **heavy hand** is to do so harshly or with too much force.
30. A **heavy-handed** gesture or action is one that is lacking in subtlety.
31. To know something **like the back of one's hand** is to know it thoroughly.
32. To **live from hand to mouth** is to be poor.
33. To be an **old hand** is to be familiar with or to be an expert at something.
34. To say that something is **on hand** is to indicate that it is available.

35. To **overplay your hand** is to try too hard to achieve an objective, resulting in failure or complication.
36. Something that gets **out of hand** has gone out of control.
37. To **play into someone's hands** is to be manipulated by an opponent into doing something advantageous to that person and detrimental to yourself.
38. **Put your hands up**" is a command by law enforcement personnel directing someone to raise their hands so that they are in clear view and not likely to reach for a weapon.
39. To **raise one's hand** is to lift an arm to indicate that one wishes to volunteer to perform a task or respond to a question.
40. A **show of hands** is a display of raised hands by those in a group in favor of or opposed to a proposal.
41. To **take someone by the hand** is to lead or nurture them.
42. To **take the law into your own hands** is to seek to right or avenge a wrong yourself rather than appeal to law enforcement for assistance.
43. To **throw your hands up** is to figuratively acknowledge defeat or frustration.
44. To be **underhanded** is to be deceitful.
45. To **wash your hands** of something is to absolve yourself of responsibility.
46. **On the other hand** is a synonym for *however* or "by contrast."



RESEARCH BASED TRANSLATION

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1. Introduction

Electronic sources of information found on the Internet are an indispensable tool for translators today (cf. Kilgarriff 2001). They can be used as sources of comparable corpora that help translators get to know the subject matter better, understand the legal concepts, and pick up the legal phrases used in authentic texts on a subject (cf. Olohan 2004). On the Internet, translators today can find hundreds of reliable sites where various legal concepts are explained and debated on by experts. Such discussions encourage a translator to investigate further until they are sure that the phrases used to express a concept are a proper translation equivalent for the counterpart legal concept in the source language. This process often leads to an international legal instrument in the form of a convention, directive, or a treaty. These are used as a reference for the legal provisions in the original legislation. In the context of Montenegro's EU accession process, there is a need to ensure that there is equivalence between the provisions of various international legal instruments and the provisions of national legislation. This paper will show that in practice this equivalence is sometimes achieved by a set of several different phrases in English for what seems to be a single concept in Montenegrin. For other concepts, a single English phrase has as its equivalents different legal phrases in Montenegrin, sometimes with pretty arbitrary linguistic boundaries. Whatever the individual cases, the research of resources on the Internet is an indispensable tool for both learning and translating.

2. Sample Research

The next section of this paper will present examples of research to illustrate the search for correct translation equivalents.

2.1. Research on držati vs keep, wear, possess

Most legal dictionaries offer keep, wear and possess as translation equivalents for držati. To distinguish between individual legal senses, research may continue in a monolingual dictionary, such as Merriam Webster's (<http://www.merriam-webster.com/dictionary>):

keep: a) to retain in one's possession or power "kept the money we found"

wear: a) to bear or have on the person "wore a coat"

possess: a) to have and hold as property: own

The above definitions suggest that keep and possess, and possess and own respectively are near synonyms. Wear, on the other hand, seems to be restricted to "keep on the person at a particular time".

To distinguish between keep and possess, research may continue on samples of legal corpora, including legal provisions:

"... the right of the people to keep and bear Arms, shall not be infringed..." (Second Amendment, the U.S. Constitution)

"No person, personally or by the person's clerk, agent, or employee, who is the holder of a permit issued by the division, shall sell, keep, or possess for sale ..." (Liquor Control Law, Ohio, retrieved from: www.columbusunderground.com)

"...allows a person to keep and possess lawfully acquired alcoholic beverages in his residence for his personal use or that ..." (Virginia's Alcohol Beverage Control law, retrieved from: crim-justice-ii--2-p67-yr.battlefieldhs.schools.pwcs.edu/.../get_group.)

Their meanings are contrasted in the above provisions but the provisions themselves do not help translators learn the difference. Looking

back at the monolingual definition, it seems that with keep the focus is on “retain in possession”, while possess itself means “have and hold (at any given time)”. Legally, one may possess an object, without necessarily wearing (=have on the person) it at any given time. In addition, possess need not entail ownership. This is supported by the following:

“...an owner of a car could lend it to someone else to drive; driver then possesses the car; however, the owner does not give up ownership simply by lending the car to someone else...” (retrieved from: legal-dictionary.thefreedictionary.com/possession).

The concept of possession is modified further by actual, adverse, illegal, joint, sole etc. to point to different types of possession. Criminal possession refers to possession of dangerous items, such as firearms, narcotics, or other items considered harmful to the public. This type of possession is qualified as a crime in many jurisdictions.

On the basis of the above research, a translator concludes that in contexts related to illegal activities, where an object is held as property at any given time, and not necessarily owned, the correct translation equivalent of držati is possess. Therefore, the correct translation of the relevant provisions of the Criminal Code should read as follows:

“Kaznom iz stava 1 ovog člana kazniće se i ko stavi u promet ili, u namjeri stavljanja u promet, drži neovlašćeno umnožene ili neovlašćeno stavljene u promet primjerke autorskog djela, interpretacije, fono-grama, videograma, emisije ili baze podataka.
“ (Article 234, Criminal Code of Montenegro)

“The punishment under para. 1 above shall also imposed on anyone who releases into circulation, or with the intention of releasing into circulation, possesses copies of copyrighted works, performances, phonograms, videograms, shows or databases that have been duplicated or released into circulation without authorization.”

Other provisions include examples where the object of possession is weapons or drugs, e.g.:

“...nosi ili drži vatreno oružje, municiju ili eksplozivne materije...”
(Article 403)

“...carries or possesses firearms, ammunition or explosive substances...”

2.2. Research on *dijete*, *maloljetnik*, *maloljetno lice* vs child

Distinction among the above terms in Montenegrin is crucial since the sanctions depend on which of the three age categories an offender or a victim belongs to. The categories are defined in Article 142:

“(7) *Djetetom se smatra lice koje nije navršilo četrnaest godina.*

(8) *Maloljetnikom se smatra lice koje je navršilo četrnaest godina, a nije navršilo osamnaest godina.*

(9) *Maloljetnim licem smatra se lice koje nije navršilo osamnaest godina.”*

“(7) A child is understood to mean a person who has not reached the age of fourteen.

(8) A juvenile is understood to mean a person who has reached the age of fourteen, but not yet the age of eighteen.

(9) A minor is understood to mean a person who has not reached the age of eighteen.”

The classification of terms in the source language poses a number of problems. First, a child is defined as a person under the age of fourteen, which may be seen as in conflict with the United Nations Convention on the Rights of the Child definition:

“child is a human being below the age of 18 years unless under the law applicable to the child, majority is attained earlier” (retrieved from <http://www2.ohchr.org/english/law/crc.htm>)

The second part of the definition “unless the law applicable to the child, majority is attained earlier” poses as a problem. There seem to be different age limits set for different types of majority, e.g. majority for the purposes of criminal liability, and majority for the purposes of qualifications for certain rights. Montenegro’s legislator has decided to introduce several subcategories, namely juvenile (including additional subcategories of younger and older juvenile) and minor, each of which entails certain rights and liabilities.

For example, the original legislation uses the term *maloljetno lice* (“minor”) to name the category of persons under the age of eighteen. In

English, minor is defined differently, depending on the legal contexts, as shown on [http://en.wikipedia.org/wiki/Minor_\(law\)](http://en.wikipedia.org/wiki/Minor_(law)):

“In law, a minor is a person under a certain age — usually the age of majority — which legally demarcates childhood from adulthood; the age depends upon jurisdiction and application, but is typically 18. “Minor” may also be used in contexts not connected to the overall age of majority; for example, the drinking age in the United States is 21, and people below this age are sometimes referred to as “minors” even if 18.”

Translated literally, *maloljetnik* (“juvenile”) and *maloljetno lice* (“minor”) would read minor and minor person respectively. This would not make much sense to a reader of the translation in English. Since the distinction is crucial from a legal point of view research must continue to find another term to refer to a person “who has reached the age of fourteen, but not the age of eighteen”.

Many of the Internet sources on related topics make use of the term *juvenile*. The term is also ambiguous, as shown in the following:

A “juvenile” is a person who has not attained his eighteenth birthday, and “juvenile delinquency” is the violation of a law of the United States committed by a person prior to his eighteenth birthday which would have been a crime if committed by an adult. A person over eighteen but under twenty-one years of age is also accorded juvenile treatment if the act of juvenile delinquency occurred prior to his eighteenth birthday. See 18 U.S.C. § 5031. (http://www.justice.gov/usao/eousa/foia_reading_room/usam/title9/crm00038.htm)

Given that it is frequently used in combination with terms *justice*, *delinquency*, *court*, *judge*, and many others to refer to the measures and parts of the justice system specifically designed to cater for offenders between the ages of 14 and 18, a translator may select this English term for this age group in the Montenegrin legislation. Moreover, the content of the Criminal Code provisions on juveniles shows that the reference is the same in the Montenegrin legal system as that of other modern legal systems that include and promote such special measures. This includes, among others, special community programmes and educational measures as alternatives to incarceration.

In conclusion, the boundaries between child, juvenile, and minors are pretty vague and potentially in conflict with supreme international instruments (see the UN definition of child above) and these definitions will probably be amended in the coming legislative revisions in the near future. However, a translator's task is not to correct the legislator. Instead, a translator should focus on using the terms consistently throughout the text to make the provisions and differences among various sanctions meaningful. For this purpose, a translator should develop a mini glossary to make sure the English translation equivalents are not confused. This applies in particular to extremely complex and long texts such as the Criminal Code.

2.3. Research on dobit, korist, poklon vs gain, benefit, illicit proceeds, gift

The purpose of the third sample is to show that in transposing legal concepts from international instruments the legislator often transposes the actual words used to express the concept. This is a natural choice since it gives the legislator certainty that the concept will be transposed correctly as well as that it will be seen as being transposed correctly. Since the Criminal Code is a broad piece of legislation, it may include concepts that originate from tens of different conventions, for example. As a result, the Code in Montenegrin includes the terms dobit, korist, and poklon to refer to the gain one obtained unlawfully, e.g. as a bribe. The table below presents a full set of terms in the two languages:

Montenegrin	English
imovinska korist	pecuniary gain
protivpravna imovinska korist	illicit pecuniary gain
	undue advantage
poklon ili druga korist	gift or other undue advantage
nezakonita dobit	ulawful gain
	illicit proceeds

Of the above English terms, only the first one (pecuniary gain) does not necessarily have a negative connotation. Pecuniary gain is any gain the value of which can be expressed in monetary terms. It can refer to legitimate gain too:

“Phileas Fogg, then, had won the twenty thousand pounds; but, as he had spent nearly nineteen thousand on the way, the pecuniary gain was small.” (retrieved from: www.thefreedictionary.com/pecuniary).

Its legal definition, however, is much more specific:

“Pecuniary gain refers to a gain of monetary value. In criminal law, the term refers to any monetary or economic gain that serves as an impetus for the commission of an offence.” (retrieved from: www.definitions.uslegal.com)

A single term may cover such gain in the context of several different categories of crimes. For example, pecuniary gain has 83 occurrences (of this number, 18 are in the form of illicit pecuniary gain) in the text and is used in most general contexts, but also in the context of confiscation of property, abduction, intellectual property law, criminal offences against property, embezzlement, blackmail, counterfeiting, misuse of office, and computer fraud. For several of these crimes, United Nations Convention against Corruption (“UNCAC”) serves as an international legal source and reference (see www.unodc.org/documents/treaties/UNCAC/.../08-50026_E.pdf).

Undue advantage has 29 occurrences, of which most in the context of trading in influence, active and passive bribery and other crimes that fall within a broader category of misuse of office. UNCAC is the reference document for these crimes too.

Illicit proceeds is a term used in the context of criminal enterprise, organized crime, money laundering, and terrorism financing. There is a host of international instruments that regulate these crimes and use the same phrase. Some of the best known ones are: the Strasbourg Convention on Laundering, Search, Seizure and Confiscation of the Proceeds from Crime, 1990; the United Nations Convention against Transnational Organized Crime (“UNTOC”), 2000; UNCAC, and Interpol Resolution AG-2012-RES-02.

One may argue that it is confusing to use different terms for such similar legal concepts. However, there are at least two reasons why

this is useful. First, transposing the provisions together with the actual wording leaves no room for different interpretations of the meanings. The international instruments can always be used as a reference. Second, case law is continually developing both nationally and internationally and it is much easier to use such case law as supporting arguments if the formulations are identical. For this to be possible, a translator is advised to trace these reference documents and pick up terminology from there. Here are some examples from the most recent revisions of the Criminal Code that illustrate this approach:

Article 244

(4) Ako je djelom iz st. 1 i 2 ovog člana pribavljena imovinska korist ili je nanijeta šteta u iznosu koji prelazi trideset hiljada eura, učinilac će se kazniti zatvorom od dvije do deset godina. (4) Where the offences under paras 1 and 2 above resulted in pecuniary gain or damage exceeding thirty thousand euros, the perpetrator shall be punished by a prison term from two to ten years.

Article 263

(1) Ko koristi debitnu platnu karticu za koju nema pokriće ili koristi kreditnu platnu karticu za koju zna da zna da neće obezbijediti pokriće u ugovorenom roku, pa time sebi ili drugome pribavi protivpravnu imovinsku korist u iznosu koji prelazi stotinu pedeset eura, kazniće se novčanom kaznom ili zatvorom do tri godine.

(1) Anyone who uses an uncovered debit card or uses a credit card knowing that it will not be covered within the term set thereby obtaining for himself or for another person illicit pecuniary gain exceeding one hundred and fifty euros shall be punished by a fine or a prison term up to three years.

Article 422

(3) Ako je za posredovanje iz stava 2 ovog člana primljen poklon ili druga korist, učinilac će se kazniti zatvorom od jedne do osam godina.

(3) Where the influence referred to in para. 2 above was traded for a gift or other undue advantage, the perpetrator shall be punished by a prison term from one to eight years.

Article 401 a

7) da se u djelovanju kriminalne organizacije koristi pranje novca ili nezakonito stečene dobiti

7) the activities of the criminal organization include laundering of money or illicit proceeds.

3. Conclusions

The following conclusions may be drawn from the sample research above:

1. The Internet is an indispensable translator's tool today given that existing dictionaries and glossaries often cannot keep the pace with the changes in legal concepts and relevant international legislation. Even if the language in a specific area of law has not changed much recently, it is worth checking the concepts against international instruments to make sure equivalence is achieved.
2. Even where it appears that a set of terms could be replaced by a single term, it must be borne in mind that the legislator introduced different terms for a reason, be it for the sake of replicating the terminological sets from international instruments, for the sake of avoiding any confusion in the interpretation of legislation, or for easier tracking of relevant case law of international courts. Therefore, a translator should not correct the legislator but try to reflect the differences in the translated text.
3. For more complex and/or longer translations, a glossary must be built from page one to ensure consistency in the usage of terminology within a single text. Also, such glossaries should be shared with broader translators community to ensure broader consistency.

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TRANSLATION METHODS AND TECHNIQUES EMPLOYED WHILE TRANSLATING LEGAL TERMINOLOGY

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Legal English poses difficulties for the translators of legal texts since it is considered complicated and has a wide scope of use. It has now become a global phenomenon due to the status of English as the predominant language of international business, as well as its role as a legal language within the European Union.

This paper tackles the issue of challenges faced by the translator of Legal English. It makes a list of the features of the legal texts that translators should consider and focus on while translating legal texts. A huge problem with legal translation is the lack of equivalence at the word level due to the differences in the legal systems underlying the Source Language and Target Language. And in order to create texts having an equivalent effect both forms of equivalence are used: formal and functional equivalence.

