

J. C. CATFORD

LANGUAGE
plus
LANGUAGE
LEARNING

A Linguistic Theory of Translation

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Translation: Definition and General Types

2.0 The theory of translation is concerned with a certain type of relation between languages and is consequently a branch of Comparative Linguistics. From the point of view of translation theory the distinction between synchronic and diachronic comparison is irrelevant. Translation equivalences may be set up, and translations performed, between any pair of languages or dialects—‘related’ or ‘unrelated’ and with any kind of spatial, temporal, social or other relationship between them.

Relations between languages can generally be regarded as two-directional, though not always symmetrical. Translation, as a process, is always uni-directional: it is always performed in a given direction. ‘from’ a *Source Language* ‘into’ a *Target Language*. Throughout this paper we make use of the abbreviations: SL = Source Language, TL = Target Language.

2.1 *Translation may be defined as follows:*

the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).

This definition is intentionally wide—not vague, though it may appear so at first sight. Two lexical items in it call for comment. These are ‘textual material’ (where ‘text’ might have been expected) and ‘equivalent’.

The use of the term ‘textual material’ underlines the fact that in normal conditions it is not the entirety of a SL text which is translated, that is, replaced by TL *equivalents*. At one or more levels of language there may be simple replacement, by non-equivalent TL material: for example, if we translate the English text *What time is it?* into French as *Quelle heure est-il?* there is replacement of SL (English) grammar and lexis by *equivalent* TL (French) grammar and lexis. There is also *replacement* of SL graphology by TL graphology—but the TL graphological form is by no means a translation *equivalent* of the SL graphological form.

THE THEORY AND
PRACTICE
OF TRANSLATION



BY

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CHAPTER TWO

THE NATURE OF TRANSLATING

Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style. But this relatively simple statement requires careful evaluation of several seemingly contradictory elements.

REPRODUCING THE MESSAGE

Translating must aim primarily at "reproducing the message." To do anything else is essentially false to one's task as a translator. But to reproduce the message one must make a good many grammatical and lexical adjustments. For example, the Hebrew idiom "bowels of mercies" (Col. 3:12) cannot be literally rendered into English if one really wants to communicate the message of the source language, for though we have the words "bowels" and "mercy" in English, we simply do not employ this combination. A meaningful equivalent is "tender compassion," and it is precisely in this manner that many translations attempt to reproduce the significance of this source-language expression.

EQUIVALENCE RATHER THAN IDENTITY

The translator must strive for equivalence rather than identity. In a sense this is just another way of emphasizing the reproduction of the message rather than the conservation of the form of the utterance, but it reinforces the need for radical alteration of a phrase such as "it came to pass," which may be quite meaningless. In fact, it is often misunderstood. Since in Greek *egeneto*, "it happened," is often only a "transitional word" to mark the beginning of a new episode, it is sometimes best not reproduced. In other instances, one may use some more natural transitions, e.g., "and then," "now," "later."

In Mark 2:1 the Greek has *en oikō*, literally, "in house," but the real meaning of this phrase is "at home," and it is so rendered in many translations. This means a lack of verbal consistency, in not translating *oikos* as "house" always in the same manner, but one simply cannot translate in a completely concordant manner and at the same time accurately represent the meaning of the source-language text. In French, however, the Greek phrase *en oikō*, consisting of a preposition and a noun, is most idiomatically rendered as *chez lui*, a preposition and a pronoun, in which case *chez* carries the semantic components of both location and personal dwelling. Such a restructuring is fully justified, for it is the closest natural equivalent of the source-language text.

A NATURAL EQUIVALENT

The best translation does not sound like a translation. Quite naturally



TRANSLATION

Applications and Research



EDITED BY
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Introduction

RICHARD W. BRISLIN

THE MAGNITUDE OF THE TASK of translating from one language to another has led to such statements as the following: translating is "probably the most complex type of event yet produced in the evolution of the cosmos (Richards, 1953, p. 250)." Eugene Nida, who is probably the world's leading scholar on translation, ends his chapter in this book with this quote, and it provides a good starting point to introduce all the chapters. It is easy to overemphasize the importance of one's own speciality, and yet the range of skills demanded of a good translator make the quote by Richards defensible. Just the necessity for communicating the following terminology begins to show the range of translators' skills. *Translation* is the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the languages have established orthographies or do not have such standardization; or whether one or both languages is based on signs, as with sign languages of the deaf. *Interpretation* is one type of translation, and it refers to oral communication situations in which one person speaks in the source language, an interpreter processes this input and produces output in a second language, and a third person listens to the source language version. When both terms are used in the same discussion by a given writer, as in the chapter by D. Seleskovitch, *translation* becomes a more specific term and refers to the processing or written input, and *interpretation* to the processing of oral input.

MEANING-BASED TRANSLATION

*A Guide to Cross-Language
Equivalence*

Second Edition

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Mildred L. Larson

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Chapter 1

Form and Meaning

What is translation?

