Techniques

48. Equivalent frequency of usage

The principle of equivalent frequency of usage in source and target language applied to grammatical structures and lexis is particularly useful as an additional method of verifying a translation. Thus to translate 'he baked' as *er buk* would be out of time and out of place (only a pedant would use the German phrase), and to translate 'Ich habe keine Ahnung' as 'I have no premonition' would give *Ahnung* too much particularity. Both translations violate the general principles of equal generality, formality and affectivity, as well as equivalent frequency of usage. Whilst semantic equivalence is the only basic principle of translation, it can only exist if there is the maximum equivalence of form and frequency in usage.

49. Words outside their normal contexts

A word that is divorced from all its usual collocations and appears to be being used entirely out of context should be presumed to be applied in its most common or primary sense; in particular, if it is used as an item in a list of objects, or as an illustration. Thus in Aragon's *Les lilas et les roses*, *délirants* must be 'delirious' in *Aux vélos délirants aux canons ironiques*. Again, in the sentence 'Médecin-alibi, médecin-ôtage, médecin-fétiche, c'est ce que recherchent parfois nombre de parents aux prises avec un enfant difficile', *ôtage*, being out of context, must be applied in its primary sense of 'hostage'. ('Many parents struggling with a difficult child want to use their doctors as an alibi, a hostage or a fetish.')

When a word has one main physical and one main figurative meaning, the physical or emotional nature of its collocate, however unusual, will give a clue to the sense intended. 'Green ideas' are not likely to have any colour, but to be unformed, if I may interpret Chomsky's notorious 'Colourless green ideas sleep furiously' in a way that was not intended.

50. The back-translation test

A source language word should not be translated into a target language word which has another obvious one-to-one equivalent in the source language. Usually, *geschmeidig* should not be translated as 'soft' because 'soft' is *weich*. Well established collocations (*weich sitzen* = 'sit comfortably') are the exception to this rule.

To translate *avec mesure* in 'Il dit avec mesure les choses les plus fortes', it may be advisable to split *mesure* into its semantic components as 'with measured restraint', as

'moderation' would be *modération,* 'restraint' *retenne,* 'reserve' *réserve,* etc. The third reader, i.e. the translation critic, is always entitled to reject any part of a translation that he considers to be too free, however elegant, if he himself can turn it back closely and elegantly into the source language, and show a substantial discrepancy with the original text.

There may be reasons for not splitting a word into its semantic components when translating. In 'Il n'a pas le sens de la mesure', any collocation to translate *mesure* would be clumsy, and the rhythm of the sentence requires a one-to-one equivalence such as 'he has no sense of restraint'. However, the back-translation test, though useful, is never decisive.

51. Translating as interlanguage

Where the target language has a number of synonyms to express the sense of a source language word, the translator should choose the word he considers stylistically most fitting (congruent, *adéquat*) rather than the word that most obviously translates the source language word. Thus in the sentence, 'Le cueillette était achevée,' *achevée* may be translated as 'over' since French has no particular other word to render 'over', although *achevée* might more obviously be translated as 'ended', 'concluded', 'finished', 'completed', etc. It is the hallmark of a good translation to use resources of lexis and grammar (e.g. English verb-nouns, German *Formwörter* like *auch, halt, eben, mal*) which are not available in the source language, and it is the mark of a specious, inaccurate translation to use them where they are unnecessary. A bad translator will do anything to avoid translating word for word; a good translator abandons a literal version only when it is plainly inexact. The unit of translation cannot be generally determined, but it is always the smallest segment of the original which provides an acceptable equivalent to a segment of the target language text. Nevertheless, a translation frequently operates in the lexical and grammatical interstices of the source language.

52. National characteristics?

Certain conceptual terms in each language notoriously remain untranslated: 'standing', 'fairness', 'humour', *sympathique, Gemütlichkeit, mañana, esprit, démarche*, etc. When they are likely to be understood by the receptor and are generally accepted, they can remain, but it is no business of the translator to add to their number: probably, certainly if one accepts the universality of the human spirit, they are all evidence of some translator's incompetence.

53. Stress and meaning

Where the translator has a problem involving a clash between stress (indicated in the word order) and lexical accuracy, he normally prefers lexical accuracy. But the stress can always be preserved if a non-animate subject governs an animate verb (which is deleted), e.g. 'Sa santé ne lui permet aucun excès', 'Owing to his health he must not

overstrain himself', or if an active verb can be converted into a passive, with the same lexical meaning: e.g. *'A l'optimisme d'O'Connor correspondait le pessimisme de Rommel'*,[13] 'O'Connor's optimism was matched by Rommel's pessimism'.