The translator should employ different translation methods and techniques with the aim of reaching the equivalence. The paper provides different examples of the translation of legal texts from English into Albanian by focusing on some of the specific features of legal English. Translating means overcoming problems encountered in the process of translation and legal translation means overcoming problems that arise due to the incompliance between two legal systems of two languages involved, incongruence between languages and different historical backgrounds.

There are handouts attached to the paper that help students identify legal English features in different excerpts from legal texts and translate legal texts with the focus on those features.

Definition of Legal English

Legal English is the specialized *variety* (or occupational register) of the English language used by lawyers and in legal documents. It is the style of English used by lawyers and other legal professionals in the course of their work. It has particular relevance when applied to legal writing and the drafting of written material.

David Mellinkoff has given this definition: "Legal English includes "distinctive words, meanings, phrases, and modes of expression."¹¹

Sometimes the term Legalese is used especially when the specialized vocabulary of the legal profession is considered to be complex or perplexing. Tiersma has given this description about legal English: "It is full of wordiness, redundancy, and specialized vocabulary and it often contains lengthy, complex, and unusual sentence structure."¹² In an endeavor to counteract the negative effects of legalese, there has developed a trend toward 'plain English' which began as a movement to simplify the language of the law so that the public can understand documents that they may be required to sign, such as apartment rental leases, insurance policies etc.

Legal English has a wide scope and consists of: legal documents: contracts, licenses, etc.; court pleadings: summonses, briefs, judgments, etc.; laws: acts of parliament and subordinate legislation, case reports; legal correspondence and *acquis communautaire*. Legal English has traditionally been the language of lawyers from English-speaking countries (especially the U.S., the UK, Canada, Australia, New Zealand, and South Africa) which have shared common law traditions. It is now a global phenomenon due to the spread of English as the predominant language of international business, as well as its role as a legal language within the European Union.

Features of Legal English

Legalese or legal language has developed over hundreds of years and is characterised by some features that should be considered by the translators translating legal texts.

¹¹ Mellinkoff, David "The Language of the Law", Boston, Little, Brown & Com, 1963.

¹² Tiersma, Peter "Legal Language" Chicago: University of Chicago Press. 1999.

Characteristics include:

- Latin terms: *de facto*, *ad hoc* etc;
- using technical terms: eg. *waiver*, *restraint of trade*;
- using old fashioned words not much in general use: *notwithstanding*, *thereafter* etc.;
- using pairs of words with a reciprocal relationship: *lessor* – *lessee* etc;
- using legal jargon: without prejudice to including the use of pairs of words: doublets (*terms and conditions*) or triplets (*build, erect or construct*) etc;
- having special meanings for words in ordinary use: eg. The judge *determined* (decided) the facts of the case etc;
- using vague words: *provide a sufficient service* etc;
- using long sentences with little punctuation: eg. Any national Parliament or any chamber of a national Parliament may, within eight weeks from the date of transmission of a draft legislative act, in the official languages of the Union, send to the Presidents of the European Parliament, the Council and the Commission a reasoned opinion stating why it considers that the draft in question does not comply with the principle of subsidiarity.
- inverting word order: *Title absolute* etc.;
- using capital letters to signal important or defined terms: eg. *the terms of the Lease* etc.;
- avoiding personal pronouns, (you, we, I) etc.;
- the specific use of the verb '*shall*' to impose an obligation or duty on someone; the use of *shall* in a directory sense; using phrasal verbs in a quasi-technical sense: eg. *parties enter into contracts*; ordinary words used with special meanings: eg. the familiar term *consideration* refers, in legal English, to contracts, and means, *an act*; using unfamiliar pro-forms: eg. *the same*, *the said*, *the aforementioned* etc. The use of such terms in legal texts is interesting since very frequently they do not replace the noun – which is the whole purpose of pro-forms – but are used as adjectives to modify the noun.

Legal Translation

Legal translation is considered as part of specialized translation and it is really important that the legal translator should have some prior knowledge of the legal area, specialized vocabulary and also of the legal systems of the source and target languages because very often there is a

lack of equivalence between the legal systems of source and target and language.

Just like with the translation of other types of texts, equivalence is really important in the translation of legal texts. Mona Baker describes translation equivalence, and lack thereof, at a variety of levels and in various ways. She outlines “translation problems at the word level and above, such as grammatical equivalence, textual equivalence and pragmatic equivalence”... “the lack of translational equivalence at word level can be caused by mismatches in any of the four types of meanings.”¹³

A huge problem with legal translation is the lack of equivalence at the word level due to the differences in the legal systems underlying the two languages.

Nida and Taber have also tackled the issue of equivalence in their studies. As Nida himself quoted “dynamic equivalence is the quality of a translation in which the message of the original text has been so transported into the receptor language that the *response* of the *receptor* is essentially like that of the original receptors.”¹⁴ and later he named it as “functional equivalence” as not just that the equivalence is between the function of the source text in the source culture and the function of the target text (translation) in the target culture, but that “function” can be thought of as a property of the text.”

Formal equivalence that is based on one-to-one equivalence and retaining the forms of the original as much as possible in translation, being an attempt to express the content of the text and imitate its form is frequently considered to be the appropriate type of equivalence in the translation of specialized texts by many scholars. But that is not the only option because dynamic translation is widely used because of the need to render a more natural text in the target language and use borrowings and neologisms.

While translating Latin terms contained in legal texts into Albanian, it is preferred that these terms remain intact in the target text as borrowings. For eg. *de jure*, *de facto*, the translation technique of borrowing is used when we translate them in the Albanian language and what's more these terms are written in italics. But when the legal term ‘*in camera*’ meaning “court cases (or portions thereof) that the public and press are not admitted to” appears in a legal text, either transference ‘*in camera*’ or semantic translation ‘trial behind closed doors’ is used.

¹³ Baker, Mona. “In Other Words: A coursebook on Translation.” Routledge. 1992.

¹⁴ Nida, Eugene A., and Charles R. Taber. “The Theory and Practice of Translation, With Special Reference to Bible Translating.” Leiden: Brill 200. (1969).

Also when the French term “*acquis communautaire*” is used in a legal text, there are different techniques or a combination of two techniques (couplets) for rendering this term into Albanian. 1. *Borrowing/transference* by leaving it as it appears in the source language text: *acquis communautaire*; 2. *Transference and Paraphrasing* by giving an explanation of the French term in brackets next to the term: *acquis communautaire* (EU legislation); 3. *Transference and using translator's notes* at bottom of page: *acquis communautaire* – (translator's note: the complete body of EU legislation).

The element of culture is also important in the translation of legal texts. “For the legal translator, this results in the problem of finding equivalents for culture-bound terms, particularly those related to concepts, procedures, institutions and personnel.”¹⁵

These and many other examples from the translation of legal texts from English into Albanian lead to the assumption that: functional equivalence is necessary in translation of legal texts alongside formal equivalence.

Steps in Translating Legal Texts

When starting with the translation of a certain legal text, it is really important to follow some steps. First it is important to see what the layout of the text is: if it is a law, treaty, directive, regulation, contract, certificate, notary act etc. and also the type of text: descriptive or prescriptive.

This allows the translator analyze the text: analyze the vocabulary, morphological and syntactic features of the text and then stylistic features of the text bearing in mind that he/she is not changing the original text into an equivalent text in the target language, but creating a target text with the focus on the function of the text. Then the translator should deal with the translation process and think through alternatives while translating the text.

Then the focus of the work is the translation of terminology. That is an important and challenging part for the translator before making the right decisions and concluding the final product.

¹⁵ Weston, M. *An English Reader's Guide to the French Legal System*. Oxford. Berg. What's so special about legal translation? pp.185. 1991.

Challenges for the Translator of Legal Texts

There are some challenges that the translator should overcome during the translation process of legal texts:

1. Terms having a different meaning in legal texts vis-à-vis literary texts or non-legal texts. Let's consider for eg. "instrument". This word has a different meaning in legal texts. It means a document, whereas its meaning in other texts is: tool, gadget, device, utensil etc. The translation of the term is "document" in the Albanian language.

The Instrument for Pre-Accession Assistance (IPA) offers assistance to countries engaged in the accession process to the European Union (EU) for the period 2007-2013.

2. Terms having no equivalence one to one due to the lack of equivalence of the legal systems of target and source language. For eg. The terms "solicitor" and "barrister". Barrister is a member of one of the two classes of lawyer found in many common law jurisdictions with split legal professions. Barristers specialise in courtroom advocacy, drafting legal pleadings and giving expert legal opinions. They can be contrasted with solicitors— the other class of lawyer in split professions – who have more direct access with clients, and may do transactional-type legal work. Many countries with common law legal systems, such as the United States, do not observe a distinction between barristers and solicitors. There is no split between these two professions in the Albanian legal system; there is only one person that deals with both functions. The translation into Albanian is: advocate or defense lawyer.
3. Extra-linguistic challenges due to the difference between the legal bodies, institutions etc. for eg. Scotland Yard is not a yard located in Scotland, but its meaning is: London police department for serious national crime.

Another example is the lack of equivalence regarding administrative division of source and target language countries: when we translate: The Crown Court, we should know that the Crown Court of England and Wales is, together with the High Court of Justice and the Court of Appeal, one of the constituent parts of the Senior Courts of England and Wales. It is the higher court of first instance in criminal cases; however, for some

purposes the Crown Court is hierarchically subordinate to the High Court and its Divisional Courts. Likewise 'county court' is a court based in or with a jurisdiction covering one or more counties, which are administrative divisions (subnational entities) within a country. In Albania, according to the administrative division, there are 'district courts', but we can't translate 'county courts' as 'district courts' in Albanian.

4. Terms having different meanings in different contexts. For eg. the term "law" in English has different meanings in these contexts:
The new law will be passed by the Senate in the spring. (official rule people must obey);
Both of them are studying law. (relating to legal knowledge or study);
This country has a common law system. (a set of rules within a larger system that deal with a particular subject or area);

When we translate the term "law" in different contexts into Albanian, we use three different words for each of the respective versions: (ligj, drejtësi, e drejtë).

5. Old fashioned words not much in general use: notwithstanding (despite), thereafter (after that). Since English uses the old fashioned words, this doesn't mean that the translator has to find equivalent old terms used in the target language. Instead they can translate "notwithstanding" using its implication "despite" by simplifying these stylistic markers and retaining the exact meaning.
6. Translating 'shall' to impose an obligation or duty on someone; the use of shall in a directory sense. In Albanian the present tense is used to impose duty or obligation and no modal verb imposing an obligation is used. There is a tendency to translate 'shall' as the future form of the verb.

Eg. The Code of Standards shall apply in its entirety. (The translation into Albanian uses the form "applies" and no modal verb.

7. Translating proper names in legal texts. There are different techniques or combination techniques in translating proper names; transference and naturalization and transliteration. In legal documents transference is better preferred as a technique, because the name is linked with ID

documents and birth certificates and should be written accurately as it appears in the source language.

Eg. If the proper name 'John Brown' appears in a text, there are some ways of rendering it into Albanian: 1. Transliteration: Xhon Braun; 2. Using the case inflections (transliteration and naturalization) Xhon Brauni, Xhon Braunin, Xhon Braunit; 3. Transference: John Brown; 4. Transference and naturalization John Brown-i, John Brown-in, John Brown-in. In order to preserve the accuracy and the equivalence with other documents regarding the person, transference is the most appropriate translation technique in legal documents.

8. Translating terms that do not have equivalence one-to-one. For eg. 'double jeopardy' and 'hung jury' In this case the techniques used in legal translation are: expansion and explanation or paraphrasing and translator's notes.

Eg. 1. 'double jeopardy'. The technique used in translation into Albanian is: 1. expansion (not being punished twice for the same crime) or 2. Semantic translation and translator's notes: you translate the two elements of the term 'double jeopardy' as (dënim I dyfishtë) and then provide an explanation of the concept using translator's notes. (translator's note - procedural defense that forbids a defendant from being tried again on the same (or similar) charges following a legitimate acquittal or conviction.)

Eg. 2 'hung jury'. 1. The translation technique used is expansion: (a jury that can't reach a final decision); 2. Semantic translation and translator's notes: trup gjykues i pavendosur (undecided jury) and (translator's note: A split in the jury which may result in a retrial of the defendant.)

Conclusions

Legal translation poses different challenges to translators of legal language. One of the biggest challenges that the legal translators have to cope with is translation of legal terminology. Most of the terms are culture-bound terms. In order to understand a legal concept, the translator has to

analyse the source legal system and should possess sufficient knowledge of the target legal system as well.

Equivalence is also another challenge for the translator. Partial equivalence and especially lack of it are issues that should be considered and different translation techniques can be employed in order to reach equivalence. There is a combination of formal and functional equivalence in the translation of legal texts since absolute equivalence cannot be reached.

Nowadays that English is becoming *lingua franca* of the EU institutions and bearing in mind that 72% of the EU documents are originally drafted in English, legal translation from English into other languages becomes even more challenging. That's why training of the would-be-translators of legal texts should be considered seriously by the countries aspiring to become EU member states.

Handout 1

<Legal English is characterised by some features that should be considered by the translators translating legal texts. Characteristics include:

1. Latin terms; de facto, de jure
2. using technical terms;
3. using old fashioned words not much in general use;
4. using pairs of words with a reciprocal relationship (lessor – lessee);
5. using legal jargon (without prejudice to) including the use of pairs of words (terms and conditions), or triplets (build, erect or construct);
6. having special meanings for words in ordinary use (the judge *determined* (decided) the facts of the case);
7. using vague words (provide a sufficient service);
8. using long sentences with little punctuation;
9. inverting word order (Title absolute);
10. using capital letters to signal important or defined terms; (the terms of the Lease);
11. avoiding personal pronouns, (you, we, i);
12. the specific use of the verb shall to impose an obligation or duty on someone; the use of shall in a directory sense; using phrasal verbs in a quasi-technical sense. For example, *parties enter into contracts*; ordinary words used with special meanings. For example, the familiar term *consideration* refers, in legal English, to contracts, and means, an

act using unfamiliar pro-forms. For example, *the same, the said, the aforementioned* etc. The use of such terms in legal texts is interesting since very frequently they do not replace the noun – which is the whole purpose of pro-forms – but are used as adjectives to modify the noun.

Handout 2

Translate the following. Detect the characteristics of Legal English. Write down the methods and techniques applied.