Translation, by dictionary definition, consists of changing from one state or **form** to another, to turn into one's own or another's language (The Merriam-Webster Dictionary 1974). Translation is basically a change of **form**. When we speak of the **form** of a language, we are referring to the actual words, phrases, clauses, sentences, paragraphs, etc., which are spoken or written. These **forms** are referred to as the **surface structure** of a language. It is the structural part of language which is actually seen in print or heard in speech. In translation the **form** of the source language is replaced by the **form** of the receptor (target) language. But how is this change accomplished? What determines the choices of **form** in the translation?

The purpose of this text is to show that translation consists of transferring the **meaning** of the source language into the receptor language. This is done by going from the **form** of the first language to the **form** of a second language by way of semantic structure. It is **meaning** which is being transferred and must be held constant. Only the **form** changes. The **form** from which the translation is made will be called the **SOURCE LANGUAGE** and the **form** into which it is to be changed will be called the **RECEPTOR LANGUAGE**. Translation, then, consists of studying the lexicon, grammatical structure, communication situation, and cultural context of the source language text, analyzing it in order to determine its meaning, and then reconstructing this same meaning using the lexicon and grammatical structure which are appropriate in the **RECEPTOR LANGUAGE** and its cultural context. The process may be diagrammed as shown in Display 1.1.

Let us look at an example. Assume that we are translating the Spanish sentence "*Tengo sueño*," into the Aguaruna language of Peru. This Spanish form consists of the verb form *teng-* 'have', the suffix *-o* 'first person', and the word *sueño* 'sleep.' The combination means that "a person, the speaker, is in the state of being sleepy." To convey this same meaning in Aguaruna one would use "*Kajang pujawai*,"

A TEXTBOOK OF TRANSLATION

翻译教程

Peter Newmark



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What is translation? Often, though not by any means always, it is rendering the meaning of a text into another language in the way that the author intended the text. Common sense tells us that this ought to be simple, as one ought to be able to say something as well in one language as in another. On the other hand, you may see it as complicated, artificial and fraudulent, since by using another language you are pretending to be someone you are not. Hence in many types of text (legal, administrative, dialect, local, cultural) the temptation is to transfer as many SL (Source Language) words to the TL (Target Language) as possible. The pity is, as Mounin wrote, that the translation cannot simply reproduce, or be, the original. And since this is so, the first business of the translator is to translate.

A text may therefore be pulled in ten different directions, as follows:

- (1) The individual style or idiolect of the SL author. When should it be (a) preserved, (b) normalised?
- (2) The conventional grammatical and lexical usage for this type of text, depending on the topic and the situation.
- (3) Content items referring specifically to the SL, or third language (i.e. not SL or TL) cultures.
- (4) The typical format of a text in a book, periodical, newspaper, etc., as influenced by tradition at the time.
- (5) The expectations of the putative readership, bearing in mind their estimated knowledge of the topic and the style of language they use, expressed in terms of the largest common factor, since one should not translate down (or up) to the readership,
- (6), (7), (8) As for 2,3 and 4 respectively, but related to the TL,
- (9) What is being described or reported, ascertained or verified (the referential truth), where possible independently of the SL text and the expectations of the readership. (10) The views and prejudices of the translator, which may be personal and subjective, or may be social and cultural, involving the translator's 'group loyalty factor', which may reflect the national, political, ethnic, religious, social class, sex, etc. assumptions of the translator.

Needless to say, there are many other tensions in translations, for example between sound and sense, emphasis (word order) and naturalness (grammar), the figurative and the literal, neatness and comprehensiveness, concision and accuracy.

Figure 1 shows how many opposing forces pull the translation activity (*Vattività tradusante*) in opposite directions. The diagram is not complete. There is often a tension between intrinsic and communicative, or, if you like, between semantic and pragmatic meaning. When do you translate *Ilfaifroid* as 'It's cold' and when as 'I'm cold', 'I'm freezing', 'I'm so cold', etc., when that is what it means in the context? All of which suggests that translation is impossible. Which is not so.

Why a book of this sort? Because I think there is a body of knowledge about translation which, if applied to solving translation problems, can contribute to a translator's training. Translation as a profession practised in international organi-

Translation and Translating: Theory and Practice

ROGER T. BELL



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some sort between languages, content of some kind and the obligation to find 'equivalents' which 'preserve' features of the original. It is this notion of 'equivalence' which we are about to take up.

1.1.1 Equivalence: semantic and stylistic

Let us add to the definitions we have given so far a third which, in its extended form, takes us directly into the problem we must address; the nature of equivalence.

Translation is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language.⁹

The authors continue and make the problem of *equivalence* very plain:

Texts in different languages can be equivalent in different degrees (fully or partially equivalent), in respect of different levels of presentation (equivalent in respect of context, of semantics, of grammar, of lexis, etc.) and at different ranks (word-for-word, phrase-for-phrase, sentence-for-sentence).¹⁰

It is apparent, and has been for a very long time indeed, that the ideal of total equivalence is a chimera. Languages are different from each other; they are different in form having distinct codes and rules regulating the construction of grammatical stretches of language and these forms have different meanings.