54. When and when not to repeat a word

A lexical item repeated in the same or the following sentence of the source language text must be correspondingly repeated in the target language text, unless the original is poorly or loosely written. It should not be rendered the second time by a synonym or a 'kenning' (periphrastic expression used to replace a simple name). Thus in the sentence, 'Die tragende Grundlage der kommunalen Selbstverwaltung ist die intensive Mitwirkung der Bürgerschaft und der von den Bürgern gewählten Gemeindevertreter an den Geschicken der Gemeinde', *Gemeinde* must be referred to twice, perhaps as, 'The essential basis of local self-government is intimate co-operation in the life of the *Gemeinde*, the unit of local government, between the citizens and its representatives, who are elected by the citizens.'

Conversely the translator is entitled to replace referential synonyms ('the Iron Duke', 'the Iron Chancellor', *le vainqueur de Sidi-Barrani, le galant commandant de l'Afrika-korps*, etc.) by proper names, if the information given is superfluous and the writing is undistinguished; much other writing is filled with less obtrusive redundancies and synonyms, not to mention passages where species and genera stand in haphazardly for each other in a pseudo-elegant attempt to avoid repetition (or, at best, undue emphasis), and it is up to the translator to detect these.

55. Cultural allusions in non-'expressive' texts

A translator should not reproduce allusions, in particular if they are peculiar to the source language culture, which his readers are unlikely to understand. If the allusions are peripheral to the text, they should be omitted. For example, in a popular history of the Second World War, describing Rommel, 'Il n'avait rien de ces manches à sabre que raillait Stendhal, et tel ce héros de Plutarque, avait appris à coudre la peau du renard à la toison du lion',[14] might be translated as 'He was no trigger-happy brute, and had learned to combine cunning with strength'.

56. Alternative terms

When a source language text has alternative terms for an object, and the target language only one term, the translator normally uses the one term only. If, however, one of the two source language terms has a special interest, being technical, archaic or particularly 'transparent' in its descriptiveness, the translator should take some account of it, usually by reproducing it, in brackets in the text, or in the notes with an explanation. For example: 'Dürers Festigungskunde umfasst "Meinungen", d.h. technische Methoden, eine Bastei (Schütte) zu bauen und den Plan eines Sperrforts (Klause) zu entwerfen.'[15] The text makes further references to *Schütten* and *Klausen*, alternating them with *Basteien* and *Sperrforte* respectively.

AT K

The translator may disregard *Meinungen*, which is quoted from Dürer's 'Treatise on fortifications', but to be helpful to his reader, supposedly an informed student of Dürer, he should perhaps put *Schütte* in brackets after 'bastion' and *Klause* in brackets after 'blockhouse' to translate *Bastei* and *Sperrfort* respectively, also explaining the archaisms in a note.

57. Titles

A title is best left untranslated until the rest of the assignment is completed. Informative or figurative titles can then be checked against the sum of the content. Even a plain title such as *La prévention: de l'école au lieu de travail* may then be better adjusted as 'Preventive medicine at school and work'. English titles tend to be shorter than others.

58. Almost empty words

Most languages have some lexical and grammatical features of low semantic content which may have no equivalents in the target language; there is often no need for the translator to take account of them. Thus French has *expressions charnières* such as *toutefois, or, quoi qu'il en soit, néanmoins*; *incises* such as *concluait-il*, and the *étoffement* of the verb (e.g. *dresser un plan*). German has its *Füllwörter* or *Flickwörter* (*doch, eben, ja, wohl*, etc.) and *konnte*. English has 'can' plus the verbs of the senses, and its unique 'operating' verbs (do, have, put, go, get, come, keep, let, make, take, be, etc.), the brilliant discovery in C. K. Ogden's *Basic English*.

59. Quotations

When a quotation from another source (speech, book, etc.) is included in the source language text, it should normally be rendered more literally than the rest of the text. The translator is not responsible for its 'functional equivalence', since it is not addressed to the reader of the target language text. It is its own 'authority', and the translator must take no liberties with its formal elements. The translation should be easily identified when compared with the original quotation; possibly the greater the authority, the closer the translation.

60. The text and the notes

If one is translating important information which is likely to puzzle the proposed reader, it is better to write the background into the text to make it meaningful rather than as a note. The translator assumes that the first reader is better informed than the second and the information succinct enough to be inserted unobtrusively.