Characteristic of Legal English	Legal texts	Translation	Methods and techniques
	<i>ad hoc committee</i> <i>bona fide</i> <i>in camera</i> <i>prima facie</i>		
	This Agreement and the benefits and advantages herein contained are personal to each Member and shall not be sold, assigned or transferred by the Member		
	Lessor shall not be liable for loss of or damage to any property left, stored, or transported by Hirer or any other person in or upon Vehicle either before or after the return of the Lessor. Hirer hereby agrees to hold Lessor harmless from, and indemnify Lessor against all claims based on arising out of such loss or damage unless caused by the negligence of Lessor.		
	Barrister Solicitor		

	<p>Acquis communautaire is the accumulated legislation, legal acts, and court decisions which constitute the body of European Union law. European Union law is a body of treaties and legislation, such as Regulations and Directives, which have <u>direct effect</u> or <u>indirect effect</u> on the laws of <u>European Union</u> member states</p>		
	<p>Attorney General Secretary General</p>		
	<p>R v Green V; v.; vs; vs.</p>		
	<p>Crown Prosecution Office US Attorney's Office</p>		
	<p>I do solemnly swear (or affirm) that I will faithfully execute the Office of President of the United States, and will to the best of my ability, preserve, protect and defend the Constitution of the United States.</p>		
	<p>Principle of Subsidiarity</p>		
	<p>hung jury double jeopardy</p>		
	<p>The parties hereto put down deposits, serve [documents] upon other parties, write off debtsž</p>		
	<p>forbearance or promise by one party to a contract that constitutes the price for which the promise of the other party is bought</p>		
	<p><i>the said John Smith</i>; the aforementioned</p>		
	<p>County court; crown court</p>		

Handout 3

Translation Methods

- **Word-for-word translation:** Here the source language word is translated into another language by their most common meanings, which can also be out of context at times, especially in idioms and proverbs.
- **Literal Translation:** Here the source language grammatical constructions are translated to their nearest target language. However the lexical words are translated singly, out of context.
- **Faithful Translation:** Here the translation interprets the exact contextual meaning of the original within the constraints of the grammatical structures of the target language.
- **Semantic Translation:** Semantic translation refers to that type of translation which takes into account the aesthetic value of the source language text.
- **Adaptation:** Adaptation refers to that type of translation which is used mainly for plays and poems. The text is rewritten considering the source language culture which is converted to the target language culture where the characters, themes, plots are usually preserved.
- **Free Translation:** This method of translation produces the translated text without the style, form, or content of the original text.
- **Idiomatic Translation:** It translates the message of the original text but tends to distort the original meaning at times by preferring colloquialisms and idioms.
- **Communicative Translation:** This method displays the exact contextual meaning of the original text in a manner where both content and language are easily acceptable and comprehensible to the readers

Handout 4

Translation Techniques

- **Transference/Borrowing** - the process of transferring a SL word to a TL text;
- **Naturalization**- transferring and adapting the SL word first to the normal pronunciation and then to normal morphology;
- **Cultural equivalent** - translating a SL cultural word by a TL cultural word;

- **Shifts or transposition** - the process where parts of speech change their sequence when they are translated; a shift of word class;
- **Modulation** - using a phrase that is different in the source and target languages to convey the same idea;
- **Reformulation or Equivalence** - expressing something in a completely different way, for example when translating idioms or advertising slogans;
- **Compensation** - used when something cannot be translated, and the meaning that is lost is expressed somewhere else in the translated text;
- is the taking of words directly from one language into another without translation;
- **Calque or loan translation** - a phrase borrowed from another language and translated literally word-for-word;
- **Reduction or expansion** - adding or omitting words in translation;
- **Paraphrasing** - explaining the meaning of a segment of the text;
- **Synonymy** - finding a near TL equivalent to an SL word in a context where a precise equivalent may or may not exist;
- **Notes, additions, glossaries** - supplying additional information in translation.



UNFAITHFUL BEAUTY OR FAITHFUL MONSTER: INSIGHTS FROM THE ENGLISH BIBLE TRANSLATIONS

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Tale as old as time ...

A 17th-century French critic coined the phrase “*les belles infidèles*» to suggest that translations, like women, can be *either* faithful *or* beautiful, but not both. In other words, we either have an unfaithful beauty in our hands, or a faithful beast. The concept of *faithfulness* is one of the key concepts used in translation theory. It is a general term describing the close mirroring of ST sense by the TT without distortions. It is probably the most common criterion when evaluating a translation. The term that is used as a counterpart of faithfulness is *transparency* and it refers to the extent to which a translation appears to a native speaker of the target language to have originally been written in that language, and conforms to its grammar, syntax and idiom. However, the good news is that these two qualities, opposites, as thought by some, faithfulness and transparency, are not necessarily mutually exclusive.

It is a tale as old as time. Much of the translation theory from Cicero to the twentieth century centered on the recurring debate as to whether translation should be literal (word-for-word) or free, a diad that is famously discussed by St Jerome in his translation of the Bible into Latin. 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 others before them had said. Dryden's proposed triad (metaphrase, paraphrase and imitation) of the late 17th century marked the beginning of a more systematic and precise definition of translation, while Schleiermacher's respect for the foreign text was to have considerable influence over scholars in modern times. (Munday, 2001: 32)

There are several factors which need to be taken into consideration when deciding upon the degree of faithfulness, such as: the type of text, audience, purpose, etc., some of which can be rather controversial. And there are different types of faithfulness, as well. Some of them are the faithfulness to the source author and text, or target text readers, for instance.

How does all of this relate to the translation of the text that falls into category of the "highly-sensitive" texts such as the Bible? What we'll try to see is what are some of the advantages and drawbacks of different approaches and strategies, which we'll hopefully provide us with some insights when opting for an approach when translating. We'll start our discussion, however, by seeing how influential were the biblical texts when shaping the English language and why should linguists be interested in this specific text?

In the beginning there was a Word...

Let's briefly consider some of the general points about the text itself. It is common knowledge that the Bible has been acknowledged by many as one of the greatest books of all time because of its antiquity, its total circulation, the number of languages into which it has been translated, its surpassing greatness as a literary masterpiece, and its overwhelming importance to all mankind. The Bible is also distinguished as having survived more violent controversy than any other book, since it was hated by many.

The English word "Bible" comes through the Latin from the Greek word *bi·bli'a*, meaning "little books". This, in turn, is derived from *bi'blōs*, a word that describes the inner part of the papyrus plant out of which a primitive form of paper was made. The Phoenician city of Gebal, famous for its papyrus papermaking, was called by the Greeks "Byblos". In time *bi·bli'a* came to describe various writings, scrolls, books, and eventually the collection of little books that make up the Bible. So, basically speaking, the Bible is a library, *Bibliotheca Divina* as called by Jerome.

Sixty-six individual books from Genesis to Revelation make up the Bible canon. Thirty-nine of the sixty-six books, making up three quarters of the Bible's contents, are known as the Hebrew Scriptures, all having been initially written in that language with the exception of a few small sections written in Aramaic.¹⁶ The books of the Hebrew Scriptures, as they appear in most Bible versions, may be divided into three sections: (1) *Historic*, Genesis to Esther, 17 books; (2) *Poetic*, Job to The Song of Solomon, 5 books; (3) *Prophetic*, Isaiah to Malachi, 17 books (see table 1.1). Such divisions are rather general, since the historical section contains poetic portions as well as prophetic; the poetic section contains historical material as well as prophetic; and in the prophetic section historical information and poetic material are found.¹⁷ The Hebrew Scriptures cover the accounts of the early history of the earth and of mankind as well as the history of the ancient nation of Israel from its inception down to the fifth century B.C.E.

The last quarter of the Bible is known as the Christian Greek Scriptures, so designated because the 27 books comprising this section were written in Greek. They are basically arranged according to subject matter: (1) the 5 historical books—the Gospels and Acts, (2) the 21 letters, and (3) the Revelation. The Christian Greek Scriptures focus on the teachings and activities of Jesus Christ and his disciples in the first century C.E.

Hebrew Scriptures (Old Testament) 39 books			Christian Greek Scriptures (New Testament) 27 books		
Historic	Poetic	Prophetic	History	Letters	Apocalypse
17 books Genesis - Esther	5 books Job - The Song of Solomon	17 books Isaiah - Malachi	5 books Matthew - Acts	21 books Romans - Jude	1 book Revelation

Table 1.1 The books of the Bible

¹⁶ The following limited portions are in Aramaic: Genesis 31:47; Ezra 4:8 to 6:18 and 7:12-26; Jeremiah 10:11; Daniel 2:4b to 7:28. Aramaic words are also found in Job, certain Psalms, The Song of Solomon, Jonah, Esther, and in the Hebrew parts of Daniel. The book of Ezekiel likewise shows Aramaic influence. For further discussion see *Insight on the Scriptures - Volume I*, p.1081.

¹⁷ See *Insight on the Scriptures - Volume I*, p.1080.

What has its influence been on the Modern English language? It is generally acclaimed that the two greatest influences on the shaping of the Modern English language have been the works of William Shakespeare and the English translation of the Bible.

Where can its influence be traced? It is evident, first and foremost, on the lexicon. Some of the phrases that entered the English lexicon were “scapegoat”, “let there be light”, “my brother’s keeper”, “fight the good fight”, “flowing with milk and honey”, “the apple of his eye”, “a man after his own heart”, “the spirit is willing but the flesh is weak”, “signs of the times”, “ye of little faith”, “eat, drink and be merry”, “broken-hearted”, “a prophet has no honour in his own country”, “a stranger in a strange land”, “a law unto themselves”, “let my people go”, “fisherman”, “Jehovah”, “landlady”, “Passover”, “sea-shore”, “stumbling-block”, “taskmaster”, “viper”, “zealous”, just to mention a few.

A quick online search reveals the modern-day use of these idioms. The web-site given below, which gives a report on American football matches, is an illustration of the modern-day colloquial use of the idiom *to be one’s brother’s keeper*, which originates from the biblical account of Cain and Abel.

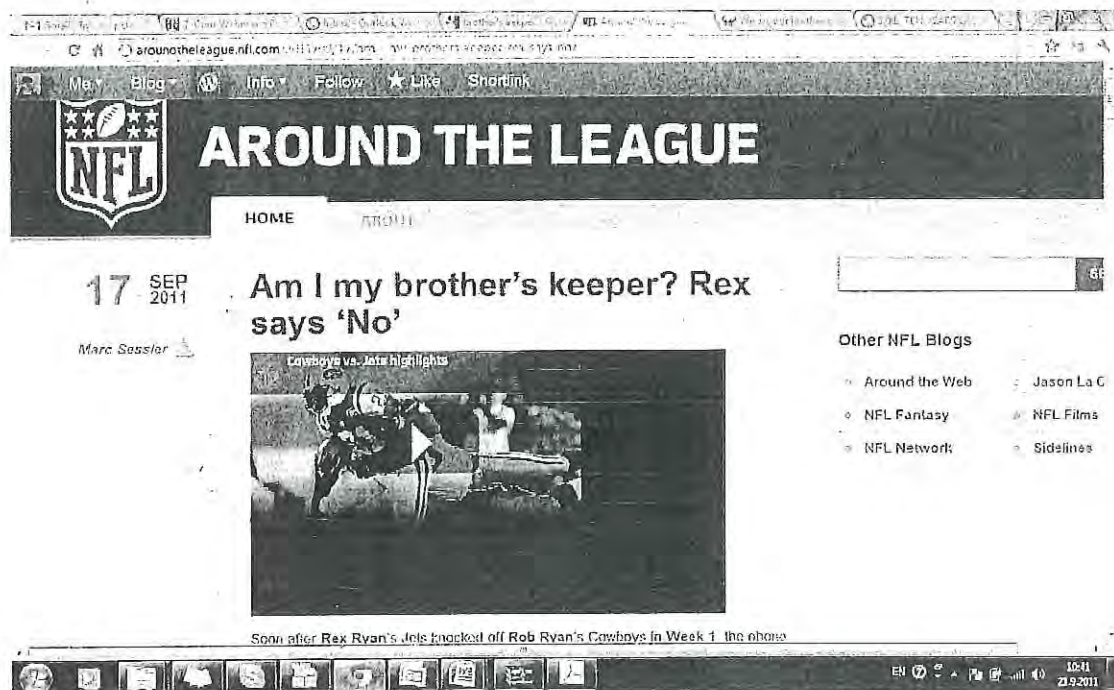


Fig. 1.

The influence is also evident on other aspects of the language. For example, the text influenced on the adoption and the prolongation of the

use of some archaic forms that were already dying out in the everyday English speech. The table given below illustrates this point.

	<i>Singular</i>	<i>Plural</i>	<i>Modern English</i>
<i>Nominative</i>	Thou	Ye	You
<i>Accusative</i>	Thee	You	You
<i>Genitive</i>	Thy	Your	Your

In the early stages of the Middle English period, "thou" was used to address another person. However, under the influence of French during the Middle Ages, the situation became more complex since the English pronoun "you" came to have the same association as the French "vous". Consequently, the singular forms (thou, thee, thy) were used for addressing children, people of inferior social status or generally within a family, while the plural forms (ye, you, your) were adopted as a mark of respect when addressing superiors. Hence, by the sixteenth century, the use of the singular forms to address a single individual was falling out of use in English, except in family relations and when addressing inferiors. Nevertheless, the KJV retained the archaic use and, thus, uses "thou" to refer to God, Jesus, the devil and a human being.

Such is the case with older Middle English verbal endings that are found in both translations. The Middle English verbal endings were in use in the sixteenth century but they were beginning to be changed. Perhaps, the most indicative example is the one of the second and third person singular forms of the present tense:

	<i>to say</i>	<i>to give</i>	<i>to have</i>
Thou	sayest	givest	hast
He	sayeth	giveth	hath

Just to compare it with the existing changes in the language, consider an example of the situation in the language of the period, KJV. This use of newer forms may clearly be seen as an established one in the following passage from Shakespeare's *The Merchant of Venice* (1596-98):

How sweet the moonlight sleeps upon this bank!
 Here will we sit and let the sounds of music
 Creep in our ears: soft stillness and the night
 Become the touches of sweet harmony.
 Sit, Jessica. Look how the floor of heaven
 Is thick inlaid with patines of bright gold:
 There's not the smallest orb which thou behold'st
 But in his motion like an angel sings,
 Still quiring to the young-eyed cherubins;
 Such harmony is in immortal souls;
 But whilst this muddy vesture of decay
 Doth grossly close it in, we cannot hear it. (Act 5, Scene 1)

Being one of the most well preserved texts, it can be a very useful source for tracing language change through centuries.

And the Word Was... in English

Bible translating is unique in terms of the length of tradition and number of copies. The Bible has been translated into more languages than any other piece of literature. Beginning with the translation of the Hebrew Old Testament into Greek in the third and second century B.C. and continuing down to the present time, the Scriptures have been translated, at least in part, into more than 2,400 languages and dialects, of which 451 possess the entire Bible and 2,028 portions of it. This means that the major part of the Christian Greek Scriptures exists in the languages of more than 95 percent of the world's population.¹⁸ The following is a summary, by geographical area and type of publication, of the number of different languages and dialects in which the publication of at least one book of the Bible had been registered by the United Bible Societies as of December 31, 2009:

18 See: Eugene A. Nida, *Principles of Translation as Exemplified by Bible Translating*, published in: Anwar S. Dil (ed.), *Language Structure and Translation – Essays by Eugene A. Nida*, Stanford: Stanford University Press, USA, 1975.

Area	Portions	Testaments	Bibles	Total
Africa	223	326	169	718
Asia-Pacific	358	501	177	1,036
Europe-Middle East	110	40	62	212
Americas	150	318	42	510
Constructed Languages	2	0	1	3
Total	843	1,185	451	2,479

There have been many debates about the most appropriate theoretical approach to Bible translating which has been “arguably the greatest undertaking in interlingual communication in history”.¹⁹ The text contains portions of law, poetry and historical narratives and it illustrates well the complexities and decisions that a translator faces especially when dealing with highly-sensitive texts such as the religious ones. All the theoretical approaches to the translation of the Bible can roughly be grouped between the two opposing poles that have been labeled by many terms, but are generally known as literal and free or idiomatic translation.²⁰ It should be noted here, however, that most of the translations are not *completely* literal or idiomatic, since every translation is usually a mixture of these approaches as different parts of the text require a different approach. Nevertheless, one of these orientations is predominant, and, hence, we can talk about *essentially* literal or *essentially* idiomatic approach.

One of the key concepts in translation theory, but also a controversial one, is equivalence which is generally seen as the extent to which texts in different languages have the same meaning or effect.²¹ Here

¹⁹ Nida, Eugene, *Bible Translation*, published in: Baker, Mona (ed.), *Routledge Encyclopedia of Translation Studies*, London - New York: Routledge, USA, 2001, p.23.

²⁰ For instance, some of the terms used during the history of the western translation tradition for literal translation were *word-for-word translation* (starting from Cicero and Horace and by many thereafter) and *metaphrase* by John Dryden.