To shift from one language to another is, by definition, to alter the forms. Further, the contrasting forms convey meanings which cannot but fail to coincide totally; there is no absolute synonymy between words in the same language, so why should anyone be surprised to discover a lack of synonymy between languages?

Something is always 'lost' (or, might one suggest, 'gained'?) in the process and translators can find themselves being accused of reproducing only part of the original and so 'betraying' the author's intentions. Hence the traitorous nature ascribed to the translator by the notorious Italian proverb; *traduttore traditore*.

If equivalence is to be 'preserved' at a particular level at all costs, which level is it to be? What are the alternatives? The answer, it turns out, hinges on the dual nature of language itself. Language is a formal structure – a code – which consists of elements which can combine to signal semantic 'sense' and, at the same time, a communication system which uses the forms of the code to refer to entities (in the world of the

Translation

An advanced resource book

Basil Hatim and Jeremy Munday

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Translation between written languages remains today the core of translation research, but the focus has broadened far beyond the mere replacement of SL linguistic items with their TL equivalents. In the intervening years research has been undertaken into all types of linguistic, cultural and ideological phenomena around translation: in theatre translation (an example of translation that is written, but ultimately to be read aloud), for example, adaptation, of geographical or historical location and of dialect, is very common (see Upton ed. 2000). Where do we draw the line between 'translation' and 'adaptation'? What about Olivier Todd's massive biography of the Algerian French writer Albert Camus (Todd 1996); the English edition omits fully one third of the French original. Yet omission, decided upon by the publisher, does not negate translation. And then there is the political context of translation and language, visible on a basic level whenever we see a bilingual sign in the street or whenever a linguistic group asserts its identity by graffiti-ing over the language of the political majority. More extremely, in recent years the differences within the Serbo-Croat language have been deliberately reinforced for political reasons to cause a separation of Croatian, and indeed Bosnian, from Serbian, meaning that translation now takes place between these three languages (Susic 1996).

Developments have seen a certain blurring of research between the different types of translation too. Thus, research into audiovisual translation now encompasses sign language, intralingual subtitles, lip synchronization for dubbing as well as interlingual subtitles; the image-word relationship is crucial in both film and advertising, and there has been closer investigation of the links between translation, music and dance. In view of this complex situation and for reasons of space, in the present book we shall restrict ourselves mostly to forms of conventional written translation, including some subtitling and advertising, but excluding interpreting. We shall, however, examine a very wide range of types of written translation. These will include translation into the second language (see Campbell 1998), which does often take place in the context of both language learning and the translation profession, despite the general wisdom that the translator should always translate into his or her mother tongue or 'language of habitual use'.

Our threefold definition of the ambit of translation will thus be:

Concept box The ambit of translation

1. The process of transferring a written text from SL to TL, conducted by a translator, or translators, in a specific socio-cultural context.
2. The written product, or TT, which results from that process and which functions in the socio-cultural context of the TL.
3. The cognitive, linguistic, visual, cultural and ideological phenomena which are an integral part of 1 and 2.

RANDOLPH QUIRK

A GRAMMAR OF

SIDNEY GREENBAUM

CONTEMPORARY

GEOFFREY LEECH

ENGLISH

JAN SVARTVIK

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PREFACE

The first attempts at producing a grammar of English were made when there were less than ten million speakers of English in the world, almost all of them living within 100 miles or so of London. Grammars of English have gone on being written during the intervening 400 years reflecting a variety (and growing complexity) of needs, while speakers of English have multiplied several hundredfold and dispersed themselves so that the language has achieved a uniquely wide spread throughout the world and, with that, a unique importance.

We make no apology for adding one more to the succession of English grammars. In the first place, though fairly brief synopses are common enough, there have been very few attempts at so comprehensive a coverage as is offered in the present work. Fewer still in terms of synchronic description. And none at all so comprehensive or in such depth has been produced within an English-speaking country. Moreover, our Grammar aims at this comprehensiveness and depth in treating English irrespective

[a] Exclamatory questions of this kind sometimes occur as elliptical replies, in which a speaker affirms his agreement with what another speaker has just said:

a : Her performance in Rigoletto was outstanding. b: Yes, wAso'tit.

16] In AmE an exclamatory question can be pronounced with a rising tone: Wasn't the concert tereffic ? But in this case, a reply is expected.

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Rhetorical question

Just as the exclamatory question is a question which has the effect of an exclamation, so the rhetorical question is a question which functions as a forceful statement. More precisely, a positive rhetorical question is like a strong negative assertion, while a negative question is like a strong positive one.

positive:

Is that a reason for despAiR? ('Surely that is not a reason ...') Can anyone doubt the wisdom of this action ?('Surely no one can doubt...')

negative:

Is no one going to depjND me? ('Surely someone is going to defend me')

Unlike exclamatory questions, these rhetorical questions have the normal rising intonation of a yes-no question, and are distinguished phono-logically only by the unusually low or high starting-point of the rise.

