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Theoretical Part:

The Seven Techniques of Translation According to Vinay and Darbelnet's Model

Vinay and Darbelnet carried out a comparative stylistic analysis of French and English. They looked at texts in both languages, noting differences between the languages and identifying different translation strategies and 'procedures'. Although their *Stylistique comparée du français et de l'anglais* (1958) is based mainly on French and English, its influence has been much wider. Amongst others it has formed the basis for a work in the same series on French-German translation (Malblanc's *Stylistique comparée du français et de l'allemand*, 1963) and two similar books on English-Spanish translation: Vazquez-Ayora's *introduccion a la traductologia* (1977) and Garcia Yebra's *Teoria y practica de la traduccion* (1982). The two general translation strategies identified by Vinay and Darbelnet (2000: 84-93) are direct translation and oblique translation. The two strategies comprise seven procedures, of which direct translation covers three:

1- Borrowing

Is to take words directly from one language into another without translation. The SL word is transferred directly to the TL. Borrowings can be used in English and other languages to fill a semantic gap in the TL. Many English words are “borrowed” into other languages, for example software and hardware in the field of technology and cowboy in the field of culture. English also borrows numerous words from other languages, such as: café and résumé from French; hamburger and kindergarten from German; sugar and algebra from Arabic. Sometimes borrowings are employed to add a local color, for example: Djellaba and burnouse. Borrowed words are often printed in italics when they are considered to be “foreign”.

2- Calque

A calque or loan translation is a special kind of borrowing where a word, an expression or structure is borrowed from the SL and transferred in a literal way to the TL. You often see them in specialized or internationalized fields. Some calques can become widely accepted in the target language. Vinay and Darbelnet note that both borrowings and calques often become fully integrated into the TL. For example: Casa Blanca *الدار البيضاء*, re-cycling *إعادة تدوير*, non-violence *لا للعنف*.

3- Literal Translation

Is a word-for-word translation which can be used in some languages and not in others, depending on the sentence structure, sometimes it works and sometimes it does not. Vinay and Darbelnet describe it as being most common between languages of the same family and culture.

Their example is: 'I left my spectacles on the table downstairs'

1 2 3 4 5 6 7 8

Which becomes: 'J'ai laissé mes lunettes sur la table en bas.'

1 2 3 4 5 6 7 8

Other examples:

He works in the house now.

1 2 3 4 5 6

هو يعمل في المنزل الآن.

6 5 4 3 2 1

A beautiful garden.

1 2 3

حديقة جميلة.

2 3 (A wrong example)

But, Vinay and Darbelnet say that the translator may judge literal translation to be 'unacceptable' in case it:

- 1- gives a different meaning;
- 2- has no meaning;
- 3- is impossible for structural reasons;
- 4- does not have a corresponding expression within the metalinguistic experience of the TL';
- 5- corresponds to something at a different level of language.

In those cases where literal translation is not possible, Vinay and Darbelnet say that the strategy of *oblique translation* must be used. This covers a further four techniques:

4- Transposition

This is the process where parts of speech change their sequence when they are translated for instance: blue ball in English becomes boule bleue in French or الكرة الزرقاء in Arabic. It is in a sense a shift of word class. Vinay and Darbelnet (1995: 94) see transposition as 'probably the most common structural change undertaken by translators' because grammatical structures are often different in different languages. This requires that the translator knows that it is possible to replace a word category in the target language without altering the meaning of the source text.

Examples: He ran across the street.

اجتاز الشارع جريا.

As soon as they returned home.

فور عودتهم إلى المنزل.

He shot the spy dead.

قتل الجاسوس بطلقة مسدّس.

5- Modulation

Modulation consists of using a phrase or sentence that is different in the source and target languages to convey the same idea. Through modulation, the translator generates a change in the point of view of the message without changing the meaning and without generating a sense of awkwardness in the reader of the target text. It is often used within the same language. For example, instead of saying: it is easy to understand, we may say: it is not complicated to understand.

Examples:

He read the book from cover to cover.

قرأ الكتاب من أوله إلى آخره.

The houses were all dark.