²¹ Scholars discuss translation theory around different types of equivalence, such as at the levels of the word, phrase, grammar, text, pragmatics, etc. On the other hand, some scholars have been critical of this notion since they hold that translation involves far

we will give a brief overview of two different typologies of equivalence with special reference to Bible translating as these are outlined in the theories of Friedrich Schleiermacher (foreignizing vs. domesticating) and Eugene A. Nida (formal correspondence vs. functional equivalence). Schleiermacher advocated the literal author-oriented approach, whereas Nida advocated the idiomatic target-oriented approach. The quoted Bible passages are taken from the Middle English and Early Middle English translations such as: the Wycliffite Bible (14th century), the Tyndale New Testament (16th century), and the King James Version (KJV, 17th century), as well as from some contemporary versions: New Living Translation (NLT), English Standard Version (ESV), New World Translation (NWT), Contemporary English Version (CEV), J. B. Phillips New Testament Translation (Phillips), and The Message (MSG) as they illustrate well these different translation philosophies at work highlighting some of their advantages and drawbacks which are to be taken into consideration when opting for a preferred approach when translating or re-translating the texts of this type. They may well also shed the light on the fluctuations of the predominant theoretical approach in different periods of the translation history.

Schleiermacher: Foreignizing vs. Domesticating

Friedrich Schleiermacher (1768 – 1834) was a German theologian and translator who wrote in 1813 a highly influential paper on translation *Über die verschiedenen Methoden des Übersetzens* (“On the different methods of translating”). The question that he addressed in his work was how to bring the source text (ST) writer and the target text (TT) reader together and proposed two approaches for the translator: “[e]ither the translator leaves the writer alone as much as possible and moves the reader toward the writer, or he leaves the reader alone as much as possible and moves the writer towards the reader”.²²

The first approach, the foreignization, preferred by Schleiermacher, aimed at “giving the reader the same impression that he as a German would receive reading the work in the original language”.²³ This means

more than replacement of lexical and grammatical items between languages. For further discussion see: House, Juliane, *Translation*, Oxford: OUP, UK, 2009, p.33.

²² As quoted in: Jeremy Munday, *Introducing Translation Studies – Theories and Applications*, New York/London: Routledge, 2001, p.28.

²³ *Ibid.*

that the translator tries to “send the reader abroad” and confront him or her with the foreignness of the author and the author’s culture. In order to achieve this, the translator has to use the ‘alienating’ method of translation, orient himself or herself by the language and content of the ST, and, thus, “valorize the foreign and transfer that into the TL.”²⁴ Applying this principle to Bible translation, the translation preserves a sense of cultural and historical distance and takes the reader back into the ‘alien’ world of the ancient Middle-East and Mediterranean where the Bible was originally written.

The second approach, the domestication, aimed at “bringing the author home”, i.e. putting the author into the world of reader and transforming it into the reader’s contemporary. Applying it to Bible translation, it aims at rendering the Hebrew, Aramaic or Greek idioms, metaphors, and ancient customs, into a modern equivalent.

We will take a look at two examples to illustrate the above discussed issues. For instance, apostle Paul encourages in several passages to greet one another with a “holy kiss”²⁵, a practice that prevailed in the New Testament world as a form of greeting. The translation following the first translation principle would preserve this cultural “otherness” and a sense of historical and cultural distance and, thus, render Romans 16:16 in the following way:

Grete ye wel togidere in hooli coss. (Wycliffite)
 Salute one another with an holy kysse. (Tyndale)
 Salute one another with an holy kiss. (KJV, 1611)
 Greet one another with a holy kiss. (ESV, NWT)

On the other hand, the translation following the principle of domestication would try to find a contemporary equivalent of the phrase and, thus, render it in the following way:

Give each other a warm greeting. (CEV)
 Shake hands all around as a sign of Christian love. (Phillips)
 Greet each other in Christian love. (NLT)
 Holy embraces all around! (MSG)

²⁴ *Ibid.*

²⁵ The Greek word *philema* used in this phrase means “kiss” and the word *hagios* means “holy”. See: J. I. Packer (ed.), *Translating Truth*, Wheaton: Crossway Books, USA, p. 43.

It can be noted here that the domestication seems to be obscuring the practices from the ancient times and remove original world from sight by the process of dehistoricization and deculturalization. This could have interpretative effects since the world of the text and the world in the text are important for understanding.

Another example that illustrates this typology of equivalence is the rendition of the metaphor used in Romans 12:20 where the advice is given to treat enemies kindly “for by doing this you will heap fiery coals upon his head”. This metaphor is drawn from an ancient process of smelting, where coals were heaped on the top and underneath the ore melting the metal from it. Likewise, exercising kindness will tend to soften the person and melt his hardness, and bring out the good in him.²⁶ Translations following the first principle render this verse in the following way:

But if thin enemy hungrith, fede thou hym; if he thirstith, yyue thou drynke to hym; for thou doynge this thing schalt gidere togidere colis on his heed. (Wycliffite)

Terfore yf thyn enemy hunger fede him: yf he thirst geve him drinke. For in so doynge thou shalt heape coles of fyre on his heed. (Tyndale)

Therefore if thine enemy hunger, feed him; if he thirst, give him drink: for in so doing thou shalt heap coals of fire on his head. (KJV, 1611)

But, “if your enemy is hungry, feed him; if he is thirsty, give him something to drink; for by doing this you will heap fiery coals upon his head” (NWT)

On the other hand, the translation following the principle of domestication would render it in the following way:

Instead, do what the Scriptures say: “If your enemies are hungry, feed them. If they are thirsty, give them something to drink, and they will be ashamed of what they have done to you.” (NLT)

²⁶ For further discussion see: *Insight on the Scriptures – vol. 1*, New York: Watchtower Bible and Tract Society, USA, 1988, p.1051.

Our Scriptures tell us that if you see your enemy hungry, go buy that person lunch, or if he's thirsty, get him a drink. Your generosity will surprise him with goodness. (MSG)

Here the domestication leaves out the ancient metaphor and provides the interpretation for the readers. However, it could be argued that the translator used a lot of reading into the text thus providing a commentary rather than a translation and taking the role of a Bible teacher rather than the translator and hence immersing himself into the world of exposition rather than translation.

Schleiermacher's typology had a great influence on translation theorists. Some scholars even claim that "practically every modern translation theory – at least in the German-language area – responds, in one way or another, to Schleiermacher's hypothesis. There appear to have been no fundamentally new approaches"²⁷ His opposites were later taken up by Lawrence Venuti, a translation theorist and historian, in his work *The Translator's Invisibility: A History of Translation* in 1995. Venuti sees foreignization, of which he was an advocate, as a process of making visible the presence of a translator by highlighting the foreign identity of the ST and domestication as translating in a transparent, "invisible", style in order to minimize the foreignness of the TT.

Nida: Formal Correspondence vs. Functional Equivalence

Eugene A. Nida (1914 -) has been one of the most influential Bible translating theorists whose typology of equivalence has been influencing modern Bible translations. Nida proposed two basic theoretical orientations to translation: *formal equivalence* (later called *correspondence*), and *dynamic* (later called *functional*) *equivalence*.

Formal equivalence focuses attention on the message itself, in both form and content [...] One is concerned that the message in the receptor language should match as closely as possible the different elements in the source language. This means, for example, that the message in the receptor culture is constantly compared with the message in the source culture to determine standards of accuracy and correctness [...] and translator attempts to reproduce

²⁷ Jeremy Munday, *op. cit.*, p. 28.

as literally and meaningfully as possible the form and content of the original.²⁸

Formal equivalence is, thus, oriented towards the SL structure, and bringing the TT reader to the foreign text and then providing the necessary annotation with cultural and linguistic information that will ensure understanding on the part of the reader.

Dynamic equivalence, however, is based on “the principle of the equivalent effect”²⁹ which can be a controversial issue since who is to decide which effect the text is supposed to have. Nida describes this approach in the following way:

In such a translation one is not so concerned with matching the receptor-language message with the source-language message, but with the dynamic relationship [...] that the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message.

A translation of dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture; it does not insist that he understand the cultural patterns of the source-language context in order to comprehend the message.³⁰

This approach is, thus, receptor-oriented and aims at tailoring the message to the receptor’s linguistic needs and cultural expectations as it aims at “complete naturalness of expression” and seeking “the closest natural equivalent to the source-language message”. This would include adaptations of grammar, lexicon and cultural references and, thus, minimizing the foreignness of the ST. Nida himself was an advocate of this approach.

Although the examples given in the previous section could well be used to illustrate these two fundamentally different types of equivalence, one which we will use here is the rendition of 1 Kings 2:10 in which the Hebrew idiom “slept with his fathers” is used. This verse is discussed in the introduction of the New Living Translation (1996), a translation following the latter principle, with the aim of showing “the value of a

²⁸ Eugene Nida, *Toward a Science of Translating*, Leiden: E.J.Brill, Netherlands, 1964, p.159.

²⁹ *Ibid.*

³⁰ *Ibid.*

thought-for-thought translation".³¹ The formal equivalence translations render this verse in the following way:

Sotheli Daudid slepte with hise fadris, and was biriede in the citee of Daudid. (Wycliffite)

So David slept with his fathers, and was buried in the city of David. (KJV, 1611)

Then David lay down with his forefathers and was buried in the City of David. (NWT)

The dynamic equivalence translation renders it in the following way:

Then David died and was buried in the City of David. (NLT)

The translators of the NLT see this rendition as an advantage since the main idea is expressed in a way that modern speakers would express the same idea today. As it is pointed out in the introduction, "[o]nly the New Living Translation clearly translates the real meaning of the Hebrew idiom 'slept with his fathers' into contemporary English".³² This, however, could be a controversial issue since it could be argued that this kind of change was not really necessary and is possibly underestimating the readers. Furthermore, this approach obscures some of the biblical concepts such as the concept of death seen as the state of being asleep. This concept can be seen in other parts of the Bible as well. For instance, at the news of Lazarus' death we read the following in John 11:11, 12:

He said these things, and after this he said to them: "Laz'a-rus our friend has gone to rest, but I am journeying there to awaken him from sleep." Therefore the disciples said to him: "Lord, if he has gone to rest, he will get well." Jesus had spoken, however, about his death. (NWT)

Thus, the whole concept encapsulated in the ancient idiom is hidden with the above mentioned rendition.

³¹ *Holy Bible - New Living Translation*, Wheaton: Tyndale House Publishers, USA, p.xxi

³² *Ibid.*

* * *

It can be concluded from the above discussed examples that the domestication/dynamic equivalence approach, while trying to bridge the gap between the biblical and contemporary world, seems to obscure the world of the ST, cultural otherness and sense of historical and cultural distance and takes the ST out of its cultural and historical milieu. This can have an impact on the interpretation of the ST since it doesn't aim at retaining as much as possible the exegetical potential of the ST and it doesn't expose the readers to the biblical universe of discourse. Furthermore, it is clear that the translation strategy of some of the 14th, 16th and 17th century translations was essentially literal, whereas some of the 20th c. translations used essentially idiomatic approach under the influence of Nida's theories. Although Schleiermacher's typology of foreignizing/domesticating and Nida's typology of formal correspondence/ dynamic equivalence are similar, the two reveal different perspectives on the task of a translator and goal of the translating process: the former translator's responsibility to the original author, and the latter the responsibility to the target-text receptor. It can be argued, hence, that by remaining faithful to the source text and author, one remains faithful to the target text audience.

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STYLE AND CHARACTERIZATION IN DRAMA TRANSLATION

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Introduction

Drama translation is a challenging area, which is partly due to the double nature of dramatic text. On one side it can be viewed as part of a theatrical system, in which case it is in focus of semioticians, with playability or performability playing a vital role in translation. On the other side, drama can be viewed as part of a literary system, in which case notions of literary translation come to the fore. No matter what view one takes, the complexity and intricacies of drama translation are a fertile ground for exploration, which could potentially help translators cope with some of the dilemmas unavoidably posed in the translation process. This paper attempts to combine stylistic analysis of literature with the specificities of dramatic discourse as such, based on Gutt's view of style in translation and Hatim and Basil's model of language variation.

The Notion of Style and Style in Translation

The notion of style and style in translation are certainly not new objects of study. Many researchers, particularly today when stylistics has become a well-established discipline, have made attempts at defining style. In a great variety characterizing these definitions, the majority of researchers probably share the realization that style, proving to be quite a

complex and elusive concept, is not easy to define. But a large number of definitions themselves have another thing in common: they connect style to the optional aspects of language and, consequently, to the free choice of the author or translator. Thus, for example, Josep Marco defines style as “a set of (often patterned) linguistic options taken up by an individual author, a particular work, etc., against the backdrop of all the other options s/he could have taken up but did not” (Marco, 74). Similarly, according to Hatim and Mason, style may be viewed as “the result of *motivated* choices made by text producers” (Hatim and Mason, 1990, 10), while Thornborrow and Wareing make reference to the definition from *The Fontana Dictionary of Modern Thought*, where style is presented as “particular choices made by individuals and social groups in their use of language” (Thornborrow and Wareing, 3).

In brief, in this kind of approaches, style is seen as the *choice* of certain linguistic forms or features over other possible options, that is it refers to the aspects of language assumed by the reader to be the result of choice. Those who create a text have their communicative goals and choose lexical and grammatical structures to serve these goals. And yet, not all choices are consciously made: on the contrary, some are entirely subconscious and intuitive. However, many social and historical factors are so deeply rooted in our thoughts and feelings that it is not always possible to distinguish between conscious and subconscious choices. Besides, as stated by Mick Short in his reference to a poem by Wilfred Owen, the most important thing is that the choice was made:

Although poets weigh their words considerably more carefully than most of us, it is unlikely that Owen could have been consciously aware of all the tiny choices that he made as he wrote, any more than we are aware of choosing between one word and another, or one structure and another, when we speak. But at some subconscious, intuitive level he must have made the choices he did, and it is difficult to believe that the choices were made randomly. In the long run, though, I do not think that it is very important to know whether the choice was conscious, subconscious or accidental. What matters rather more is that the choice *was* made. (Short, 70-71)

It is through these numerous choices, conscious or subconscious,

small or big, that the text is shaped with all its specificities which the reader reads and interprets. This opens up the issue of how writers communicate with the reader, how they make use of the linguistic options available to achieve their communicative goals; how texts produce the effects they have and why we understand these texts the way we understand them – an issue that stylistics is focused on. Thus, rather than an outward form of the content, style becomes a constitutive element of meaning, prompted first by the peculiarities of the literary text itself and then further developed by the reader with his or her background knowledge, beliefs etc. In other words, the role of style in transferring the meaning of a literary text becomes vitally important.

With such importance assigned to style with reference to the meaning of the text, it is only natural that its role in translation is equally important. Today, its importance in translation is widely recognized, which can be illustrated by Shiyab and Lynch's claim that "style constitutes the most intrinsic component of every literary translation act and that the consideration of issues regarding the relationship of 'form' and 'content' studied in literary criticism are crucial to a successful translation" (Shiyab and Lynch, 263).

A suitable, interesting and insightful point to start from when speaking about style in translation, which leads us to the domain of pragmatics, is Gutt's statement that "it seems that one of the remarkable things about languages is that while they do differ in their concrete properties, they resemble each other with regard to the clues they are able to provide for the interpretation of an utterance." (Gutt, 1990, 147) As a result, it is not formal properties of a text as such which are to be transferred into another language; they only help the translator as a reader to arrive at certain interpretation which he or she assumes to be the author's intention. Based on this interpretation, the translator should work on finding a way to reproduce the effects he or she as a reader felt while reading the literary text, which should lead to the conveyance of his or her own interpretation of the text. Drawing on Sperber and Wilson's relevance theory, Gutt's theory implies the view of style as clues which lead to an interpretation; therefore, literary translation should recreate the relationship between features of style as 'communicative clues' and the meanings to which these clues point. Thus, translation is an example of interpretative use in that it preserves the meaning of the stylistic features in the overall context of the text, rather than merely their formal shape (Boase-Beier, 59).