There is also a rhetorical wA-question, which is equivalent to a statement in which the Q-element is replaced by a negative element:

Who kn6ws/cXres? ('Nobody knows/cares')

What Difference does it make? ('It makes no difference') 402 The simple sentence Statements, questions, commands, exclamations 403

Again, the intonation is that of an ordinary wA-question, except that a rise-fall tone is likely.

Commands

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Commands without a subject

We begin with the most common category of command, that which differs from a statement in that

(1) it has no subject,

(2) it has an imperative finite verb (the base form of the verb, without endings for number or tense).

Otherwise, the clause patterns of commands show the same range and ordering of elements as statements:

Type SV: Jump (V)

Type SfC: Be reasonable (V C)

Type SVOA: Put it on the table (V Oa Aplao,)

etc

The imperative verb, however, is severely restricted as to tense, aspect, voice, and modality. There is no tense distinction or perfect aspect, and only very rarely does the progressive form occur:

Be preparing the dinner when he comes in

On the whole, the past tense negative auxiliaries (mightn't, couldn't, wouldn't, shouldn't) follow the same negative pattern as their present tense equivalents, subject to the provisions described in 3.43 .#". Note

As the above list shows, it is not normal for the same auxiliary to be used in the same meaning with two different kinds of negation. Occasionally, however, one meets an ambiguity which resides solely in the interpretation of the scope of negation. With a special emphatic pause before not, one might say You may 'not go swimming, meaning 'I permit you not to go' rather than 'I do not permit you'. From this possibility of unorthodox interpretation, acceptable instances of two negators in the same clause sometimes arise: You can't not admire him ('It is impossible not to admire him') is a sentence containing both auxiliary and main verb negation. More natural ways of expressing the same idea would be You can't (help) but admire him or You can't help admiring him.

Statements, questions, commands, exclamations

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He oughtn't to be long ('necessity')

final classification

Simple sentences may be divided into four major syntactic classes, whose use correlates with different communicative functions:

(1) statements are sentences in which the subject is always present and generally precedes the verb:

386 The simple sentence

John will speak to the boss today

On exceptional statements not containing a subject, see 9.19/. (2) questions are sentences marked by one or more of these three criteria:

(a) the placing of the operator in front of the subject:

Will John speak to the boss today ?

(b) the initial positioning of an interrogative or wA-element:

Who will you speak to ?

(c) rising 'question' intonation:

You will speak to the boss ?

(3) commands are sentences which normally have no overt grammatical subject, and whose verb is in the imperative mood (3.10):

Speak to the boss today

(4) exclamations are sentences which have an initial phrase introduced by what or how, without inversion of subject and operator:

What a noise they are making!

Of these classes, the statement is by far the most important, and the exclamation the least important. When referring not to sentences but to clauses (which at this stage means 'main clauses'), we use the adjectives corresponding to these four types: (1) declarative, (2) interrogative, (3) imperative, and (4) exclamatory. There are also some minor sentence types, which will be considered

in

7.54

Functions of discourse

A passive is equally rare and, except when the auxiliary is some verb other than be, as in Get washed, is restricted to a few set commands:

Be prepared

Be seated

Be reassured by me

These restrictions are connected with the understandable incongruity of combining an imperative with a stative non-agentive verb: *Sound louder! Modal auxiliaries do not occur at all in imperative sentences.

Commands are apt to sound abrupt unless toned down by markers of politeness such as please: Please eat up your dinner; Shut the door, please. Even this only achieves a minimum degree of ceremony; a more tactful form of request can only be arrived at if one changes the command into a question or a statement: Will you shut the door, please? I wonder if you would kindly shut the door; I wonder whether you would mind shutting the door; etc.

N^ota

Stative verbs can be interpreted as dynamic, however, in special contexts: Know the answer by tomorrow! (= 'Get to know...'; 'Learn...').

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Commands with a subject

It is implied in the meaning of a command that the omitted subject of the imperative verb is the 2nd person pronoun you. This is intuitively clear, but is also confirmed by the occurrence of you as subject of a following tag question (Be quiet, will you), and by the occurrence of yourself and of no other reflexive pronoun as object: Behave yourself, not 'Behave himself etc.

There is, however, a type of command in which the subject you is retained:

You be quiet!

You mind your own business, and leave this to me!