Thus in a popular history of the Second World War, the name 'Mihailovich' is likely to mean nothing to the reader in 1979. It could perhaps be expanded to 'General Milhailovich, the Yugoslav royalist partisan leader'. Another translator might substitute 'fascist' for 'royalist partisan', but this would be emotive and confusing except in

some marxist groups. Again 'resistance' might be better understood than 'partisan'. The text should be self-sufficient. Notes should contain only variants and corrections. Fröland (1975) has pointed out that this recommendation can be abused by the translator, as can any by anyone. I am here mainly referring to non-specialized literature. Notes and glossaries are essential (preferably at the end of the book rather than at the end of the chapter or at the bottom of the page), if they are in the original.

61. The possible redundancy of SL metalanguage

It is easy enough, when one is working mainly on the level of reference, of the material world, of terminology and its standard collocations, to forget that language and its ambiguities are involved at all, to translate almost one-to-one straightforward sentences such as, 'Insuline, électrochoc, neuroleptiques ont successivement guéri les bouffées délirantes, et cela d'autant plus facilement qu'elles sont spontanément curables par définition,' without noticing that if *bouffée* is (correctly) translated as 'outburst' or 'attack', the phrase *par définition* becomes redundant in English, as the metaphor is not transferred.

62. Third language proper nouns

When the SL text mentions a non-SL surname, the translator should always check it. *Le réaction exogène de Bonhoefer* (*sic*) reads suspiciously. The reference is to Bonhoeffer, the eminent psychiatrist, the father of the hero Dietrich.

63. Deletion

Theoretically, the translator has to account for every portion and aspect of cognitive and pragmatic sense in the SL text. In fact, he is justified in pruning or eliminating redundancy in poorly written informational texts, in particular jargon, provided it is not used for emphasis. He may sometimes reduce a 'filler' verb (e.g. do, take, pay, effect, etc.) plus its deverbal noun to its basic verb, where the difference in meaning is inappreciable; 'La décomposition de ces matières organiques se fait sous l'action des bactéries saprophytes'; 'Such organic matter may be decomposed by saprophytic bacteria'. Obviously this is subeditor's work which is often done within one language. Moreover there are other stock constructions (adjectival clauses and past participles where the verb is semantically weak) where the verb can again be deleted in translation (*La maison située sur la colline, la maison qui se dresse sur la colline, la plaine s'étendant devant nous, un crayon destiné à son usage*, etc.). Lastly, it is sometimes necessary to delete the enclitics (*Flickwörter*) used as connecting words to mark continuation or slight contrast at the beginning of a sentence in some languages, notably German (*doch, überhaupt, eben, allerdings, pure* (It.)).

64. The text writer's idiolect

In a mainly informational text, it is legitimate to ignore the writer's repeated idiolectal peculiarities: 'La contagion interhumaine n'existe pas davantage' ('Furthermore, the

disease does not spread from person to person'). 'La contagion n'a pas été davantage signalée à l'école que l'enfant a continué de fréquenter pendant les trois semaines qui précèderent sa consultation' ('Moreover, the disease was not reported at the school which the child still attended during the three weeks before he saw a doctor'). The writer uses *davantage* merely to emphasize his points or make slight contrasts.

65. Terms of art variants

Terms of art are usually the invariant element in translation, but within a language they may have several variants. Illnesses, for instance, occasionally have three: the layman's, the doctor's, and the specialist's classical term (e.g. ringworm, tinea, *tinea circinata*; butterfly-sore, localized rash, *lupus erythematosus*). The terms should normally be matched in each language, assuming say that an article in a British medical journal is to be translated for a corresponding foreign journal. However, the general English preference for less formal terms and simpler syntax and the English professional man's relative ignorance of philosophical terms must be respected: thus *pieds malodorants* are 'smelly feet'; *makroskopische Diagnose*, 'clinical diagnosis'.

66. Similes and images

Any simile, image or comparison should usually be as familiar to the TL as to the SL reader. Sometimes this requires adjustment: 'La chlorure d'Al n'agit que pendant le temps d'un bal ou d'un concours.' 'Aluminium chloride is only effective (as a deodorant) for a short period, say that of a public dance or examination.' I am assuming that the two local referents are more common in France than in England.

67. Tone

The tone of a passage is the key to its communicative effectiveness, and has to be determined by the translator. Tentativeness, urgency, menace, flattery, persuasiveness all have certain markers which are more apparent in the syntax than the lexis, and may be reflected in the tense, mood and voice of a few significant verbs. 'Dica' says a Roman shopkeeper, meaning 'Can I serve you?'. Other markers may be emotive words, or absurdly unreal references: e.g. 'If you don't get this right, I'll push your head into the radiator!' Tone is not necessarily mysterious; for R. Hasan[16] it appears to consist of 'high level semantic components'. For the translator it requires a considerable acquaintance with modern stylistic analysis. Otherwise he will not be competent to translate, say, the self-doubt of Kafka's subjunctives. Syntax, which is a more generalized and abstract measure of language than lexis, gives the feeling-tone of a text.