Dramatic Dialogue

When speaking of style in drama translation³³ or, in view of the abovementioned conclusions, of the author's or translator's choices in a dramatic piece, it is necessary to pay attention to the very nature of dramatic discourse, or rather dramatic dialogue as one of its major elements. According to Thornborrow and Wareing, one of the main aspects distinguishing drama from poetry and prose is undoubtedly its emphasis on *verbal interaction*, as well as the way how relationships between characters are construed and negotiated through what they say to one another (Thornborrow and Wareing, 120). In other words, an essential feature of drama is that description and narration are replaced by direct portrayal and action performed verbally through stage directions and dialogue (Mary Snell-Hornby, 188). Apart from moving the action forward, developing and resolving complex situations, dramatic language shapes the characters, too: through their lines, we draw conclusions not only of their personalities and deepest feelings, but also of changes in their relations and their constant variations.

A dialogue represents "a mode of speech *exchange* among participants, speech in relation to another's speech and not merely the verbal expression of one character or actor's 'part'" (Herman, 1). Since the focus is on the exchange of speech, from the present-day perspective, it appears only natural that dramatic dialogue as a conversation between characters of a play emulates spoken language with all its peculiarities distinguishing it from the norms pertaining to written language. And in most cases it does emulate authentic speech, but it is by no means identical to it. For one thing, features referred to by linguists as 'normal non-fluency' (Lindquist, 84) will usually not be found in a dramatic dialogue as otherwise, in view of dramatic conventions, they would be thought to have a special purpose in the interpretation of the play, giving an additional dimension to the overall meaning. Instead, as stated by Yvonne Lindquist, dramatists create an illusion of authentic speech by making use of a limited number of linguistic features conventionally deemed to belong to the norms of spoken language (Lindquist, 85). They employ or, rather, exploit principles, norms and conventions of use which make the basis of spontaneous everyday communication, manipulating them in a variety of ways in line with their individual writing styles, skills and preferences, to

³³ Here it is necessary to point out that we have opted for the view of drama as part of the literary system rather than the other possible, and equally legitimate view of it as part of the theatrical system.

create specific forms of speech in their plays. In Vimala Herman's words, everyday speech, or, more precisely, the rules governing the orderly and purposeful speech exchange in everyday contexts represent *resources* used by dramatists in construing their dramatic dialogues (Herman, 6).

Anyway, just like in an authentic conversation, in dramatic dialogue, too, the picture of the speakers or dramatic characters is created in the mind of the reader: based on what they say and how they say it, i.e. their conversational behaviour as a reflection of their actions and interactions, we intuitively draw conclusions about their personalities and the intricate web of relations between them. In other words, characterization is in place, which can include all kinds of distinctions between characters, along with the revelation of the events they are involved in and the nature of the world they inhabit.

Language Varieties

Language in use, written and spoken alike, shows extraordinary variety, where the context in the widest sense of the word has a vital role. In this sense, spoken language is full of diversified peculiarities noticed among speakers originating from different geographical regions, social classes, different education etc. As dramatic language simulates spoken language, it is only natural to expect dramatic dialogues to show great variety and richness too. However, describing this variety poses great difficulties making it "desirable to have a framework of categories for the classification of 'sub-languages' or varieties within a total language" (Catford, 83).

One useful model for the description of language varieties is presented by Hatim and Mason (Hatim and Mason, 1990, 34-56), based on Halliday, McIntosh and Strevens. The model distinguishes two basic categories referred to as *dialects* and *registers*. Dialects are user-related variations depending on the identity of the person using language in a specific event. Registers, by contrast, are defined as use-related variations depending on the use of language by a particular user in a specific situation.

User-related variations identified by Hatim and Mason include a number of dialects reflecting geographical origin of the speaker (*geographical dialects*), changes of language through time (*temporal dialects*), social differentiation of speakers (*social dialects or sociolects*), accepted norms and the function of the prestige (*(non)-standard dialects*),

as well as recognizable individual traits of specific speakers, usually encompassing all other variations (*idiolects*). As for registers, or the relationship between the given situation and the language used in it, the concept which proves to be extremely culture-dependent, distinction is made between the *field of discourse* (defining social function), *mode of discourse* (defining communicative function) and *tenor of discourse* (defining relational function). For the purposes of this paper, the tenor of discourse is certainly the most interesting as it reflects the relationship between participants in a conversation, i.e. the *addresser* and the *addressee*, which is of particular importance for the portrayal of characters and their relations. Finally, it is important to note that all of these categories, diverse as they are, should be observed as a continuum rather than separate categories as it has always been difficult to precisely delineate the borders of any of them.

A Case in Point

This approach to style and characterization in drama translation can prove fruitful in many dramatic works. However, not all dramatists are equally inclined to use the rich resources of spoken language as distinctive traits in their characterization. One of the authors who undoubtedly do make use of these resources to the full is the celebrated American playwright Tennessee Williams, a master of dramatic dialogue recognized, among other things, by language diversity of his characters. In his works, characterization is achieved through superb dialogue defined by distinct form, rhythms and patterns of individual speech, that is idiolects, which, as previously stated, incorporate elements of all other language varieties. Moreover, apart from the extraordinary realistic characterization, diversity of his language varieties also emerges as a vital integral element of the overall poetic image created through what he called the poetic transformation of reality (Williams, 395), thus substantially shaping the overall meaning of the text.

One of the striking elements encountered by the readers while reading Williams's works is the author's ample use of non-standard dialect, which is not surprising in the light of the fact that departures from standard use of language or, more precisely, from the grammatical, graphological and phonological norms of standard language, have always been an effective means of characterization in literature (Hribar, 320). These departures as communicative clues guide us to an interpretation

of who and what the speaker is and what situation he or she is found in. However, as stated by Frajnd, it is the interrelation of two different forms of speech that are always intended to convey something as each of these forms has its own connotations which refer to a specific group of people. That is an expression of their way of living and thinking and not merely a form of speech (Frajnd, 330). One of the main effects produced by the juxtaposition of standard and non-standard language is contrast, and that is something experienced by Williams's readers to a great extent. To illustrate this, we have selected a tiny extract from the author's celebrated play *A Streetcar Named Desire*, whose dramatic tension, according to Griffin, rests on a variety of contrasts on different planes including the theme, environment, characters, action and, finally, language (Griffin, 45).

Limited by the scope of this paper, we will have to focus on language contrasts only, aware that their separation from numerous other contrasting elements in the play unavoidably leads to what may be called impoverishment of the subject and the artistic dimension of the play, particularly in the light of Williams's well-known expressionist approach. As regards language, contrasts are created between different characters on various levels, but, generally, the main female protagonist Blanche DuBois with her specific idiolect reflected in the phonological, syntactic and semantic features of her speech is in stark contrast to the whole set of other characters from the shabby quarter of New Orleans with their working-class sociolect. The selected extract will show the language contrast between Blanche and Eunice, a Mexican woman from Blanche's sister's decrepit neighbourhood ironically called Elysian Fields. The dialogue between the two is from Act One, Scene One, when Blanche, a fragile and neurotic English teacher struggling for survival after losing the family estate and being exiled from her hometown of Laurel, Mississippi, for seducing a seventeen-year-old boy, pays a visit to her sister Stella, married to a rough, animalistic, working-class foreigner. Desperately clinging to her formerly high social status, dressed all in white, Blanche arrives at her sister's place disgusted at the shabby environment she lives in. Standing in disbelief in front of the once beautiful but now unsightly apartment building, she meets Eunice, the owner of the place.

Eunice: What's the matter, honey? Are you lost?

Blanche: They told me to take a street-car named Desire, and then transfer to one called Cemeteries and ride six blocks and get off at – Elysian Fields!

Eunice: That's where you are now.

Blanche: At Elysian Fields?

Eunice: This here is Elysian Fields.

Blanche: They mustn't have – understood – what number I wanted...

Eunice: What number you lookin' for?

Blanche: Six thirty-two.

Eunice: You don't have to look no further.

Blanche: I'm looking for my sister, Stella DuBois. I mean – Mrs. Stanley Kowalski.

Eunice: That's the party. – You just did miss her, though.

Blanche: This – can this be – her home?

Eunice: She's got the downstairs here and I got the up.

Blanche: Oh. She's – out?

Eunice: You noticed that bowling alley around the corner?

Blanche: I'm – not sure I did.

Eunice: Well, that's where she's at, watchin' her husband bowl. You want to leave your suitcase here an' go find her?

Blanche: No.

Woman: I'll go tell her you come.

Blanche: Thanks.

Woman: You welcome.

Eunice: She wasn't expecting you?

Blanche: No. No, not tonight.

Eunice: Well, why don't you just go in and make yourself at home till they get back.

Blanche: How could I – do that?

Eunice: We own this place so I can let you in. *(goes into their apartment)*
It's sort of messed up right now but when it's clean it's real sweet.

Blanche: Is it?

Eunice: Uh-huh, I think so. So you're Stella's sister?

Blanche: Yes. Thanks for letting me in.

Eunice: Por nada, as the Mexicans say, por nada! Stella spoke of you.

Blanche: Yes?

Eunice: I think she said you taught school.

Blanche: Yes.

Eunice: And you're from Mississippi, huh?

Blanche: Yes.

Eunice: She showed me a picture of your home-place, the plantation.

Blanche: Bell Reve?

Eunice: A great big place with white columns.

Blanche: Yes...

Eunice: A place like that must be awful hard to keep up.

Blanche: If you will excuse me, I'm just about to drop.

Eunice: Sure, honey. Why don't you set down?

Blanche: What I meant was I'd like to be left alone.

Eunice: Aw. I'll make myself scarce, in that case.

Blanche: I didn't mean to be rude, but –

Eunice: I'll drop by the bowling alley an' hustle her up. (*exits*) (Williams, 471-473)

Even a superficial reading of the extract will reveal that Blanche uses a language fitting for an educated person engaged in language and literature and a member of aristocracy from the South where courtesy was cherished above all. Her language is pure, sophisticated and grammatically correct, abounding in courtesy phrases as a sign of politeness creating distance between speakers, typical of the higher social strata. Each line, including the ones whose content is essentially unpleasant for the listener, is wrapped up in a polite, long, indirect form respecting the social norms and code of behaviour, which is best seen in the following series of selected lines from the extract:

BLANCHE: I'm looking for my sister, Stella DuBois. I mean –
Mrs. Stanley Kowalski.

BLANCHE: *I'm - not sure I did.*

BLANCHE: *If you will excuse me, I'm just about to drop.*

BLANCHE: *What I meant was I'd like to be left alone.*

BLANCHE: *I didn't mean to be rude, but –* (Williams, 471-473)

By contrast, Eunice's speech is extremely direct:

EUNICE: What's the matter, *honey*? Are you lost?

EUNICE: What number *you lookin'* for?

EUNICE: You *don't have to look no* further.

EUNICE: You want to leave your suitcase here *an' go find* her?

EUNICE: And you're from Mississippi, *huh*?

EUNICE: *Aw. I'll make myself scarce*, in that case. (Williams, 471-3)

The contrast between Blanche's and Eunice's speech is obvious. To begin with, Eunice's speech abounds in grammatical mistakes or departures from standard language norms such as the missing auxiliary or double

negation,³⁴ which sends a clear message of the lower education level and social status. In addition, other elements colour her speech in the same line, such as addressing Blanche with *honey* (an act utterly atypical of the educated people when contacting a complete stranger), interjection *huh*, or entirely informal, colloquial expression *make oneself scarce*. Finally, all her statements, questions and answers are short and extremely direct. All this fits into the picture of a common Mexican woman, uneducated, unsophisticated and quite inquisitive.

Here the reader is faced with an overlap of sociolect and tenor of discourse as an aspect of register. Blanche and Eunice obviously speak in different sociolects but, in line with them, they also use different registers or tenor of discourse. Blanche's speech establishes polite distance, characteristic of communication between strangers in the social milieu she originates from, whereas Eunice's speech is dominated by intimate directness, in accordance with the norms of the common people she belongs to. The effect produced on the reader is a strong contrast between Blanche and her world of the idealized South on one side, and Eunice representing the changed social reality.

As stated before, language varieties found in dramatic pieces can be viewed as expressions of the style of the playwright who selects certain features from the available (spoken) resources to guide the reader to an interpretation of a character and the work as a whole. We have seen that it is not formal properties that will be translated into another language simply because languages differ in their formal properties and, what's more, the same formal properties may produce different effects in different languages and cultures. What translators will strive to do is use the available resources from the target language to produce the effects they themselves as readers experienced while reading and interpreting the play.

With reference to the extract in question, contrast between the two characters and their worlds appears to be the predominant effect produced by the juxtaposition of their dialects. So the translator's task will be to try and find means to create this contrast in the target language and culture. The means available for Blanche's speech are probably somewhat reduced in most languages as they remain within the confines of the standard norm, usually respected among certain social strata throughout a specific language community. By contrast, Eunice's speech, breaking the norm of standard language, offers greater opportunities, but at the same time raises

³⁴ For an overview of specific traits of non-standard dialect usually used by Williams, see Hribar, 321.

some tricky issues since non-standard language may vary from region to region, defining geographical dialects. Thus, this becomes a dangerous ground in translation: by opting for a set of non-standard means, which by rule are usually linked to a specific geographical region from the target culture, the translator replaces not only one non-standard speech with another, but also a whole set of meanings, connotations and symbols (Frajnd, 330). This means that in translation the issue of dialects and registers alike is made far more complex with the introduction of aspects of different cultures. Different cultures imply different cultural patterns reflected among other things in language, too. Different means that certain language variations are defined by, overlaps and interdependence of these variations, along with their implications in different cultural matrices, make their translation a very sensitive issue.

As an example of different culture-specific means to help express the contrast in question in the Montenegrin language, we shall briefly refer to the use of the plural second person pronoun 'vi' instead of the singular second person pronoun 'ti' in specific situations, a practice found in some other languages and cultures, too. In Montenegrin, for example, it is possible to address a person directly either by using the singular 'ti' or plural 'vi', the latter expressing distance and respect. In the Montenegrin speaking area, it is considered impolite to address an unfamiliar person, an older person or a person with a higher social status with the informal pronoun 'ti'. However, the lower the social stratum, the less this social norm is observed. Thus, the observance of the norm in Blanche's speech juxtaposed to the non-observance of the same norm in Eunice's speech would certainly contribute to the creation of the contrast in question, along with some other carefully selected means paying special attention to the target culture.

Conclusion

In conclusion, analyzing style in drama translation from a pragmatic perspective taking into account the peculiar nature of dramatic discourse and dramatic dialogue, seems to be an insightful and purposeful perspective which could be a guide to the solutions of many dilemmas pertaining to the translation of drama within a literary system in practice.