These commands are usually admonitory or 'finger-wagging' in tone, and frequently express strong irritation. As such, they cannot naturally be combined with markers of politeness, such as please: *Please, you be quiet! They may be used, however, in another way, to single out (by pointing) two or more distinct addressees: You come here, Jack, and you go over there, Mary. A 3rd person subject is also possible:

Somebody open this door Everybody shut their eyes Jack and Susan stand over there
It is easy to confuse the subject, in these commands, with a vocative noun phrase (7.39). Whereas the subject always precedes the verb, however, the vocative (as we saw earlier) is an element that can occur in final and medial, as well as initial, positions in the sentence. Another difference is that the vocative, when initially placed, has a separate tone-unit (typically fall-rise); the subject merely receives ordinary word-stress:

vocative: mary, play on my side

Play on my side, mary

subject : 'Mary play on my side

The distinctness of vocative and imperative subject is confirmed by the possibility of their co-occurrence: jOhn, xyou listen to Mtl

Note

1°) Apart from will you?, other tag questions heard with an imperative are can you? won't you ? can't you ? Also the familiar wA-question why don't you is sometimes appended: Take a rest, why don't you ? tvt me simple sentence

[b] There is uncertainty about the person of a reflexive pronoun after a 3rd person subject: Everyone behave themselves and Everyone behave yourselves both seem acceptable (on the use of a plural substitute pronoun for everyone, see 7.36). With a vocative, in contrast, only the 2nd person reflexive, in agreement with the understood subject, is allowable: Behave yourselves, everybody.

[c] Another confusion easily made is that between a command with you as subject and a statement with you as subject as used, for example, in giving street directions: You go Up there until you reach the bridge, then you turn right. It is the unstressed subject of the statement that distinguishes it formally from the com. mand, since the subject of a command is always stressed, even if a pronoun: 'You go up there. Needless to say, the admonitory tone of the command would be quite unsuitable in giving street directions.

7.74

Commands with let

First person imperatives can be formed by preposing the verb let followed by a subject in the objective case:

Let us all work hard Let me have a look

The same applies to 3rd person subjects:

Let each man decide for himself

If anyone shrinks from this action, let him speak now

Except for the let me type, all these are rather archaic and elevated in tone. A colloquial alternative to let us, however, is the common abbreviated form let's;

Let's have a party Let's enjoy ourselves

In very colloquial English, let's is sometimes used for a 1st person singular imperative as well: Let's give you a hand. There are no 2nd person imperatives with let: *Let you have a look.

Note

This type of imperative, in which let is no more than an introductory particle, should be kept separate from the ordinary 2nd person imperative of let as a transitive verb (12.57). That they are distinct is shown by the fact that Let us go in the sense 'Permit us to go' cannot be abbreviated to Let's go.

7.75 Summary

At this stage, structural types of command may be summarized as follows:

Statements, questions, commands, exclamations 405 1st person 2nd person 3rd person

without subject	—	p] Open the door	—
with subject	without let	ftj open door	You the Someone open the

	with let	ma		door
		Let	me	[V]Let
		open	the	someone
		door	Let's	open
		open	the	door
		door		

By far the most common type is the subjectless 2nd person command (Class I).

7.76

Negative commands

To negate the first three classes of command, one simply adds an initial Don't, replacing assertive by non-assertive forms where necessary:

P] Open the door Don't open the door

pi] You open the door Don't you open the door

[III] Someone open the door Don't anyone open the door

1st person imperatives, on the other hand, are generally negated by the insertion of not after the pronoun following let:

PV] j j.t [not open the door

Informally, however, the negation with Don't is frequently heard, especially in BrE:

PV] Don't let's open the door and the same construction is available for Class V:

IV] Don't let anyone fool himself that he can get away with it

Note

W The more formal full form do not can replace don't in a negation of Class I: Do not open the door. It is a curious feature of negations in other classes, however, that the uncontracted form cannot be used: *Do not you open the door; *Do not anyone open the door. This suggests that don't, like let, is more of an invariable introductory formula, in commands, than an auxiliary verb.

v] Negative commands are seldom followed by tags. The only tag operator that seems possible is the positive auxiliary will: Don't make a noise, will you. The fc>8 has a falling tone. 406 The simple sentence

T

Statements, questions, commands, exclamations 407

7.77

Persuasive imperatives

A persuasive or insistent imperative is created by the addition of do (with a nuclear tone) before the main verb;

Do have some more sherry Do let's go to the theatre

This construction only applies to Classes I and IV.

Note

[a] Do, like don't and let's, acts as an introductory imperative marker, and is not identical with the emphatic do of statements (14.47). To see this, notice that neither do nor don't in commands fulfils the strict conditions of (to-periphrasis (3.17); they are not introduced to make good the lack of an operator, but indeed are added to the front

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267 immediately, the moment etc: conjunctions

In British English, *immediately* and *directly* can be used as conjunctions, to mean 'as soon as'.

Tell me immediately you have any news.

I knew something was wrong immediately I arrived.

Directly I walked in the door, I smelt smoke.

The moment (that), the instant (that), the second (that) and *the minute (that)* can be used in the same way (in both British and American English).

Telephone me the moment (that) you get the results.

I loved you the instant (that) I saw you.

268 imperatives

1 forms and use

In sentences like *Come here*, *Be quiet*, *Have a drink* or *Don't worry about it*, the verb forms *come*, *be*, *have* and *don't worry* are called 'imperatives'. Affirmative imperatives have the same form as the infinitive without *to*; negative imperatives are constructed with *do not (don't)*.