كانت البيوت كلّها غير مضاءة.

We are not allowed to use dictionaries.

يُحظّر علينا استخدام القاموس.

I know as little as you do about it.

لا أعرف عن الأمر أكثر ممّا تعرف أنت.

6- Equivalence

It is when you have to express something in a completely different way depending on the nature of the target language. If a French person is in pain he will probably say: “Aie!”, while a British person will say: “Ouch!”.

Vinay and Darbelnet use the term ‘Equivalence’ to refer to cases where languages describe the same situation by different stylistic or structural means. Equivalence is particularly useful in translating idioms and proverbs.

Examples:

To return empty handed.

عاد بخفّي حنين | رجع صفر اليدين.

It is raining cats and dogs.

إنها تُمطر بغزارة.

A man is known by the company he keeps.

قل لي من تعاشر أقل لك من أنت.

Over my dead body.

يستحيل ذلك.

7- Adaptation

Adaptation occurs when something specific to one language culture is expressed in a totally different way that is not appropriate or familiar to another language culture. It is a shift in cultural environment. In adaptation, the translator works on changing the content and the form of the ST in a way that conforms to the rules of the language and culture in the TL community. In general, this procedure is used as an effective way to deal with culturally-bound words/expressions, metaphors and images in translation. That is, the translator resorts to rewriting the SLT according to the characteristics of the TLT. For instance, the expression: **قَبِلَ أَبَاهُ** in Arabic should be translated into English by : He greeted his father and not :He kissed his father.

Classification of Translation Theories

Nida (1976) classifies theories of translating into three main categories:

- 1- Philological
- 2- Linguistic
- 3- Sociolinguistic

These will be discussed in turn below.

1_ Philological Theories of Translation

Also called 'pre-linguistic' evolved before the development of modern linguistics, approximately before the Second World War. They were formulated at a time when philology was the discipline that shouldered the responsibility of studying language. Philological theories of translation focus primarily on literary texts taking no interest in other fields such as science and technology, commerce, and law.

Philological theories of translating deal with the problem of the equivalence of literary texts by comparing and contrasting the SL and the TL. They also focus on the literary quality, i.e. the form of the text and its stylistic features and rhetorical devices. One of the major preoccupations of philological theories of translation is the discussion of literary works of high quality such as Shakespeare's works. Another major issue in philological theories of translating is the problem of equivalence of literary genres between the SL and the TL. The question whether poetry should be translated as poetry or prose or whether an epic in the SL should be rendered as such in the TL was one of the main obsessions of such theories. One can safely include here all the old controversies on translation, e.g. whether translation is an art or a science, whether it should concentrate on the form or the content of the message, and the aims of translation. In fact, traditional rules and directives for translators were on a philological basis. Nida lists a number of works as representative of philological theories of translation. Savory's *The Art of Translation* (1957) falls under this category. Other works which are philologically oriented are Belloc's (1931), Cary and Jampelt's *Quality in Translation* (1963) .. and Brower's *On Translation* (1966).. to mention but a few. Nida also regards most articles published in *Babel* as philological in perspective. Newmark (1981: 4) lists a number of earlier writings on translation, from St. Jerome (400), by way of Luther (1530), Dryden (1684), Tytler (1790), Novalis (1798), Goethe (1813), Schleiermacher (1813), Humboldt (1816), Schopenhauer (1851), Arnold ([1865] 1928), Nietzsche (1882), Croce (1922), Benjamin (1923), and Belloc (1924), ending with Ortega y Gasset (1937).