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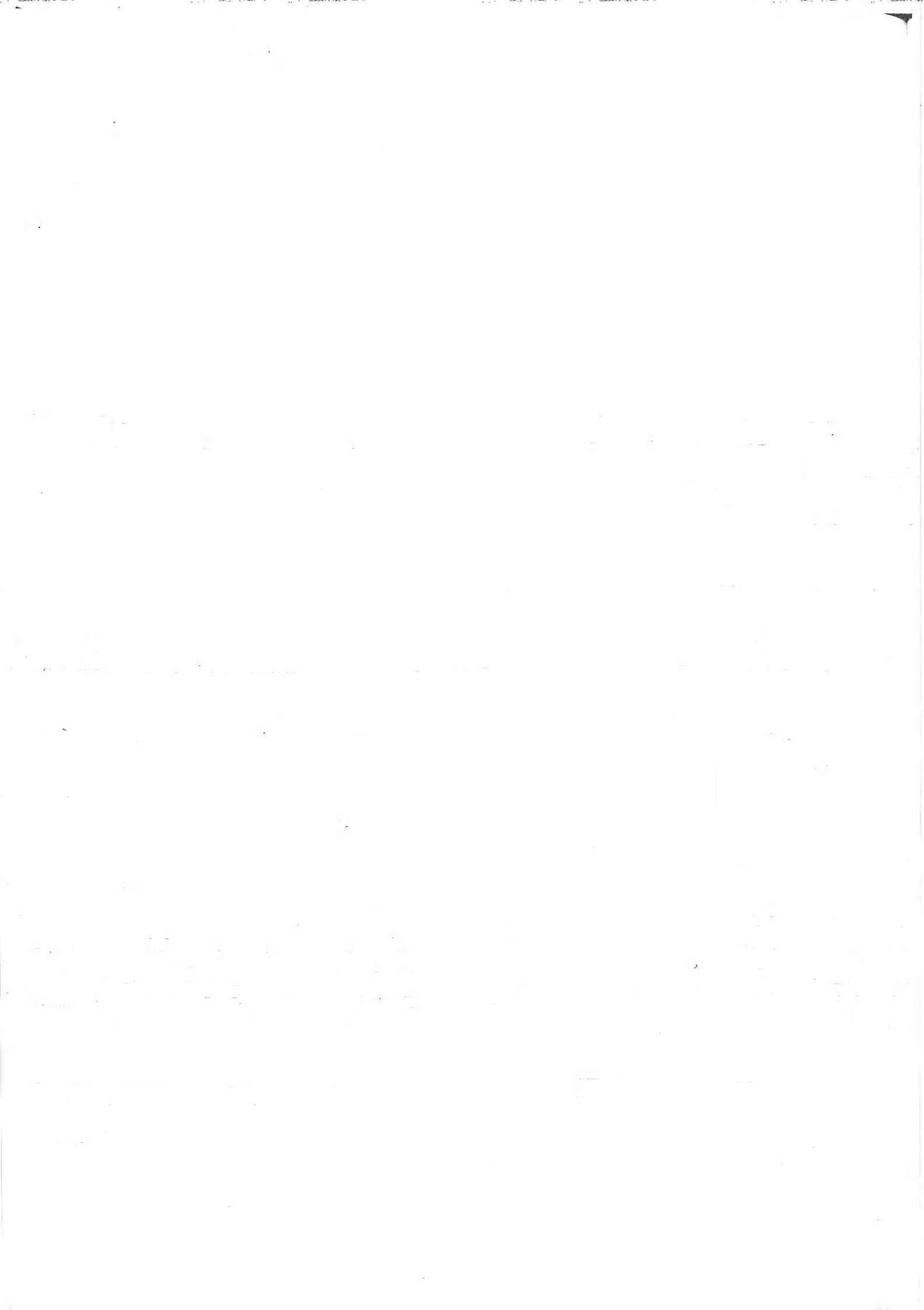
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THE MIDDLE-AGED MAN BY MOMO KAPOR: A VIEW ON SOCIO-CULTURAL AND HISTORICAL ISSUES IN TRANSLATION

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1. Introduction

In his short stories Momo Kapor, one of the masters of the genre in the region of former Yugoslavia, presents the reader with a wide range of topics, heavily relying on his/ her knowledge of history and cultural context of Yugoslavia under the Communist regime. It comes as no surprise then that translating these stories poses numerous obstacles in terms of transposing the concepts hidden behind skillfully constructed phrases and puns, teeming with sarcasm and irony, acid remarks, indeed kitmans, into the linguistic and cultural contexts completely oblivious of such notions.

The story *The middle-aged man* (*Covjek srednjih godina*) is no exception, as far as the bulk of Kapor's oeuvre is concerned, but it offers these ideas interwoven with the topic universally acknowledged, namely that of the middle-age crisis, making it easier for the contemporary Western reader to grasp. The focus is on the years of severe Communist oppression, marked by non-democratic procedures in virtually all segments of political and social life, with the punishment of any form of non-conformity expressed by one through their words and deeds. Kapor's genius is best seen in depicting the overall atmosphere of the era, whose true nature was revealed only years later, the consequences of which can be felt even today. On the other hand, given the fact that the former Yugoslavia occupied such a strategically significant part of Europe divided

by two ideologically completely different blocks, its position rather neutral in these circumstances, it comes as no surprise that it was perceived, for the most part of its existence, as the most liberal of all countries with a Communist regime in power. Though this perception is valid for some areas of life, it remains an undisputed truth that the oppressive apparatus of the regime, when it came to persecuting all those who dared question the foundations of the political structures and practices in the country, and especially all those who hinted at possible democratization of the society, was no different from its notorious counterpart structures in the countries of the Eastern block. Such an environment, of proclaimed liberties and actual, yet often stealth, restraints is a fertile ground for Kapor's subtle portrayal of failed ideals and promises of the authorities, which were deeply rooted in the minds of common people, passed on for several decades by the word of mouth, as well as by means of textbooks and mass media. One's prolonged exposure to such propaganda made one susceptible to censoring their own thoughts and public discourse, thus making one an obedient subject of the regime.

By presenting this situation through the prism of a universal topic, Kapor manages to lift the pressure of his shoulders, not attracting too much attention of the authorities. One should bear in mind that these stories took years of writing, and that they are a sort of chronicles of the time, with many references to the author himself, but also to the historic events that marked the country's development all the way to its tragic end. Furthermore, they are infused with witty humour, irony and sarcasm, and it is these that represent the major part of the stories' charm, but, at the same time, it is exactly what makes them a serious challenge for any translator attempting to bring this world closer to foreign readers, especially those whose mind is trained in a diametrically opposite direction.

This paper is largely based on my experiences with the students in class, translating the stories from the very collection, but also on the translations of works and articles dealing with similar topics, and the examples from the story discussed later in the paper proved common difficulty for generations of students.

2. The Middle-Aged Man: The Challenges of Translation

In view of what has been stated in the previous section, the focus will be on several points in the text which, in my opinion, reflect the sort of a problem a translator faces when trying to transpose concepts from

one culture, or, in this particular case, one ideology or political system into another, the situation being even more complicated by the fact that the story is set in a relatively distant past, with references to a historic event whose perception, due to its magnitude and impact, is everything but unanimous.

In a nutshell, the story deals with a middle-aged man sick and tired of his life in-between two generations, of having to listen to the elderly and their wartime stories about the Second World War and of having to watch the young whose youth is so much more relaxed and promising than his, knowing all too well that his life is a losing battle. One of the sentences in the text that shows this ambivalence of position is the following:

Zbog toga mora da radi više od ostalih, *i cesto saginje glavu preko koje se stari i mladi gadjaju vrucim metaforama* u bici koja se zove – sukob generacija.

The italicized clause is what presents a challenge for a translator, because it cannot be translated literally. Translated as such, it would look like the following:

That is why he has to work more than others, *and that is why he often ducks his head, over which the old and the young throw hot metaphors at each other* in a battle called - generation gap

Obviously, the sentence makes no sense in English. Instead, the proposed solution would be:

That is why he has to work more than others, *and that is why he steps aside to avoid being involved in harsh fights/ exchanges* between the old and the young in a battle called – generation gap.

The writer's intention is to show the ambivalent position of a middle-aged man in a society, where this ambivalence gets to attain more sinister shades as the story progresses. Furthermore, what the sentence implies is a diametrically different position of people of this age in the East as opposed to the view in the West, where the latter perceives them as the driving force of the society, taking matters into their hands, rather than someone to play the role of a passive observant of life. Metaphorically, 'middle-aged' in this story can be understood as 'middle-class', which is clearly seen in other stories by the same writer. Therefore, it is necessary

for a translator to make this difference visible, to show that the phrase 'generation gap' is merely the writer's decoy for offering harsh social criticism, and that is achieved in the proposed solution.

This is substantiated by the very next sentence in the text, informing us that 'there is no glorious past behind the middle-aged man, nor is there any bright future ahead of him'.

More than a mere reference to the age of the antagonist, this is a reference to the recent past of the former Yugoslavia and a subtle piece of criticism of its future, the glorious past in this sentence being the victorious period of the Second World War fought on the territory of the Balkans, the bright future, seen from today's perspective, a sombre prediction of what would become of it.

Although not directly related to the point expressed in the preceding paragraph, the fact that the personal pronoun used to refer to the antagonist is 'he' rather than 'they' has to do with gender markers in Serbian, but there is much more to it. The very title of the story, *The middle-aged man*, with its subsequent reference 'he' instead of 'they', since *čovjek* in Serbian means 'man', not 'a man', reveals deeper layers of the story, one of which is heavy burden the men in the former Yugoslavia had to carry on their shoulders, who were seen as providers to the family, and whose responsibility sometimes surpassed their abilities and drove them to despair and feeling inferior. In such circumstances, it is easy to understand the need of many such men to feel competent and respected, to live up to their predecessors and to serve as role-models for their successors. This can be grasped from the following extract:

Ponekad, nedeljom, sedne za sto *iznad cije pepeljare stari jos uvek teraju Nemce iz porobljene otadzbine*. Pred njim se viju zastave i praste bombe kao na filmu. Covek srednjih godina je najbolja i najstrpljivija publika.

If we are to translate it without regard to the problematic part italicized, the result might be something like the following:

Sometimes, on Sundays, he sits at the table *over whose ashtray the old are still driving the Germans out of the occupied homeland*.

Once more, we are faced with a historically challenging piece of text, for this part 'teraju Nemce iz porobljene otadzbine' might cause some trouble for the Western reader. Namely, although the Second World

War is common enough an event, few people actually have the whole picture of it, and it is usually taught in schools concerning the impact it had on the country and society in question, with a few lines dedicated to other theatres across Europe and the world. Thus, the following translation 'driving the Germans out of the occupied homeland' might be felt as inadequate by some readers, for 'Germans' in this particular case should be replaced by 'Jerries', which is a more common, yet in all other circumstances offensive way of referring to members of this nation. But this term immediately establishes a connection with the period of time in question, especially in the eyes of the nations forming the then Allied forces. In addition, the reader need not know the chronology of war efforts on the territory of the former Yugoslavia, so a footnote explaining the situation in brief, though as unpopular as it might be, could prove itself useful. Now, our attention is drawn to the first part of the sentence, where the expression 'iznad cije pepeljare' severely opposes literal translation, which would be 'over whose ashtray'. Apart from being non-English, it actually has little to do with an ashtray itself; rather, it has to do with prolonged, futile discussions of retired people, once active participants of the events described. So, with all these facts put into a new perspective, a possible translation of the sentence in question might be the following:

Sometimes, on Sundays, he sits at the table and listens to the prolonged discussions in which his father and his peers are still driving Jerries out of the occupied homeland.

As for another sentence in this sequence, the author feels that the translation such as 'he feels as if in the middle of a war movie' is more appropriate than 'there are flags fluttering and bombs going off in front of him', for the former is more accurate in expressing the genuine feelings of the antagonist than the latter. Once more, the method used is adaptation rather than the word-for-word one, and it proves itself superior to other methods in texts culturally and historically pregnant such as this one.

The last sentence of the extract is again one to further substantiate the now overwhelming atmosphere of the story, that of submissiveness and passivity.

Related to the problem of general reference is the translation of the following sentence:

I dok sluša starije, koji su bas stigli do 1943, on se seca kako su ga vaspitavali.

If we did not change the reference to the actual year in the sentence, a possible translation would be:

As he listens to the old, *who have just reached 1943 in their story*, he remembers the way he was raised.

The problem with this translation is that it misses the point, which is that they are in the very middle of their story. The reference to the year has significance to those who are aware of the fact that the war in the what was to become the former Yugoslavia was fought from 1941 to 1945, thus making 1943 halfway through it. On the other hand, this is not true for most European countries, which were involved in the conflict for 6 years (1939-1945). This importance of correctly identifying this metaphor becomes crystal clear later in the text, where we have a reference to the year 1944, which is to say that the old are nearing to the end of their story, given the year 1945 and the end of the global conflict. By merely leaving the references to the years the translator would misguide the reader, who would fail to notice the emergence of boredom and apathy in the story, subtle markers of subversion in the text, which slowly sets in and becomes the prevailing feature of the story.

This impossible situation for one to find themselves in, that of being jealous of the past, with that past being rubbed into one's nose, in order to show them that they are not capable of great achievements, is masterly conveyed by Kapor with a number of references to the war and the immediate post-war environment, marked by brutal violation of free thought, wedded with glorification of the partisan movement, without a single piece of criticism or mention of possible misdeeds they committed. Only with this in mind does the sentence

Serves him right, since he was too young to become a hero, and too old to become a courier to make it to the first-grade textbooks!

make sense to the reader outside the region in question, for this is a fine example of criticizing the partisan cults and myths that generations of children were fed on, the most controversial ones about children warriors, whose heroic deaths served as morale boosts in decades to come.

One of the best examples of the rigidity of the regime is reflected in the following sequence:

U kakvoj sam se ono rodio porodici? Kako sam se drzao pred *klasnim neprijateljem*? Sta sam mu ono rekao u lice? Prepricaj slobodnim recima?

Although this extract requires a detailed discussion, I will focus only on the italicized phrase, because it holds key to understanding the whole piece. In a nutshell, the writer here shows how difficult it was for one living in those times to withstand the pressure of the achievements of their parents, with their heroic acts attaining greater and greater proportions every time they were retold, without any possibility of voicing doubts into the verity of the account. For that reason, the literal translation of the sentence containing the italicized phrase

Tell them how I behaved when I had to face *the class enemy*!

would be completely wrong, because it deploys one of the fundamental concepts of the Western/ capitalist societies in a misleading manner. Namely, *class* here does not denote the division of society into lower, middle and high classes, but it is used to denote the bourgeoisie on the whole, that is, capitalism. The character referred to in this sentence is, of course, Communist/ socialist, so the true meaning of the phrase in question is *the archenemy*, with whom there is no co-existence and who must be eradicated from the society.

The rest of the story is coloured in similar hues, whose sole purpose is to show the impossibility of realizing oneself in such unfavourable and often dangerous conditions for anyone who dared disturb the universe of unison decisions. At the same time, it is a touching story of the longings of one who becomes painfully aware that his days are wasted, which is clearly shown in his musings on a beautiful young girl dancing with him in a night club, only to be played down by the use of the noun phrase *prugasta pidzama*.

Namely, this, in literal translation is *striped pyjamas*, which could be left unchanged in the text, for it is a universally acknowledged symbol of the wearer's elderly age and not such an adventurous life, as opposed to the description. However, in order to avoid any possibility of not conveying the writer's true intention behind the mentioning of this symbol, the proposed translation is *old-fashioned pyjamas*.

3. Conclusion

This short story is one of the finest examples of Kapor's ability to intertwine some universal themes with predominantly local affairs, often introducing sharply critical views on the political, cultural and artistic environment of the former Yugoslavia with an inevitable dose of subtle and well-balanced humour and self-irony.

Still, these views, given their multi-layer structure in terms of language and literary devices pose at times an impassable obstacle even for the indigenous readers, let alone foreign ones. It is why presenting these texts to the audience abroad, in particular the West, requires maximum attention on the side of the translator, making them deploy various translation techniques and procedures simultaneously in order to transpose the implied meaning and maintain the intended effect on the reader.

As for this particular text, the prevailing method seems to be adaptation, since the text is burdened with historical and cultural references which, if left unattended or translated to the letter, would leave an impression of a well-structured yet incomprehensible English text. Although Kapor is a challenging writer for translation, he is at the same time a great representative of the paradigm of the texts written behind 'the Iron Curtain', which now, with the Cold War being but a fading memory for the majority of people all over the world, might represent a valuable insight for those living on the other side of it into a universe that had been veiled by mystery for so long.