68. Referring

One assumes that a translator looks up any word about whose meaning, in the context, he may have the slightest doubt; that any reference to a bilingual dictionary is

only preliminary to a check in two or three monolingual dictionaries, which indicate (a) modern usage, (b) appropriate register, (c) a range of collocations, (d) degree of frequency, formality, emotiveness, generality, intensity and approval in all appropriate words. He has to be careful with any type of cognate, false or true, which he has not previously met, particularly if its apparent/transparent meaning makes good sense in the context—it may even have the same meaning as its TL 'equivalent', but a different rate of frequency (e.g. *présence, contestataire, réalité, hommage, phénomène, clairvoyant, lucide*). In choosing from a colloquial, a professional, and an academic term for the same phenomenon (e.g. measles, rubeola/morbilli), he has to consider mainly the standard register in the equivalent TL context, occasionally weighing a wayward use in the SL text and even the advantages of 'elegant variation' in his own version. If there is no 'professional' equivalent he may have to use the 'academic term', which is likely to be an internationalism. Thus if a 'painted lady' (a butterfly) does not exist in the TL, he has to use the learned term *Vanessa cardui* (which is in Webster).

Further, in investigating proper nouns and terms of art, he will look particularly at the type of reference book between the dictionary and the encyclopaedia, which defines concepts and procedures, and which pays as much attention to the connotations as the denotation of all proper nouns (e.g. Antaeus, Parthian, Warsaw, 8th Army). Lexicographers are at last realizing that all well-known proper nouns should be in the dictionary and are part of the language because of their connotations, which are linguistic.

Finally, there are cases even in translating 'standardized' language where one term is only marginally-minimally preferable to another (*détecteur/indicateur/senseur,* sensor/indicator/detector/sensing device!); these translations are far from interchangeable in every context but in some contexts, after all the criteria of frequency, formality and transparency have been applied, the choice of the one or the other makes as near as no difference, and becomes a matter of 'elegant variation'. Even in medical translation, the reader may occasionally like a rest from such terms as 'tracheobronchial bifurcation', 'where the trachea divides to form the bronchi').

69. Proper names in communicative translation

Where proper names are treated purely connotatively, e.g. 'He is a Croesus', 'She is Niobe', the proper name is normally translated by its connotation, unless it also has the same sense in the TL. The proper name should be componentially analysed, in its context, and may require two or three 'senses' in the translation. (*Midas:* (a) wealthy, (b) increasing his wealth, (c) unable to enjoy his wealth, etc.). In semantic translation, the transferred proper name is mandatory.

70. Lengthy titles

These can sometimes be nicely translated by making them into double titles and reversing the order of words, e.g. for *Contributo anatomo–chirurgico sulle possibilità e*

sui limiti della vagotomía sottodiaframmatica nella terapia dell'ulcera duodenale put 'Advantages and limitations of subdiaphragmatic vagotomy in the treatment of duodenal ulcers; an anatomical and surgical approach'.

71. Synonymous adjectives in collocation

Synonymous adjectives in collocation often become clichés which are better trans-lated by adverb plus adjective. Thus: fit and proper, *besonders angebracht*; neat and tidy, *ordentlich angezogen*; dreadful and awful, *äusserst schrecklich*. When they do not become clichés, they should be distinguished.

72. Unfamiliar acronyms

A translator can approach an unfamiliar acronym, as in 'Trattata con ESK, la paziente avrebbe avuto un transitorio miglioramento', in two ways: (1) by searching in dictionaries of abbreviations, pharmacopoeias (in Merck six drugs beginning with ESK were found, but these were all types of penicillin); (2) by considering context and probability. This being a mental case-history, ECT appeared the most likely solution. The usual Italian term was then found to be '*elettroshock*'.

A translator normally is not entitled to create TL acronyms, and should convert any *ad hoc* SL acronyms into TL words.

73. The shift of scale

'A genuine translator would have to grope for a set of words no more unexpected in his English context than Sterling's is in its French tradition.' Thus Gombrich (1978), whose essays in art interpretation, together with the works of Panofsky (1970), Wind, Wittkower, Saxl, Ehrenzweig, Male and, for music, Cooke (1959) are, apart from being superb, a frequent stimulus to reflection on translation. Gombrich is criticizing 'the sonorous pathos of Delacroix's lobsters and the crepuscular ostentation of Courbet's apples' as a translation of '*le pathos sonore ou crépusculaire des homards de Delacroix et des pommes de Courbet*'. He points out that the style of French art criticism itself has a *pathos sonore ou crépusculaire* which requires a 'shift of scale' towards the English love of understatement, and suggests that some words like 'theatrical gloom' or 'sombre rhetoric' (he does not decide which) 'would lie sufficiently near the extreme beyond which the sublime tumbles over into the ridiculous'; all this is contrasted with the absence of such melodramatic effects in Goya's still life.