2 _ Linguistic Theories of Translation

According to Nida, Linguistic theories of translation are based on a comparison of linguistic structures of source and receptor texts rather than on a comparison of literary genres and stylistic features .These theories developed as a result of the great development in modern linguistic theories, and the tendency to study language. Scientifically. The findings of these linguistic theories were applied to other related

areas such as language teaching and translating. However, little benefit came out of these theories, since they were confined to the study of idealized constructions, with meaning left out of account. Later, when meaning was reinstated by linguists and anthropologists such as Bloomfield, Malinowski, and Firth, all aspects of meaning were investigated, and new insights about the nature of meaning were provided. Thus, linguists and translation theorists were motivated to propose that translation theory 'is, mainly an aspect of semantics; all questions of semantics relate to translation theory'. (Newmark: 1981: 5) One major difference between linguistic theories of translating and philological theories of translating is that linguistic theories are descriptive rather than prescriptive. They demonstrate how people translate rather than how they should translate. This does not imply that all linguistic theories are the same, or there would be one standard theory only. They differ in terms of focus or perspective. According to Nida: The principal differences between various linguistic theories (or semi-theories) of translation lie in the extent to which the focus is on surface structures or corresponding deep structures. Theories based on surface-structure comparisons involve the use of more-or-less elaborate sets of rules for matching roughly corresponding structures.

Nida's list includes contributions from linguists such as Pottier (1970), Hjelmslev (1953), Greimas (1966), Coseriu (1970a, b), Vinay and Darbelnet (1958), Nida (1952, 1964, 1969), Walmsley (1970), Scharlau (1970), Raabe (1972), Beekman and Callow (1974), Petofi (1971a, b, and 1972), and most of the articles published in *Meta* as representative of linguistic theories of translating.

3_ Sociolinguistic Theories of Translation

Sociolinguistic theories of translation emerged out of the dissatisfaction with linguistic theories of translating, and the growing interest in communication. Such interest resulted from the work of anthropologists who recognized the role of text recipients in the process of translating. Those changes are demonstrated in Nida (1964). Generally speaking, some linguistic theories of translating have demonstrated sociolinguistic influences by referring to the context of communication. For example,

though Catford's theory of translating (1965) is primarily linguistic and related to surface structure equivalence, it moves in the direction of the context of situation in its emphasis on the differences between dialects and registers. Sociolinguistic theories of translating relate linguistic structures to a higher level where they can be viewed in terms of their function in communication. When discussing a text, the sociolinguist is concerned particularly with its author, its historical background, the circumstances involved in its production, and the history of its interpretation, for such elements figure in the social setting of communication. Nida and Taber (1969), for example, have pointed out that the old focus on the form of the message in translating has shifted to the receptors, i.e. the readers. Therefore, it is the reader's response to the translated message that determines the correctness of that message. They set the average reader as the only criterion, for measuring correctness in translating. Correctness, in their view, is not only the possibility of understanding the message by readers but rather the impossibility of misunderstanding it. In their *The Theory and Practice of Translation*, Nida and Taber are fully aware of certain social factors such as age, sex, educational levels, occupation, social class, and religious affiliation. Such factors affect linguistic variation and need to be accounted for in translating. Drawing on Martin Joos's distinction of different styles, Nida and Taber produce a similar list which comprises the following: technical, formal, informal, casual, and intimate. Formal style, for example, is designed for a relatively wider audience than that of technical style. Technical style, on the other hand, is used among specialists; hence it is intended for a restricted audience, because it utilizes complicated vocabulary and complex grammatical constructions. Therefore, when translating, one should be aware of the fact that there are several styles at work which must be rendered into the TL. In observing different styles in translating, the translator is achieving a near dynamic equivalence. Accordingly, 'lyric poetry should sound like poetry and not like an essay; letters should sound like letters and not like some technical treatise on theology.'(Nida and Taber 1969:129) Similarly, to measure this dynamic equivalence, in Nida and Taber's view: We can only rightly compare the equivalence of response, rather than the degree of agreement between the original source and the later receptors, for we cannot presume that the source was writing for this 'unknown audience' or that the monolingual receptors in the second language have enough background to

understand the setting of the original communication. This will be dealt with in detail when we discuss the Dynamic Equivalence Method in translating. One difference between sociolinguistic theories of translating and linguistic ones is that in sociolinguistic theories language. The language system is as important as parole the actual use of language. Like linguistic theories of translating, sociolinguistic theories are descriptive. 'The response of the receptors must be in terms of the actual response to similar types of texts, and in terms of what might be regarded as judicial or legal norms.

Nida lists the following works as representative: Nida (1964), Catford (1965), Nida and Taber (1969), Neubert (1968), Thieberger (1972), and Fourquet (1972).