LANGUAGES AGE, HENCE TRANSLATIONS TOO TRANSLATION OF FICTION: A NEVER-ENDING WORK IN PROGRESS, IMPACT OF LINGUISTIC AND SOCIO-CULTURAL CHANGES

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Introduction

Being a professional translator is a relatively modern profession. We can say that its importance has grown along with its acquiring an academic status from the late 1970s onwards. Until then, translating had traditionally been considered as one of those things that anybody knowing a couple of languages could try his/her hand at, and even make a living by it. Of course, translating has never been as simple as that, as shown by the results which go from very bad to excellent with a prevalence of mediocre translations. In this article, I will bring to your attention the Italian situation, focusing on the first modern translators working between the 1930s and '40s, when some of the greatest young Italian authors of the time as, Eugenio Montale (1896-1981), Cesare Pavese (1908-1950), and Elio Vittorini (1908-1966) did some splendid translations. Indeed, these pioneers developed the translation practice as a profession in Italy. For the purposes of this article, I would like to concentrate on Vittorini, who, besides being a novelist, was the first in his generation to dedicate himself to translating – as a profession per se – through most of his life. He was particularly keen on American literature, though he first approached English literature. It was this passion that led him to learn English as an autodidact:

Fu sul testo del *Robinson Crusoe*, leggendolo e traducendolo parola per parola, scrivendo sopra ogni parola inglese la corrispondente parola italiana... Poi continuai da solo, un po' come un sordomuto, su testi ancora di De Foe, e su autori del Settecento, su autori dell'Ottocento, su autori contemporanei anche americani fino al giorno in cui mi trovai in grado di poter tradurre correttamente.¹

I read and translated *Robinson Crusoe* word by word, writing the correspondent Italian word over each English word ... Then, just like a deaf-mute, I continued to translate on my own other works by De Foe, or by other 18th and 19th century authors, or by contemporary writers, including Americans. Until one day I realised I could translate well. (My translation)

Be that as it may, it is no mystery that Vittorini's knowledge of English was bookish. In fact, we know that Lucia Rodocanchi, one of Montale's friends, used to produce for him the first literal draft of the translations he was commissioned. He took the job over, only afterwards, and did the final 'translation' up to his writer's ability. Vittorini's claim to fame as a translator began with the opportunity that Arnaldo Mondadori, a leading publisher from Milan, gave him to contribute to the unprecedented publishing project of translating all of D. H. Lawrence's works. Vittorini translated the first book in this "opus magnum", *Saint Mawr* in 1933, and continued to contribute to this unprecedented enterprise with a few other memorable translations as the novella, *The Virgin and the Gipsy*, and the travel book, *Sea and Sardinia*.

But as hinted at above, Vittorini was particularly keen on American literature. John Steinbeck, Edgar Allan Poe, and Ernest Hemingway were his favourite authors, though it was Hemingway he became friends with and, for sometime, there was also an epistolary correspondence between them. While working for Mondadori, an even greater chance to pursue his passion was offered to him by another publisher, Bompiani. They agreed to develop a revolutionary project, as it were, which through the translation of contemporary American authors would convey a message of literary, cultural and social innovation with a strong anti-fascist value meant to modernise Italian literature that had been stagnating for a long time by then. Vittorini was in charge and, besides Pavese and Montale, he got involved a few other great names of the Italian literary world, such as Moravia and Piovene who agreed about the idea that American literature, through its link with reality, social problems, coexistence, lent itself to

become a universal and fresh model of democracy, and applied a narrative line resorting to the roots of myths. Pavese thus wrote about this project:

Verso il 1930, quando il fascismo cominciava ad essere “la speranza del mondo”, accadde a alcuni giovani italiani di scoprire nei suoi libri l’America, un’ America pensosa e barbarica, felice e rissosa, dissoluta, feconda, greve di tutto il passato del mondo, e insieme giovane, innocente. Per qualche anno questi giovani lessero, tradussero e scrissero con una gioia di scoperta e di rivolta che indignò la cultura ufficiale, ma il successo fu tanto che costrinse il regime a tollerare, per salvare la faccia.²

Towards 1930, when fascism began to be seen as ‘the world’s hope’, some young Italian men discovered America through its books. A thoughtful and barbaric America, happy and quarrelsome, dissipated, productive, loaded with all the past of the world, and at the same time, inexperienced, innocent. For a few years those young people translated and wrote, happy to discover and rebel which aroused the indignation of the official culture, but their success was so great that it forced the regime to tolerate it to save their faces. (My translation)

A case in point is Vittorini’s translation of Hemingway’s short story ‘The Gambler, the Nun and the Radio,’³ which was written in 1933 and published, in the writer’s anthology titled *The First Fortynine Stories*, in 1938. The translation was done in 1942 and, Vittorini, in turn, included it in the series “*Americana*” of which he was also the general editor. Before concentrating on this particular story, I believe it will be useful to know that what is usually striking about his translations is that they were too good, that is “too Italian”, almost as if he had written them originally; this inevitably caused the authorities’ dislike. What happened in practice is that Vittorini, like the other writers I have mentioned above, managed to absorb the original texts so deeply to make them virtually sound as their own. It is not by mere chance that he used to claim what he called a certain ‘libertà traduttiva’ (‘translating freedom’) just because he was a writer-translator.

On this purpose, given the relevance to this article, I think it is worthwhile bringing to your attention some essential aspects of the theory on *literary polysystem* which, Itamar Even-Zohar (1939-), one of the leading figures of the Tel Aviv School, elaborated within his translation studies. He

argued that literature is a polysystem, consisting of a system of oppositions between the "centre" ("canonized system"), from which derive all the rules and models of the entire system, and the periphery" ("uncanonized system"). This approach led him to conclude that translation evolves when it comes to contact with other literatures, while the translated literature is an integral part of a literary polysystem which is the basic point of a theory of targeted-oriented translation. In brief, the work that has been translated becomes a model itself in the receiving literature.⁴ As a matter of fact, the translating process (especially of fiction) is a complex and articulate process, requiring not only an appropriate linguistic competence but also an in depth knowledge of the author whose work is being translated and, most importantly, of the socio-cultural context when s/he lived.

Having said that and given that languages are widely considered a living body, subject to aging and changes, just like a human being, experience has shown that reading an old translation, especially of a fictional work, does not always make a pleasant and nicely flowing reading. But if the story told is still interesting for its content and style, an editorial board may still find it worth getting it translated. So, a forgotten book, thanks to an adequate language restoration, that is a fresh translation, becomes appealing again and commercially valuable. This is why a growing number of publishers have started investing in this field. It must be said, though, that this does not mean the existing translations are wholly bad, but they may simply be dated for a variety of reasons, going from the obsolete language (e.g. single words, whole sentences) and syntactic structures, grammar and lexical mistakes, factual errors and misinterpretations. And, equally relevant, there may be even entire paragraphs, which perhaps have been left out because of the censorship imposed on books considered particularly dangerous for the ideas of freedom and democracy, religion or morality, embedded in them.

Translational Comparative Analysis

The comparative analysis of a translation is always a complex and demanding task which more often than not can be rather surprising, since however good a translation may be, if we compare it with a new one, we cannot but see its "wrinkles", so to speak. That is when the need to produce a new version, sounding fresh and accessible as well as pleasant to contemporary readers, emerges. That is confirmed by the comparison between Vittorini's translation of 'The Gambler, the Nun and the Radio'

of 1942 with that done by Vincenzo Mantovani in 1974, vis-à-vis the original text. That has also confirmed, As just hinted at above, some entire paragraphs and sentences may be completely missing, and the reasons for that are various. For example, the first one that comes to mind on reading Vittorini's translations, is that, in a sense, he wants to make them more readable in Italian, thinking that certain parts do not add much to the general comprehension of the story, especially when we enter the cultural sphere of the original text. Another reason, closely linked to that, is his self-evident lack of knowledge of colloquial English. So let's begin from the beginning.

What's in a Title?

There is much more than one may think in a title. To start with it must reflect the body of the text, and be so interesting and effective to capture the reader's attention. An appropriate example worth analysing is offered by *The Gambler, the Nun and the Radio*, which Vittorini rendered as *Monaca e messicani, la radio*⁵ ("Nun and Mexicans, the Radio"). He left no written explanations about his translational choices, so we can only guess. Why did he change the position of the nouns? And why did he not use the article before each of them, but just before "radio". In my opinion, on the one hand, he wanted to highlight as a protagonist of the story the "nun" by placing her first, and on the other one, he had the article only before "radio" to emphasise its importance. The overall result is that Vittorini's title, in a way, sounds more poetic and suggestive than the English one.

The next aspect that catches one's attention is the elimination altogether of the word "gambler", which is translated "Mexicans". In this way, Vittorini tried not to mix nuns (i.e. religion) with such a disreputable activity as 'professional' gambling; a mixture which, in a Catholic country like Italy, especially in those days, must have been unacceptable. But one may also wonder if he identified gamblers with Mexicans, which isn't, no doubt, a good thing either. Be that as it may, Vittorini managed to hide the ignominious term, which, instead, Mantovani, who had no censorship problems, faithfully rendered as "Il giocatore, la monaca e la radio."⁶ However, I cannot see for what reason Mantovani did not translate "gambler" for what it really is in Italian, "giocatore d'azzardo", but used the more generic term "giocatore" ("player"), though it is better than the

completely off the mark, “messicani”. This discussion on the title issue leads us straight to the censorship issue as such.

Censorship

Censorship has traditionally been a major problem to translators. Indeed, political, religious, or moral reasons trigger the censor’s scrutiny. A good case in point in Vittorini’s translation is the omission of a whole sentence dealing with the revolution theme at the end of the story.

Revolution, Mr Frazer thought, is no opium. Revolution is a catharsis; and ecstasy which can only be prolonged by tyranny. The opiums are for before and for after. He was thinking well, maybe too well.

While there is no trace of that in Vittorini’s translation, Lombardo translates it very faithfully:

La rivoluzione, pensava il signor Frazer, non è oppio. La rivoluzione è una catarsi; un’estasi che può essere prolungata solo dalla tirannia. Gli oppi sono per prima e per dopo. Pensava bene, un po’ troppo bene.

After all, if one thinks of the Fascist regime, which was imposed on Italians in Vittorini’s time, cutting this short paragraph was not so strange. In fact, that alters Hemingway’s message altogether and also deprives the short story of one of its peculiar features: an open ending, meant as food for thought for the reader. Mr Frazer himself believed that a revolution is not an opium, but a form of ‘catharsis’, which by dictionary definition is ‘the process by which strong and perhaps dangerous feelings are allowed to be experienced, for example under the influence of music.’⁷ In effect, this is coherent with the last paragraph in the story:

They [the musicians] would go now in a little while, he [Frazer] thought, and they would take the Cucaracha with them. Then, he would have a little spot of the giant killer and play the radio, you could play the radio so you could hardly hear it.

This is how the story ends, suggesting that the players of the song, *The cucaracha* (meaning also a machine-gun / a revolutionary symbol), go away, while Frazer is left on his own to get drunk on tequila (i.e. a powerful spirit that can “kill” even a giant, which is also the only kind of ‘opium’ he can afford to forget about his problems. But we are also drawn to notice that, together with that, he can use another popular and cheap kind of ‘opium’, the radio. Yet, this cannot substitute *La cucaracha*, an enciting hymn during the Mexican Revolution (1910-1920), containing hidden political meanings, and whose lyrics were improvised according to the needs of the moment, which is why there are so many different versions of the song.

Syntax

Vittorini sometimes does not abide by the Italian syntax as shown in the following instances: “Credete voi pure [...]?” / “Suor Cecilia vuole sapere come il gioco procede.” (NB he drops the (?), present in the English sentence, but does not follow its syntactic pattern, “Sister Cecilia wants to know how the game is going?”) / “Il giocatore fa” / “Pochi vi sono che sanno suonare” / “Io mai ho giocato con lui” (follows the English syntactic pattern, “I never played with him”)

In standard Italian these sentences would read: “Credete pure-voi?” / “Suor Cecilia vuole sapere come procede il gioco.” / “Fa il giocatore” / “Vi sono pochi che sanno suonare” / “Io con lui non ho mai giocato.” (Mantovani)

Grammar and repetitions

Hemingway often uses a colloquial register as shown by phrases like “He *don't* know who shot him”, instead of “*doesn't*”, which is formally a grammar mistake, but is typical of slangy and informal spoken English. This is one of those cases where there is no way to render the same thing in Italian, because there is no Italian national slang, while you have it at a local level (see my essay *American Dream*).⁸ Another feature of this colloquial register are the repetitions of the same words, which Vittorini regularly cuts, considering them superfluous, whereas Hemingway used them to give a more lively flavour to his accounts. And this is the same

reason why there are several Spanish terms as can be seen in the next section.

Use of Spanish

The following terms appear in Spanish in Hemingway's story, as well as in Vittorini's and Mantovani's translations:

*Na / Cabron / Mandarlo al carajo / señor / Yo lo creo / Hola amigo!
Que tal? copita*

I would say that Hemingway did the right thing, assuming his readers would be able to understand Spanish, if for no other reason because this language was already very common in the U. S. in his time. While this has never been the case in Italy, although it is true that there is a close similarity between Spanish and Italian. But you don't need to be Italian to know that 'amigo' is 'amico', or friend' in English, do you? By contrast, it is equally true that Italians cannot understand things like 'que tal?' ('how are you?' / 'come stai?'), which in the best of cases could be taken as 'che tale' = 'what person', a nonsense in the context of the story. But strangely enough both Vittorini and Mantovani assumed Italian readers would grasp the actual meaning and not be caught in the false friends' trap. Personally to keep that touch of realistic atmosphere, which is perhaps what they had in mind too, I would have opted for footnotes explaining their meanings.

Cuts and Additions

Vittorini cuts a lot of words and even entire sentences:

All he felt about Salt Lake City was that it was clean, but dull, and there were too many ballrooms mentioned in too many big hotels for him to see Los Angeles. He could not feel it for the ballrooms.
(Hemingway)

Vedeva, di Salt Lake City, che era pulita ma opprimente, e riguardo a Los Angeles si perdeva in una confusione di grandi alberghi.

Vittorini's translation reads: "He imagined Salt Lake City, clean but oppressive, and as for Los Angeles, he got lost in a confusion of hotels." (My translation)

And here is Mantovani's translation, which is faithful, complete, and correct also in the choice of terms like "noiosa" and "dull" but not "oppressive" ("opprimente"):

Tutto quello che sapeva di Salt Lake City era che era pulita ma noiosa, la radio parlava di troppe sale da ballo in troppi grandi hotel perché Frazer riuscisse a vedere Los Angeles. Non riusciva a vederla per via delle sale da ballo.

Then follows another interesting example in the same paragraph:

But Seattle he came to know very well, the taxicab company with the big white cabs (each cab equipped with radio itself) he rode in every night out to the roadhouse on the Canadian side where he followed the course of parties by the musical selections they phoned for. (Hemingway)

Vittorini renders this sentence with a few words:

Ma Seattle la conosceva bene, la percorreva ogni notte in un taxi bianco che aveva la radio e andava lungo il mare.

We know that Italian phrasing is longer than English phrasing. Therefore, just by looking at Vittorini's translation, it is self-evident that he ignored part of the original text. There again, Mantovani's translation is faithful and satisfactory.

Seattle, arrivò a conoscerla benissimo, grazie alla società dei taxi con i grandi taxi bianchi (ciascuno dei quali muniti di radio) con i quali ogni sera raggiungeva il locale dell'autostrada dal lato canadese dove seguiva l'andamento delle feste ascoltando le selezioni musicali che gli ascoltatori chiedevano per telefono.

Note how references to the American reality, like "he rode [...] on the Canadian side" (i.e. "Canadian border") is translated "dal lato canadese" by Mantovani, which makes sense. But Vittorini's rendering "andava lungo il mare" ("went along the sea") is really far fetched.

A final remark in the last sentence of the same paragraph is the translation of “make that trip down to the studio” which Vittorini translates “per recarsi allo studio in tram”, while Mantovani literally says “per fare quel viaggio giù allo studio”. The word “tram” has been added almost as some kind of adaptation of the text for Italian readers, reflecting also Vittorini’s idea of city to which that means of transport is linked.