My first comment here is that Gombrich rightly characterizes the above-quoted English translation as inept: 'ostentation' is invented, *pathos* in French is usually pejorative, and *crépusculaire* has a far more pronounced figurative sense both of darkness and decline than in English. Secondly, whilst 'rhetoric' gets somewhere near *pathos*, and 'gloom' is acceptable for *crépusculaire, sonore* is hardly covered by Gombrich. In my opinion, if the passage, which is after all critical and satirical, had

been written by Claudel or Valéry instead of Charles Sterling, a French critic, and had therefore reflected the individuality of an important writer rather than the traditional style of French art criticism, semantic translation would have been mandatory, and the 'shift of scale' demanded by Gombrich less radical. I suggest 'the sonorous or murky theatricality'. (Gombrich's paragraph here should be regarded as a *locus classicus* of translation theory.)

74. Not found

If a non-literary translator fails to find a SL word in any literature, he usually (a) translates in line with the context, and (b) states what he has done and in his estimation the degree of likelihood that his translation is correct. But (b) is not always necessary for an unfamiliarly or newly compounded word. If in a dictionary or encyclopaedia one finds a word where one is referred to a second word for its definition, one normally assumes that the second word is more common, and therefore uses it rather than the first word in a translation. Thus 'tubercular analysis, tuberculous patient' not 'tuberculous analysis, tubercular patient', although the two words are occasionally interchangeable. Similarly, 'lymphocytic leukaemia', not 'lymphatic leukaemia'.

75. Extension of expression

Romance language past participles and near-past participles such as *incomplet, imparfait* sometimes have to carry more meaning than they appear to, and translate as 'not yet completed', 'which does not give satisfactory results,' respectively.

76. Key-words in literature

In imaginative writing all key-words acquire symbolical value, and become potential metaphors grounded in the culture. Like key-words in a technology, they are suddenly forced to bear figurative meaning. When such words are translated they may have to be supported with an attribute unless there is a strong cultural overlap between source and target language countries.

77. Translation shifts

An important word (key-word) in a text which is used in a peculiar sense by the writer can first be translated 'literally' with an explanation or definition, and then by a word relating it more closely to the target language translation, used first as a translation label. The latter may be adopted for subsequent recurrence, leading the reader 'gently' into a more accepted use of a word. Thus, Lévi-Strauss in *La Pensée Sauvage* (1962) refers to Clouet (i.e. Clouet's) paintings as *voitures en réduction et les bateaux dans les bouteilles, ce qu'en langage de bricoleur on appelle des 'modèles réduits'*. The latter is translated as 'small-scale models' or 'miniatures', bearing Clouet the

miniaturist in mind, so that subsequent mentions of '*modèle réduit*' can, in the context of painting rather than *bricolage*, be translated as 'miniatures'.

Note that *bricoleur* is not translated or explained here. At its first mention it is glossed as 'a man who undertakes odd jobs, Jack-of-all-trades, a kind of professional DIY man' and then left as *bricol/age/eur*, since no one-word translation is possible, and the extended meaning of the word is, in English, associated with Lévi-Strauss.

78. Paraphrase

Paraphrase is the last (but sometimes necessary) resort of the translator.

79. Transcription

This concerns loan words, transferred words, adopted words.

Transcription is mandatory in all the following cases, unless there is already a generally accepted translation likely to be accessible and acceptable to the reader:

(a) proper nouns—particularly names of people (except the Pope) and of geographical features;
(b) addresses;
(c) names of private firms;
(d) names of national public and private institutions, unless they are transparent;
(e) terms peculiar to the institutions, ecology and general culture of the SL countries, where there are no equivalents in the TL countries; and
(f) titles of newspapers, periodicals, books, plays, films, articles, papers, works of art, musical compositions.

In all the above cases, the translator may add a translation or gloss, if he thinks this will assist the reader. He probably will not add a translation of the names of national newspapers or periodicals; he will do so for learned journals, unless the titles are transparent in the SL. When the translator is himself translating the body of a work—see (f)—he may translate or select his own title, but append the original one (translation couplet).

The temptation to translate for the first time names of institutions which are 'transparent' in the SL should I think be resisted, since some such names, e.g. *S. Thomas Klinik*, may or may not be misleading cognates.