Nida concludes that such classification of theories of translating does not exist in actual practice. The translator selects the theory and method of translating that he regards most appropriate to the kind and type of text he is dealing with. This does not imply that he cannot change to other theories or methods if that is necessary. For a prospective theory of translating, Nida believes it should be primarily sociolinguistic 'because translating always involves communication within the context of interpersonal relations'. Such a comprehensive theory will be reliable, and will be able to deal with all the factors that are involved in and influence the nature of translating. It might be useful to mention that Nida's classification of theories of translating is general, since the labels he has adopted to describe these theories cover many theories. For example, linguistic theories subsume all theories which focus on both deep and surface structures. The majority of modern linguistic theories have a communicative dimension (e.g. Catford). By the same token, sociolinguistic theories have a bearing on linguistic theories.¹

Functional Theories of Translation

1/ Skopos Theory

The most popular among the functionalist approaches, skopos theory was developed in Germany by Hans Vermeer in 1978 in dissatisfaction with the linguistic-based approaches to translation. He sees translation as an action governed by a skopos, from Greek meaning 'purpose' or 'aim'. This purpose now determines how the translation is done. Vermeer argues that the source text is produced for a situation in the source culture which may not be the same in the target culture. It then follows that the translation should be produced to suit the purpose for which it is needed in the target culture: 'the source text is oriented towards, and is in any case bound to, the source culture. The target text...is oriented towards the target culture, and it is this which ultimately defines its adequacy' (Vermeer 1989/2004:229). Reiss and Vermeer jointly published *Translational Action: Theory and Method* in 1984 to give what has been described as the general translation theory, 'sufficiently general..., and sufficiently complex, to cover a multitude of individual cases' (Schaeffner 1998:236). They see a text as an offer of information and translation as an offer of information existing in a particular language and culture to members of another culture in their language.

They hold that the needs of the target text receivers determine the specification of the skopos and the selection made from information offered in the source text (Schaeffner 1998:236). Thus translation goes beyond linguistic considerations to also encompass cultural issues.

The question then arises: Who determines the skopos? According to Vermeer, the skopos is 'defined by the commission and if necessary adjusted by the translator'. Nord (1997:30) adds that the skopos is embedded in the translation brief, which means that the person initiating the translation invariably decides what the skopos is. She agrees with Vermeer that the skopos is often negotiated between the client and the translator. The skopos of a text in the source culture might be the same as the skopos of the translation in the target culture, but that is just one of the different purposes for which a text might be needed in a different culture as the purpose in the target culture might be

different. Reiss & Vermeer (1984) call the situation where the source text function is the same as the target text function functional constancy, while for the other situation where both texts have different functions they say the text has undergone a change of function.

2/Text Typology Theory

Katharina Reiss has been very influential in focusing attention on the function of text - both in the context of the original and in the context of the situation that demands a translation.

According to Reiss (1981), the function of source text greatly determines the way how the source text should be translated and all authors are supposed to decide which type of text that he or she will write before they write their text. According to Karl Buhler's work, the language has three main functions which are expressive function, informative function and vocative function. With the help of previous research from Karl Buhler, Reiss divided text type into four specific types, including: expressive type, informative type, operative type and audio-visual type.

Firstly, **the expressive type** is used by author to deliver or express his or her own emotion or feeling and it can be seen as an originator of utterance. According to Reiss, during the process of translation, translator needs to use identifying method which is to delivery author's emotion or adopt perspective of source text author while ensuring the integrity of information. When translating expressive type text, translator is supposed to transmit aesthetic form and focus on source text form. Novels, personal correspondences and poem are typical expressive text-types.

Secondly **Expressive text creative composition**, is an artistic shaping of the context. The sender is in the foreground. The author creates his topics himself, consciously exploits the expressive and associative possibilities of the language in order to communicate his thoughts in an artistic, creative way.

The text is doubly structured: first on the syntactic-semantic level, and on the level of artistic organisation. In addition to this linguistic function, an expressive text must also fulfil an artistic function.