Imperatives are used, for example, to tell or ask people to do things, to make suggestions, to give advice or instructions, to encourage and offer, and to express wishes for people's welfare.

Look in the mirror before you drive off.

Please do not lean out of the window.

Tell him you're not free this evening.

Try again – you nearly did it.

Have some more tea.

Enjoy your holiday.

An imperative followed by *and* or *or* can mean the same as an *if*-clause.

Walk down our street any day and you'll see kids playing.

(= If you walk ...)

Shut up or I'll lose my temper. (= If you don't shut up ...)

Don't do that again or you'll be in trouble.

2 emphatic imperative: **Do sit down**

We can make an emphatic imperative with *do*.

Do sit down. Do be more careful. Do forgive me.

3 passive imperative: **get vaccinated**

To tell people to arrange for things to be done to them, we often use *get + past participle*.

Get vaccinated as soon as you can.

For more about *get* as passive auxiliary, see 223.5.

4 **do(n't) be**

Although *do* is not normally used as an auxiliary with *be* (see 90), this happens in negative imperatives.

Don't be silly!

Do be can begin emphatic imperatives.

Do be quiet!

5 **subject with imperative**

The imperative does not usually have a subject, but we can use a noun or pronoun to make it clear who we are speaking to.

Mary come here – everybody else stay where you are.

Somebody answer the phone. Relax, everybody.

You before an imperative can suggest emphatic persuasion or anger.

You just sit down and relax for a bit. You take your hands off me!

Note the word order in negative imperatives with pronoun subjects.

Don't you believe it. (NOT ~~You don't believe it.~~)

Don't anybody say a word. (NOT ~~Anybody don't say...~~)

6 **question tags**

After imperatives, common question tags (see 487–488) are *will you?* *would you?* *can you?* and *could you?*

Give me a hand, will you?

Wait here for a minute, would you?

Get me something to drink, can you?

Can't you and *won't you* are more emphatic.

Be quiet, can't you? Sit down, won't you?

After negative imperatives, *will you?* is used.

Don't tell anybody, will you?

7 **word order with always and never**

Always and *never* come before imperatives.

Always remember what I told you. (NOT ~~Remember always...~~)

Never speak to me like that again.

8 **let**

English does not have a first-person imperative (used to suggest that 'I' or 'we' should do something) or a third-person imperative (for other people, not the hearer). These ideas are often expressed by a structure with *let*.

Let me see. Do I need to go shopping today? Let's go home.

Let him wait.

For more details of this structure, see 323.

269 in and into, on and onto: prepositions

1 **position and direction**

We generally use *in* and *on* to talk about the positions of things – where they are; and *into* and *onto* to talk about directions and destinations – where things are going. Compare: ▶

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PART FIVE

Various Concepts and Ways in which they are Expressed

Commands, Instructions, Requests, Invitations, Suggestions, Prohibitions

- 5.1 These may be expressed in various ways. The verbs *command*, *order*, *request*, *tell*, *ask*, *invite*, *request*, *suggest*, *prohibit*, *forbid* and their corresponding nouns may be used. Note the verb patterns in these examples.

He commanded[instructed]ordered[told]requested[asked]invited the men to come early. (VP17)

(Note that *suggest* is not used in VP17.)

He commanded[ordered]requested[suggested] that the men should come early. (VP9)

(Note that *tell* and *invite* are not used in VP9.)

Tourist class passengers are prohibited from using the first-class lounge. (VP14)

I forbid you to use that word. (VP17)

I forbid you the use of my tape recorder. (VP12C)

(Note that the use of *forbid* is formal and rare. *Must not* is commoner.)

Examples with corresponding nouns:

He gave orders[gave the command]issued instructions[made the suggestion]made a request that the prisoners (should) be set free. (NP3, noun + that-clause)

(Note the use of *should be* in the clause. The use of *be alone* is an older use and is less usual than the use of *should be*.)

He gave orders for the setting free of the prisoners[for the prisoners to be set free. (NP2, noun + preposition)

Compare the constructions in these examples:

The captain ordered his men to fire a salute.

The captain ordered that a salute should be fired.

The captain ordered a salute to be fired.

The captain gave orders that a salute should be fired.

The captain gave orders for a salute to be fired.

The captain gave orders for the firing of a salute.

Various Concepts and Ways they are Expressed

5.2 Other ways of expressing commands or requests range from the plain imperative to polite formulas.

Be here at nine o'clock.
Please be more patient/reasonable.
Why can't/don't you be more reasonable?
You must be here at nine o'clock.
Will you be here at nine o'clock, please.
Would you mind being here at nine o'clock?
Do you think you could be here at nine o'clock?
Will you be kind enough to be here at nine o'clock.

These various ways of expressing a command or request are dealt with below. In speaking, intonation is important. It can make a plain imperative polite.