80. The wave process of translation

Translation difficulties that begin with one word may be elucidated as the word is seen against its collocation, group, clause, sentence, paragraph and whole text. The only appeal in a dilemma is to a larger unit of discourse (Shattuck, 1971). Hence translation as a process of ever-widening ripples. However the referential meaning has priority over the attempt to elucidate through wider linguistic meanings.

81. Typical phenomena

A 'pub' is as typically English as a *Gaststätte* is German and *bistro* French. As world communication increases, fewer attempts may be made to translate them.

82. Idiolect

One out of 500 words in any text is likely to be used in a faulty or idiosyncratic sense. Unless the text is an important document or is written by an important writer, the translator should normalize the error or idiosyncrasy.

83. Translation balancing act

On the one hand, the translator should not use a synonym where a translation will do, in particular, where the translation is a 'transparently' faithful cognate or the standard dictionary equivalent and has no special connotations.

On the other hand, he should not translate one-to-one where one to two or three would do better, nor reproduce a SL syntactic structure where he can recast the sentence more neatly. The above is the translator's basic tightrope, balancing pole, etc.

84. Acceptability, metaphor and translation

The translator has to translate everything; more precisely, he has to account for every item of his text by some form of translation procedure which may include transcription or 'deletion' (i.e. deliberate omission, say of German 'illocutionary' particles such as *aber, also, bloss, denn, da, doch, bitte, bestimmt, eben, eigentlich, einfach, etwa, gerade, halt, ja, mal, nanu, nun, nur, noch, ruhig, schon, überhaupt, wohl*—see Helbig (1977)—or of redundant subheadings more characteristic of the SL than the TL culture). He usually cannot reject any item as grammatically or lexically unacceptable or corrigible, but he still has to assess the degree of its acceptability/corrigibility before deciding whether or not to normalize it. As a translator he cannot hive off 'stylistics' as extraneous to semantics (Lyons (1977) does this, but still gives stylistics far more space than metaphor), and the last thing he can do is to be as dismissive of metaphor as, for instance, Chomsky, who regards his notorious 'colourless green ideas sleep furiously' as 'nonsensical' (1957)—see Newmark (1973) for a 'translation'—or Lyons, who (since he often looks for logical rather than psychological explanations) will have nothing to do with metaphor, though he naively admits that 'it is by no means restricted to what is often thought of as the more poetic use of language' (*sic*). Lyons finds both tautologies and contradictions to be linguistically unacceptable, and is careful to avoid the obvious metaphorical explanation of 'He is his father's son' (i.e. he has all his father's characteristic qualities) or of the 'anomalous' deviant contradiction 'My mother is younger (i.e. less mature) than I am'. A translator cannot afford this type of logic. He has to find everything 'acceptable', either as serious, as ironical, or as spoof: a sentence like 'I'm me',

meaning anything from 'I have the (pertinent) quality which the third party (or the second) lacks' to 'I'm reliable, unlike you', should give him no trouble.

Again for the translator, 'Business is business' has within the context the same 'social' force as 'A rose is a rose is a rose', while 'Abiogenesis is spontaneous generation' being a metalingual statement may require transcription as well as translation and a careful check of the status (frequency, newness, connotation) of the word used to translate 'abiogenesis' in the TL. Any translation theorist must protest as Weinreich (1972) did against 'KF' (Katz and Fodor, 1964), about the frivolous and unhelpful attitude of many linguists towards metaphor, which is the basic device and driving force in language and thought and in the formation of concepts.

A translator has to bear in mind that at a pinch *any* sentence and even any lexical word—additionally, all propositions are potentially figurative as well as spatial and temporal—can (out of context) bear several metaphorical interpretations; that any 'physical' statement can also be interpreted as a mental or imaginative statement; and that the process of metaphor is as intimately connected with translation (of which, as Sir Ernst Gombrich has pointed out, the Latin, French, German etc., forms are a literal translation of the Greek) as with the evolution of language.

85. 'Standardized' into 'non-standardized' language

In the *BASF* magazine, *die Dritte und die Vierte Welt* becomes 'the Third and Fourth World'. The expression is puzzling, because the Third World is a political concept, denoting the non-aligned countries which are outside the two main world power blocs. The Fourth World, as the distinguished translator Ewald Osers has pointed out to me, is a standardized term, social rather than political, increasingly used in development-aid literature for the group of least developed countries (LDCs). The Third and Fourth Worlds therefore overlap, and the explanatory 'overlapping' might have been added by the translator, unless the SL text implied a social distinction between developing and least developed countries, thereby turning standardized to less standardized terms.