Third, **operative text types (The appellative function)**

To appeal to or persuade the reader or 'receiver' of the text to act in a certain way.

The form of language is dialogic. The focus is appellative.

The text is doubly or triply structured: on the semantic-structural level, on the level of persuasion, and sometimes but not necessarily, on the level of artistic organization. An operative text must fulfil both a linguistic and a psychological function.

Fourth, **the Audio medial texts** such as films and visual and spoken advertisements. They supplement the other three functions with visual images, music, etc.

Interpreting Theory

Interpreting and translation are two of the oldest activities in the annals of human history. Records of translation activities date back over 2000 years, and since ancient times, translation has been studied by numerous scholars. Interpreting, on the other hand, had no theory of its own, so to speak, until modern times. Although the activity of interpreting dates back to ancient times, it did not begin to take shape in its modern form until 1917 at the negotiation table of the Versailles Treaty. Consecutive interpreting, in which the interpreter begins only after the speaker has finished, came about after the Versailles Treaty. In contrast, simultaneous interpreting, which has become the preferred mode, had its debut at the Nuremberg Trials after World War II. The Interpretive Theory of Translation (aka, the Theory of Sense) was developed by Danica Seleskovitch and Marianne Lederer (researchers at the Ecole Supérieure d'Interprètes et de Traducteurs (ESIT) at the University of Paris III — the so-called Paris School). The following is a brief outline of this theory.

The Interpretive Theory is built upon four pillars: 1) command of the native language, 2) command of the source language, 3) command of relevant world and background knowledge, and 4) command of interpreting methodology.

The first pillar is the command of one's native language. Everyone would agree that translators and interpreters must be able to use their mother tongue in all its nuances and subtleties. The second pillar, the command of the second language, is more difficult to assess precisely. The closed systems: phonological and grammatical, have to be mastered, while the limitless range of lexical items is subject to a lifelong and open-ended learning process. The same is true of both world and background knowledge, which are not static. Rather, they are the result of a continuous, dynamic process of acquisition.

The fourth pillar is methodology. In this regard, the Interpretive Theory differs from most other theories as it posits that methodologically the process of translating requires an understanding of sense (language meaning + cognitive complements) and a formulation of the translation on the basis of the synecdoche principle.

Interpreting proves that there are three stages in the process of any oral or written translation:

- the understanding of sense,
- a de-verbalization stage, meaning that the words and sentences that gave birth to sense are forgotten, while sense remains present without any linguistic support (assimilation of meaning).
- the reformulation of this sense in the other language. Formulation on the synecdoche principle.

Practical Part:

ترجم النص الآتي إلى اللغة الإنجليزية:

الحوار بين الثقافات

يزداد العالم ترابطاً يوماً بعد يوم، لكن ذلك لا يعني أنّ أعضاء المجتمعات والأفراد يعيشون معا فعليا – كما يبدو من خلال الاستبعاد الذي يعاني منه الملايين من الفقراء، والنساء، والشباب، والمهاجرين، فضلا عن الأقليات المحرومة من حقوقها. والمعلومات والتكنولوجيا والمعارف متاحة اليوم أكثر من أي وقت مضى، إلا أننا لا نزال بحاجة إلى التحلي بالحكمة الملائمة لمنع النزاعات، والقضاء على الفقر أو لتمكين جميع المتعلمين من الوصول إلى هذه المعلومات والتكنولوجيا والمعارف بهدف العيش في تناغم في عالم يتسم بالأمن.

وفي ظل هذا المشهد الدولي الجديد المضطرب والمتسم بالعولمة، يتعين إطلاق رسالة أساسية، ألا وهي أنّ السلام يعني أكثر من غياب الحرب، فهو يتمثل في العيش معا على الرغم من اختلافاتنا- أي على اختلاف أجناسنا، وأعراقنا، ولغاتنا، وأدياننا، وثقافتنا – وفي السعي في الوقت نفسه إلى تعزيز احترام العدالة وحقوق الإنسان، اللذين تعتمد عليهما عملية التعايش على الصعيد العالمي. ولذلك، يتعين عدم الاستخفاف بالسلام أبداً. فهي عملية مستمرة وهدف طويل الأمد يفرض هندسة وبقظة ومشاركة فاعلة من قبل جميع الأفراد. وهو خيار يتعين القيام به في إطار كل حالة على حدة، وقرار يُتخذ في الحياة اليومية بالمشاركة في حوار صادق مع مجتمعات أخرى وأفراد آخرين، أكانوا يعيشون على بعد مبنى واحد أو نقرة واحدة.