'Come 'here. (a definite command)
'Come here, please. (a polite request)

The use of a falling tone can change what is normally a polite formula into an impatient command.

'Come 'here, please.

5.3 It is usually unnecessary to indicate the subject with an imperative.

'Come 'here.
'Go a'way.
'Shut the 'door!

When a subject is needed, for example when commands are given to more than one person or group, the subject may have either front or end position.

'You carry the table into the ,garden, Harry, and 'you girls take out some ,chairs.
Come ,on, everybody!
'Call a ,taxi, somebody!

You may also be used for emphasis, or may express annoyance, impatience, or some other emotion.

'You mind your own 'business!
'Mind your own 'business, ,you!

5.4 The use of *please* or *will you* with the imperative softens a command to a request.

'Shut the ,door, please.
'Help me with this ,luggage, will you?

Just is used in the same way, often in addition to *will you*.

'Just come here a minute, will you?

Just is also used before an imperative to call attention to something considered unusual or remarkable.

'Just 'listen to her! (and note how clever, perverse, silly, etc she is.)

Various Concepts and Ways they are Expressed

The addition of *won't you* changes an imperative into an invitation.

Come 'in, ,won't you?
'Have a cup of 'tea, ,won't you?

5.5 The use of *don't* before an imperative provides a request or suggestion not to do something.

'Don't make 'so much 'noise!
'Don't be 'silly!
'Don't be 'late for 'school!

You is used after *don't* for emphasis.

'Don't you 'dare do that again!
And 'don't you for'get it!

5.6 Prohibitions are often indicated by means of brief announcements, e.g. with *no* and a gerund.

No smoking!
No parking!
Smoking not allowed.
Parking prohibited between 8 a.m. and 6 p.m.

Must is the most usual verb in spoken English for orders and prohibitions.

You 'must be back before ,dark.
Cars must 'not/ 'mustn't be parked in front of the ,entrance.
You 'mustn't do/ 'mustn't 'do that.

5.7 A common construction for conveying a command or request is the use of a finite of *be* with a *to*-infinitive. See 1.6B, Table 35. Used with *not* it indicates a prohibition.

You're always to knock before you enter my room.
You're not to come into my room without knocking.
You are to write your name at the top of each sheet of paper.
Entries are to be sent in before May the third.
My mother told me I was not to speak to strange men.

5.8 Requests may be made by using *wish* with *would* in a *that*-clause. *That* is usually omitted.

I wish you'd be quiet.
I wish Tom wouldn't play his pop records while I'm trying to read.

Compare:

Be quiet!
Don't play your pop records while I'm trying to read.

The use of *wish* in such contexts often indicates that the speaker cannot or does not expect to exact obedience.

Various Concepts and Ways they are Expressed

5.9 *Let's* (always in this contracted form) is used to make suggestions, often followed by *shall we*.

Let's start early, shall we?
Let's go for a swim, shall we?

This use of *let's* has to be distinguished from the use of *let* (meaning *allow*) with a noun or pronoun. If the pronoun is *us*, the contracted form *let's* is not used.

Let us know (= please inform us) whether you can come.
Let me give you some advice.
Let me go!
Don't let your dog worry those sheep.
Let there be no more of this quarrelling.

Let is also used in the imperative with an adverbial adjunct (VP15B).

Let the window down. (i.e. lower it)
Don't let the dog out.

5.10 A request using the formula *will you* may be ambiguous. *Shall you* asks about future plans or intentions.

Shall you be back early this evening?
At what time shall you be back this evening?

In contemporary English *shall you* is becoming dated, and *will you* is more usual.

Will you be back early this evening?

This question might mean:

- (a) *Are you likely to be back early this evening?*
- (b) *Please be back early this evening.*

(a) is the more likely meaning, and to make the request form (b) unambiguous the addition of *please* is necessary.

Will you be back early this evening, please.

The polite formula *would you* is common for requests. It often replaces *will you* and may convey a suggestion of hesitation or diffidence on the part of the speaker.

Would/Will you pass the salt, please?
Would/Will you come back a little later?

Won't you is used for invitations.

Won't you stay a little longer?
Won't you come in?
Won't you have some more?

Various Concepts and Ways they are Expressed

5.11 *Will* does not normally occur in *if*-clauses.

If you help me, we shall soon finish the job.

It may occur, however, in an *if*-clause which is not purely conditional but which makes a request. *Would* is also used.

If you'll help me, we could finish this job quickly (= Please help me, so that we may finish this job quickly.)
If you'd lend me £5, I could manage until pay day.

5.12 *Could* (and less often *can*) are used to make informal requests.

Could you lend me £5 until tomorrow?
Could I have that dictionary for a few minutes?
Can I see your railway time-table?

May and *might* are used in the same way.

May I have the salt, please?
May/Might I borrow your pen for a minute?

Might (but not *may*) is used to make a request or suggestion in statement form.

You might make a little less noise.