Some scholars maintain that these omissions and additions were due to the first draft he was given by the translator, Lucia Rodocanchi, whom perhaps Vittorini should have placed not so much trust in. Yet, as I’ve just said above, his aim was to encourage Italian readers to approach American literature. But on this purpose it must be said that Pavese, instead, who contributed with his own translations to the anthology *America*, was much more faithful to the original texts, and did not try to cancel or hide the differences between the American and Italian societies, making them emerge ever so clearly.

Further Cuts

Cutting words and sentences often changes the very sense of what is being said in English, as can be seen in a few more examples, out of many others, present in Vittorini’s translation:

-- *they were sitting drinking coffee in an all-night restaurant*

-- “stavano in un caffè, seduti” (Vittorini) vs Mantovani’s “stavano in un caffè, seduti in un ristorante aperto tutta la notte”, which helps the readers realise the shooting takes place in one of those untrustworthy places open all night.

-- *You [Cayetano] can't let him get away with that.* Vittorini ignores this sentence altogether, while Mantovani translates it. The latter caught Hemingway’s intent to make Cayetano feel almost as a moral accomplice if he let a killer walk around free and unpunished for his crime, and even kill someone else, “Magari una donna. Un bambino,” (“Perhaps a woman. A child”), which is how Vittorini makes it sound more dramatic, instead of the English sentence reading “[...] a woman or a child”. Thus, in my view, compensating the cutting of the other sentence.

-- *It's wicked the way no one has come to see him.* Vittorini leaves this sentence out, whereas Mantovani translates it literally, “È terribile che nessuno sia venuto a trovarlo.”

-- *Fix yourself in the figure.* Vittorini drops this sentence too. Mantovani catches its meaning with “Pensi cosa vuol dire questa cifra.”

-- *asked the Mexican worriedly* is dropped, either because it is considered unimportant or is missed through an oversight. Mantovani translates it correctly, "chiese preoccupato il Messicano".

Vocabulary

Vittorini uses words which are now obsolete or don't even make much sense:

-- "poltrona a ruote" for *wheelchair*, while Mantovani calls it 'sedia a rotelle';

-- "alcole" for *alcohol*;

-- *married* is 'ammogliato' in Vittorini's version, a term not often used, unlike 'sposato', which is Mantovani's choice;

-- "dice storie" Vittorini's rendering for *spinning around*, translated by Mantovani as "non dice la verità". Both translators convey the meaning, though in this context 'storie' collocates with "racconta", resulting in "racconta balle", which would have been perfect. Alternatively, to keep the idiomatic sense of the English phrasal verb they could have used an expression like "mena il can per l'aia" ("beating about the bush").

-- "poco mi importa" for *don't give a damn*, translated by Mantovani, "non m'importa un accidente". The latter is fine since it corresponds to the strong popular sense of the expression; Vittorini's choice is weaker.

-- *shot him in the back* is translated "tirato di dietro" by Vittorini, and "sparato alla schiena" by Mantovani. Again, the latter makes the sentence easily comprehensible to today's readers, whereas Vittorini's translation would have made sense only if he had said "tirato un colpo di pistola da dietro". But this is another story, isn't it?

-- *useless* for no clear reason is translated "impossibile" by Vittorini, instead of "inutile" as Mantovani does

-- *turn off the radio* in Vittorini's translation is "chiudere la radio", that is "close ...", a possible but an unusual and inappropriate way to mean that. So, once again Mantovani's rendering is how any Italian would say that "spegnere ...

-- *biggest* in Vittorini's translation, for no reason, becomes "il lungo" i.e. 'the tall'. Mantovani simply says "il grosso" which should be in the superlative form (il più grosso).

-- "[...] and told him that he's got to send some Mexicans up to see poor Cayetano." Vittorini does a literary translation "[...] e gli ho detto che doveva mandare dei messicani a vedere il povero Cayetano."

The weak point here is “vedere” which Mantovani translates well “a fare visita”.

-- *You do not believe in education?* The last word is a good example of false friend, which deceives Vittorini who translates it “educazione”; Mantovani, instead, gets it right, “istruzione”.

-- If I could talk *spick* (slang derogatory term for a Spanish-speaking American (extremely offensive), and the language they speak. Unless you have a note there is no way to translate this word effectively into Italian. Both translators rendered it with the inoffensive term “Spanish”.

-- “palle” for *bullets*, instead of “pallottole”. Both translators used either terms.

Obsolete Spelling

Spagnuolo / isbaglio, (Vittorini); spagnolo / sbaglio (Mantovani)

Culture: American Football vs. Soccer

A good example is the *football* match that the protagonist of the story is listening to on the radio. In the meantime, he has a conversation with a nun about that, where he uses the appropriate sports language. By contrast, in his translation, Vittorini turns the *football* match (i.e. the national American sport) into a *soccer* match, as it were. In other words, he uses terms used in football to talk about soccer (i.e. the Italian *calcio*).

Here follows a comparison of the three versions. (NB I have highlighted in italics the common words)

Hemingway:

[...] When the *Athletics were at bat* I was praying right out loud. ‘Oh, Lord, *direct their batting eyes!* [...] may he *hit one!* [...] may he hit safely!’ Then when they *filled the bases in the third game*, you remember, it was too much for me too, Oh Lord may he *hit it out of the lot!* Oh, Lord, may he *drive it clean over the fence!*’ Then you know when the *Cardinals would come to bat* it was simply dreadful. [...] *may they fan!*’ [...] “Sister Cecilia wants to know how the game is going.” ‘Tell her they *have touchdown* already.’ [...] “Tell her they’re *playing them off their feet.*” Mr Frazer said.

[...] Notre-Dame *has them fourteen to nothing at the end of the first quarter.* [...] ' [...] In a few minutes Sister Cecilia came into the room. She was very excited. "What does *fourteen to nothing* mean? I don't know anything about this *game*. That's a nice *safe lead in baseball*. But I don't know anything about *football*. *It may not mean a thing.*"

Vittorini:

[...] L'ultima volta che i *nostri si sono battuti* pregavo ad alta voce. Oh, Signore, gridavo, *fai che portino la palla in rete!* Fai che *tiri giusto!* E al *secondo tempo*, ricordate, é stato spaventoso per me... [...] *fai almeno che la mandi fuori gioco!* L'attacco di *quegli altri* mi ha proprio snervata. *Confondili*, mio Dio! [...] "Suor Cecilia vuole sapere come il gioco procede". [...] "Ditele," rispose Frazer, "che hanno cominciato bene. Sono sempre *all'attacco*". [...] "Ditele che *hanno già segnato un punto*," Frazer le disse. [...] "Notre Dame ha *segnato già tre punti. Ha tre a zero* [...]" Passarono cinque o sei minuti e Suor Cecilia entrò, tutta eccitata, nella stanza "che significa *tre a zero?* Io non capisco mai col *calcio*. Il baseball é diverso. *Può anche non significare nulla tre a zero.*"

Mantovani:

[...] Quando gli *Athletics erano alla battuta* pregavo ad alta voce. Oh, Signore, *illumina il battitore!* [...] *fa che porti a casa un punto!*" Poi, nella *terza partita*, quando erano a basi piene, ricorda?, non resistevo più. "Oh, Signore, fa che la *spedisca oltre lo steccato!*" Poi sa, quando i *Cardinals andavano alla battuta* era semplicemente spaventoso. "[...] Oh, Signore, *fagli ciccare la palla!*" Suora Cecilia vuole sapere come va la *partita*". "Le dica che hanno già fatto una meta." [...] "Le dica che *li stanno distruggendo*" disse il signor Frazer. [...] "Notre Dame *vince quattordici a zero* alla fine del *primo tempo* e che va tutto bene? Può smettere di pregare." Pochi minuti dopo Suor Cecilia entrava nella stanza. Era eccitatissima "che significa *quattordici a zero?* Non mi intendo di questo *sport*. Nel *baseball* sarebbe un *bel vantaggio*. Ma di *football* non so niente. *Potrebbe non significare nulla.* [...]"

So, one may wonder, why doesn't Vittorini stick to the English text? An immediate answer could well be, because very little of American life and culture was known outside the States then. Obviously, Vittorini's choice does not throw any light onto that, but that was not his concern at all. He did not think it was a relevant issue for him to deal with; his main concern was to make Italian readers understand what was going on, and this is why he made reference to 'calcio' (i.e. soccer, the Italian national sport), though it has nothing to do with American football. Be that as it may, Mantovani's translation is faithful and pays justice to the national US sport. He uses the appropriate terminology in his translation, which in a globalised society like ours is no longer a problem, since more and more young Italians watch American football live on tv, and some even play it.

Interpretation Errors

Vittorini on talking about the radio stations translates "Seattle, Washington" as "Seattle, sull' Atlantico" (on the Atlantic). He obviously confuses Washington State (where Seattle is located) with Washington DC. Mantovani gets it right.

Register

In Italian, to mark a formal relationship (i.e. as with people you are not familiar with), they use the 3rd person singular (*lei*) virtually everywhere in the country, though in the south, they use mostly 'voi' (2nd person plural), while the 2ⁿ singular (*tu*) is used in informal interaction. But during the fascist dictatorship, Mussolini forbade the use of 'lei' and imposed the use of *voi*. Therefore, you have "I suppose *you* think [...]" (Hemingway) / "Credete *voi* pure" (Vittorini) / "Immagino che anche *lei*" (Mantovani).

The next example is quite interesting too. Given that "you" is singular and plural, depending on the context: "*You* are not a gangster." is "*Voi* non siete un gangster." in Vittorini's version, while Mantovani uses the informal second person singular "*Tu* non sei un gangster", which, in my view, is correct because the conversation is between a policeman and a criminal. (Of course, that can be anything but not a formal relationship). Today "voi" sounds a bit 'strange' as it is used mainly in the south of Italy.

Quite legitimately one may wonder what was wrong with 'lei'. Well, the regime considered it "residuo del servilismo italiano verso gli invasori stranieri ed espressione di snobismo borghese" ('a trace of Italian subservience towards foreign invaders and an expression of bourgeois snobbery' (My translation). This approach lent itself to the antifascist ridiculising mockery, based on puns like: "from today onwards it is forbidden to talk about Galileo Galilei, you will have to talk about Galileo Galivoi ("da oggi vietato parlare di Galileo Galilei, si dovrà parlare di Galileo Galivoi" (My translation). In line with that, in the name of patriotism, Italians were also warmly told not to use any foreign words which were to be substituted by new *genuinely Italian* ("genuinamente italiani") terms. This policy resulted in some incredibly absurd renderings, such as *mescita* ("pouring out"), or *qui si beve* ("here they drink") for 'bar'; *filmo* for 'film'; *alcole* for 'alcohol'; *calcio* for 'football'; *consociazione della pallacorda* for 'tennis club'; *tramezzino* for 'sandwich'; but the most ridiculous of all is *casimiro* for 'cashmere'.

Conclusion

In this article I have highlighted the main issues I've come across in Vittorini's translation of 'The Gambler, the Nun and the Radio' and compared them with Mantovani's rendering. I hope I have achieved my aim and managed to show how their translations done about forty years apart – 1940s vs 1970s – are so different. They reflect, as in a 'pitiless' mirror, the ageing signs of the language as well as the cultural and socio-political changes. In theory, a translation should faithfully reproduce another language, but to avoid coming out with a slavish transposition, a good translator needs not only to know the two languages he is working on very well, but also be creative without distorting the stylistic, expressive and narrative intentions of the original author. To say it with the title of a book by the world famous Italian semiologist, Umberto Eco, *Dire quasi la stessa cosa – Esperienze di traduzione*, (*Saying Almost the Same Thing – Translation Experiences*), this is what translators should always do. Yet we know that, due to a variety of reasons, Vittorini did not do that as well as Mantovani, which clearly has no relevance to the issues related to the natural aging of the Italian language and the different historical periods they lived in. Hence, with all due respect to Vittorini's efforts, Mantovani's translation of Hemingway's short story proved to be needed, and supported the key point of this article that languages age along with

translations, proving that a refreshing touch is necessary to attract the new generations of readers and get them not to lose track with the great authors of the past.

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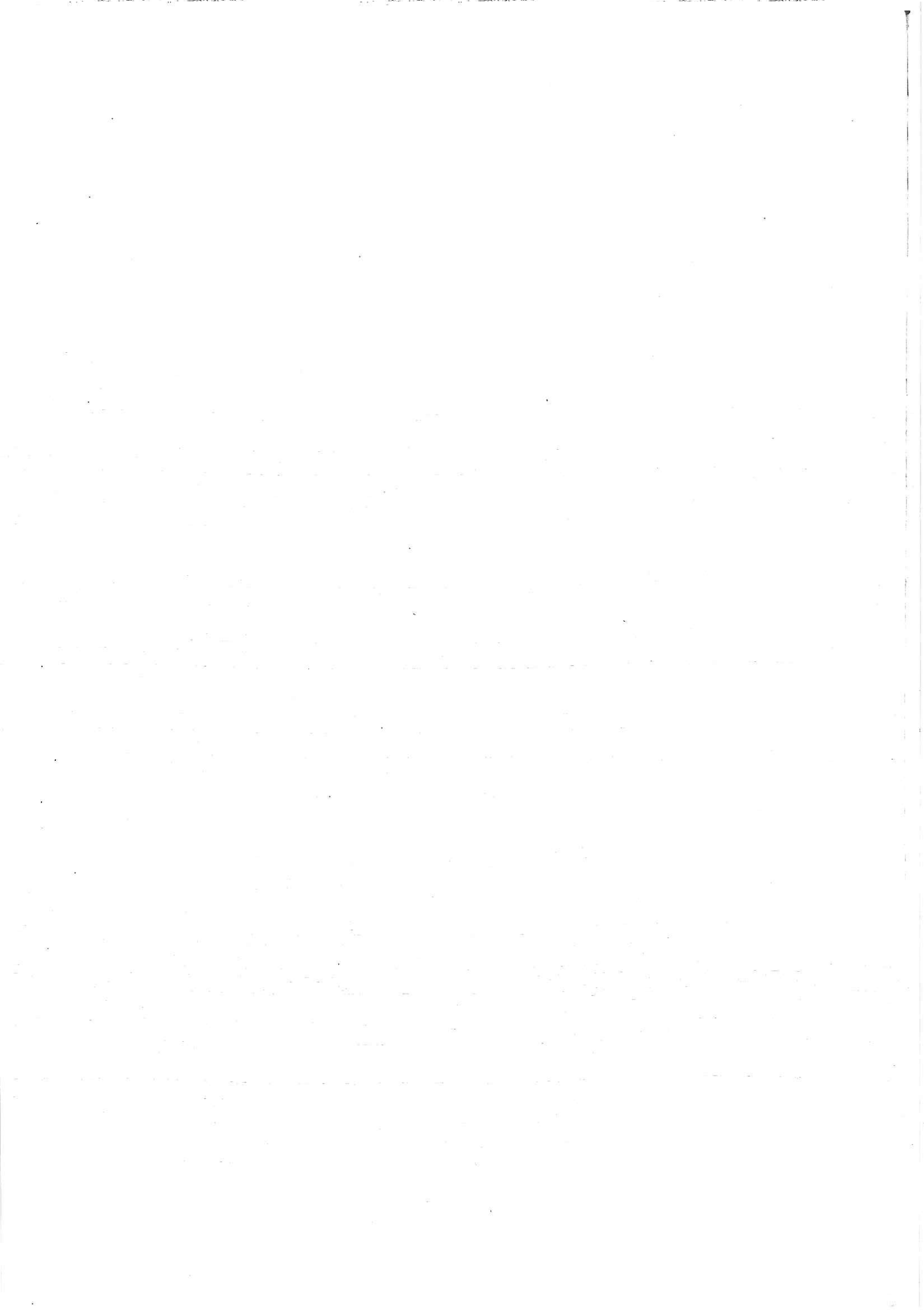
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