وقد أصبح من الهام أكثر من أي وقت مضى تعزيز ونشر القيم والمواقف والسلوكيات التي تفضي إلى الحوار، واللاعنف وإلى تقارب الثقافات بما يتماشى مع مبادئ إعلان اليونسكو العالمي بشأن التنوع الثقافي الذي ينص على ما يلي:

"لا بد في مجتمعاتنا التي تتزايد تنوعاً يوماً بعد يوم، من ضمان التفاعل المنسجم والرغبة في العيش معا فيما بين أفراد ومجموعات ذوي هويات ثقافية متعددة ومتنوعة ودينامية. فالسياسات التي تشجع على دمج ومشاركة كل المواطنين تضمن التلاحم الاجتماعي وحيوية المجتمع المدني والسلام. وبهذا المعنى فإن التعددية الثقافية هي الرد السياسي على واقع التنوع الثقافي. وحيث أنها لا يمكن فصلها عن وجود إطار ديمقراطي، فإنها تيسر المبادلات الثقافية وازدهار القدرات الإبداعية التي تغذي الحياة العامة" (المادة (2): "من التنوع الثقافي إلى التعددية الثقافية").

واليوم، يتطلب السلام استثمارات أكثر فعالية، وقيادة مستنيرة، وقيما تربوية قوية، وبحثا موسعا في مجال الابتكار الاجتماعي وعالما إعلاميا متقدما. ويشكل كل من هذه العوامل أحد المتطلبات ذات الصلة بولاية اليونسكو. والتزامات المنظمة الطويلة الأمد بتنمية التعليم والعلوم، وإثراء الإبداع الثقافي، والتراث والمستقبل الثقافي، بما في ذلك إنشاء بنية إعلامية عالمية تتسم بالحيوية وموجهة نحو السلام، يمكن في الواقع أن تشكل إسهاما فاعلا وناجحا ومستداما تقوم به اليونسكو في إرساء السلام العالمي.

Translate the following texts into Arabic:

Fight against Racism, Discrimination and Xenophobia

UNESCO contributes to the fight against racism and discrimination through research, normative instruments and operational programmes and projects.

New forms of discrimination have arisen, in association with certain scientific developments and the process of globalization. As a result of these new threats and the outbreak of violent inter-ethnic conflicts in many parts of the world in recent years, the international community decided to convene in 2001 in Durban, South Africa, the World Conference Against Racism, Racial Discrimination, Xenophobia and Related Intolerance. In close collaboration with the United Nations High Commissioner for Human Rights (OHCHR), UNESCO participated actively in the Durban Conference, which was undoubtedly the high point of the Third United Nations Decade to Combat Racism and Racial Discrimination, which ended in 2003.

Sport and Anti-doping

UNESCO is the United Nations' lead agency for Physical Education and Sport (PES). Assistance and guidance services are provided for governments, NGOs, and experts to debate the evolving challenges of physical education and sport. The organization also assists and advises Member States wishing to elaborate or strengthen their training system in physical education. And it offers its expertise in the design and implementation of development programmes in the domain of sport.

In addition, UNESCO plays the secretariat role for the Intergovernmental Committee for Physical Education and Sport (CIGEPS).

In today's highly competitive sporting environment, athletes and athlete support personnel are under increasing pressure to do whatever it takes to win. As a result, the use of performance enhancing substances and methods in sport is becoming more pervasive. This phenomenon is not limited to elite athletes; young people and amateur sports enthusiasts too are being drawn into doping. Doping jeopardizes the moral and ethical basis of sport and the health of those involved in it.

UNESCO is also actively involved in the anti-doping fight because of its desire to preserve fair and equitable sport and to protect young people involved in sport.

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