According to Gilbert's *Dictionnaire des mots nouveaux, le Quart-Monde* is *le sous-prolétariat, population misérable des pays riches*, which puts the 'Fourth World' in the usually unnamed first and second worlds; but this sense appears to have died an early death.

Since the Fourth World, with its emphasis on bad social conditions, is included within the Third World, which is more of a political term, it may be advisable to translate *die Dritte und die Vierte Welt* as 'the Third and (in particular) the Fourth World'. Normally, a translator finding a generic term collocated with its specific term can only assume either that the text is carelessly written (and that the specific term can therefore be deleted in translation), or, as here, that both terms are deliberately mentioned, but that the SL writer wishes to draw greater attention to the specific term.

Again, the recognized German standard term, *der Klub der fünf Weisen*, cannot yet be translated as it is; a version such as 'West Germany's committee of top economic

experts, known as "the club of the Five Wise Men"' may lead to a later literal translation.

86. Phonological translation

It is usually accepted that the phoneme cluster 'fl-' has a certain common meaning in, at least, flame, flicker, flare, flitter, flash, flee, flit—but not in 'flat' or 'flank'. Whether such sounds can be translated, in poetry, in alliterative writing or in proper names, is an open question. German has *prallen, prall, prellen, Prunk, prusten, prahlen, prangen, prasseln, prassen.* If there is an affinity, should 'Flashman' become 'Prallman' in a new translation of *Tom Brown's schooldays* (not that such a translation is called for)?

87. Unfamiliar abbreviations

If he meets an unfamiliar abbreviation, a translator should examine his own text before consulting every possible dictionary. Thus 'n.S.' in an article on 'Nephrotic Syndromes associated with malignant leucomas'.

88. Reference books

Translators are still searching vainly for a large up-to-date Italian or a British-English dictionary (Burchfield's *Oxford Dictionary* supplements will not do); for a large complete German–English dictionary with English as the 'home' language (the A of the *Oxford–Harrap* will be out of date long before the Z is done); for a large German dictionary (Duden has only reached K). Meantime, here are some invaluable reference books: *Keesing's* (Bristol) for prominent proper names in public life since 1937, superbly indexed; *Fontana Dictionary of Modern Thought,* ed. by A. Bullock and O. Stallybrass (Fontana/Collins for key-words in the sciences (beautiful, non-technical, definitions) and the humanities, with relevant personalities indexed); Raymond Williams's *Keywords* (Fontana, 1976); *Payton's proper names* (E. Warne); E. Partridge's books on slang and common phrases; Gilbert's *Dictionnaire des Mots Nouveaux* (no English or German equivalent); Longman's *Dictionary of contemporary English*; the Larousse *Dictionnaire du Français Contemporain* (Dubois) (no German equivalent); *Lexis* (Larousse); *Word power* by E. de Bono; J. C. Cooper's *Illustrated dictionary of traditional symbols*; the *Penguin companions to literature* (for details of translations—new editions overdue); J. Fuller's *Handbook for translators*; *The illuminated language of flowers,* ed. Jean Marsh (Macdonald and Jane's).

89. German titles

Sooner or later, translators will have to standardize the translation of German titles beginning with articles or articles plus adjectives. I suggest that the article in book titles be retained, 'He read *Der Unbestechliche*' (cf. 'He read *The Castle*'), and that of institutions be translated, 'He visited the Bauhaus'. An adjective in the second place

should be retained (a) in the nominative case, (b) with a strong inflexion, in *all* contexts, 'He worked in the *Staatliches Bauhaus.*' It seems to me that in translation, titles are not subject to German grammar and should be invariable.

90. Translation and collaboration

Just as no literary masterpiece has ever been written by more than one author, a first-rate translation must be written by one person can only bear the stamp of one idiolect. On the other hand, when I look at most literary translations with their 'incredible' howlers, I am amazed that so many have either not been seen by a second person or have been incompetently checked. The notorious TL husband plus SL wife couples (there are several, but 'obviously' I have the Muirs in mind) are far from foolproof, because the reviser's knowledge of the TL must also be instinctive—thus an SL-speaking partner is disqualified as a reviser. Anyone who submits a translation (or an article on translation theory) without having it checked is courting calamity.

91. From sense to metaphor?

Forty years ago, Ritchie translated *sots ennemis* as 'addle-pated enemies'. Is such a translation ever justified? Where an adjective has an obvious one-to-one equivalent which is also communicatively effective, there is no reason to replace it with a metaphor. However, in 'informative' or 'vocative' texts such a replacement may be valid if it is used as 'compensation' to balance the more common 'metaphor to sense' transition in another part of the text or as a means of enlivening a translation.

92. Peripheral cultural terms

A cultural term on the periphery of the text should normally be given an approximate translation or cultural equivalent (e.g. *Fasnacht* as 'carnival', *Kermesse* as 'fête', *Mustermesse* 'trade fair') rather than be transcribed. One does not want to bother the reader of any type of text with opaque transcriptions of little importance. Again, if *dans une vallée écartée de la Cordillère des Andes* is going to play no further part in the text, it is appropriate to at least delete the *cordillera* and translate 'in a remote valley of the Andes'.

93. Flexibility

The translation theorist in many respects has to follow the translator in being flexible and adaptable. I take a quotation from De Gaulle, 'La France glissera du silence de la mer à l'asthénie définitive', and suggest, as a semantic translation, 'France will slip from a death-like silence to a state of permanent weakness' with, if required, a brief gloss. *Le silence de la mer* is the title of Vercors' book, but only the connotations and the reference (occupied France) are relevant, not the language, and therefore a translation or a transcription of the title within the text would be meaningless.

94. Misprints and lateral thinking

'Elle avait un uvéakolobrom congénital'. Thus a case history in yet another French medical journal. The 'uvea' is clear, but how does one handle the still improbable *kolobrom*? 'If *k* doesn't work, try *c*' is a possible translator's hint, which takes one straight to 'a congenital coloboma of the uvea' (i.e. a fissure of the iris). A translator can sometimes waste hours on contexts, reference books, etymologies, etc., when he should merely be thinking of misprints, misspellings, missing words, etc. Translating is excellent training in lateral thinking, or vice versa.

Sense has to be pursued in the most unlikely circumstances, but somehow reconciled with common sense.

Searle (1979) in a tiresome article has demonstrated that no sentence is independent of context, that 'Le chat est sur le paillasson' may mean anything but what it appears to mean; Wittgenstein shows that if A = 3 and B = 4, A + B is *not* 7 if A is already a part of B. All translation theory can do is to point to and warn of the remotest possibilities.

95. 'Not found' again or neologistic abbreviations

In a medical text, a neologism unpunctuated by inverted commas is likely to be a blend, an abbreviation or a misprint, i.e. not a neologism. In the sentence: 'L'antibiothérapie s'impose en évitant, bien entendu, les cyclines susceptibles de donner une couleur jaune intense et définitive aux dents permanentes de l'enfant' *antibiothérapie* is a transparent blend for 'antibiotic treatment'; cycline as such is not given in any reference book, but any list of antibiotics includes the tetracycline group, and therefore the lay translator is 'forced' to this translation which he has to check with an informant. In the above passage, the proximity of two synonyms *définitives* and *permanentes* forces the translator to use an alternative 'standardized' term for *dents permanentes*: therefore, 'Antibiotic treatment is required, but (clearly) tetracycline preparations which may produce a permanent intense yellow colouring on the child's second teeth must not be administered'. Note that the translation of *bien entendu*, an instance of phatic language, is optional.

96. Dialect words

Dialect words fluctuate in usage and can sometimes enter common currency. Here, even old-fashioned, 'out of date' dictionaries can come into their own: *Un homme errené qui manquait de souffle. Errené* could be located as a synonym for *éreinté* only in the large *Littré*.

97. Headings and titles

These should normally be translated last. A non-literary text or book should normally be factually and accurately described by its title. A literary text may have its title

changed to an appropriate connotation. Usually, the translator has control over the title of any text.

A heading or title is static, and describes a finished narration: it should normally be centred on one or two nouns, and have SL verbs converted to present or part participles qualifying them. Thus, '*Vance sucht in Westeuropa Unterstützung für neue Schritte gegen Iran*' might become 'Vance's attempt to get renewed Western European support against Iran'.

98. Double translation

In an article on *Selbstverwaltung der Wirtschaft auf dem Gebiet der Technischen Überwachung* (*BASF* no. 05, 1979, printed in five languages)—'Autonomy in industry: the supervision and inspection of plants and appliances'—the word *Selbstverwaltung*, being a theme-word, is frequently repeated, and, therefore, must be repeated in the various translations. In the context, 'autonomy' is the best choice, but is not sufficiently explicit; and the English translator of the first sentence, 'Dem Begriff der Selbstverwaltung haftet an, dass er sich weithin mit mittlebarer Staatsverwaltung deckt', rightly adds the more explicit meaning: 'The term "autonomy" implies that the activities of a self-administered body tie in closely with indirect administration by the state.' (The French translator's *autogestion* suggests this word may soon lose its political connotation and socialist denotation.) 'Double translation' ('two bites at the cherry') is a procedure where one makes two separate attempts to cover the meaning of a word, in this case 'autonomy' and 'the activities of a self-administered body'.