(See 5.16 below, for the use of *may* for permission by authority.)

5.13 There are numerous other forms of polite request and suggestion.

Would you mind opening the window?
Will/Would you be so kind/good as to help me with this luggage?
Perhaps you'd like to help me with this luggage.

Note also the use of *suppose/supposing*, *how/what about* to make informal suggestions.

Suppose we try to do it my way.
Suppose you let me have a try.
How/What about trying to do it my way?

These are not much different from the use of *let's* (5.9 above.)

Let's try to do it my way.

Had better combines suggestion and advice. It conveys the idea 'it would be advisable or right to'.

We'd better start early.
You'd better do as the doctor says and stay in bed.

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Jean-Paul Vinay and Jean Darbelnet

A METHODOLOGY FOR TRANSLATION

Translated by Juan C. Sager and M.-J. Hamel

AT FIRST THE different methods or procedures seem to be countless, but they can be condensed to just seven, each one corresponding to a higher degree of complexity. In practice, they may be used either on their own or combined with one or more of the others.

Direct and oblique translation

Generally speaking, translators can choose from two methods of translating, namely direct, or literal translation and oblique translation. In some translation tasks it may be possible to transpose the source language message element by element into the target language, because it is based on either (i) parallel categories, in which case we can speak of structural parallelism, or (ii) on parallel concepts, which are the result of metalinguistic parallelisms. But translators may also notice gaps, or "lacunae", in the target language (TL) which must be filled by corresponding elements, so that the overall impression is the same for the two messages.

It may, however, also happen that, because of structural or metalinguistic differences, certain stylistic effects cannot be transposed into the TL without upsetting the syntactic order, or even the lexis. In this case it is understood that more complex methods have to be used which at first may look unusual but which nevertheless can permit translators a strict control over the reliability of their work: these procedures are called oblique translation methods. In the listing which follows, the first three procedures are direct and the others are oblique.

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Procedure 1: Borrowing

To overcome a lacuna, usually a metalinguistic one (e.g. a new technical process, an unknown concept), borrowing is the simplest of all translation methods. It would not even merit discussion in this context if translators did not occasionally need to use it in order to create a stylistic effect. For instance, in order to introduce the flavour of the source language (SL) culture into a translation, foreign terms may be used, e.g. such Russian words as “roubles”, “datchas” and “aparatchik”, “dollars” and “party” from American English, Mexican Spanish food names “tequila” and “tortillas”, and so on. In a story with a typical English setting, an expression such as “the coroner spoke” is probably better translated into French by borrowing the English term “coroner”, rather than trying to find a more or less satisfying equivalent title from amongst the French magistrature, e.g.: “*Le coroner prit la parole*”.

Some well-established, mainly older borrowings are so widely used that they are no longer considered as such and have become a part of the respective TL lexicon. Some examples of French borrowings from other languages are “*alcool*”, “*redingote*”, “*paquebot*”, “*acajou*”, etc. In English such words as “menu”, “carburetor”, “hangar”, “chic” and expressions like “*déjà vu*”, “*enfant terrible*” and “*rendez-vous*” are no longer considered to be borrowings. Translators are particularly interested in the newer borrowings, even personal ones. It must be remembered that many borrowings enter a language through translation, just like semantic borrowings or faux amis, whose pitfalls translators must carefully avoid.

The decision to borrow a SL word or expression for introducing an element of local colour is a matter of style and consequently of the message.

Procedure 2: Calque

A calque is a special kind of borrowing whereby a language borrows an expression form of another, but then translates literally each of its elements. The result is either

- i a lexical calque, as in the first example, below, i.e. a calque which respects the syntactic structure of the TL, whilst introducing a new mode of expression; or
- ii a structural calque, as in the second example, below, which introduces a new construction into the language, e.g.:

English-French calque

Compliments of the Season!	Compliments de la saison!
Science-fiction	Science-fiction

As with borrowings, there are many fixed calques which, after a period of time, become an integral part of the language. These too, like borrowings, may have undergone a semantic change, turning them into faux amis. Translators are more interested in new calques which can serve to fill a lacuna, without having to use an

actual borrowing (cf. "*économiquement faible*", a French calque taken from the German language). In such cases it may be preferable to create a new lexical form using Greek or Latin roots or use conversion (cf. "*Thypostase*"; Bally 1944:257 ff.). This would avoid awkward calques, such as:

<i>French calque</i>	<i>English source</i>
thérapie occupationnelle	occupational therapy
Banque pour le Commerce et le Développement	Bank for Commerce and Development
les quatre Grands	the four great powers
le Premier Français	The French Premier
Le mariage est une association à cinquante—cinquante.	Matrimony is a fifty-fifty association.
(<i>Les Nouvelles Littéraires</i> , October 1955)	
l'homme dans la rue	the man in the street
(<i>Revue des Deux Mondes</i> , May 1955)	[instead of "l'homme de la rue" or "le Français moyen"]
compagnon de route	fellow-traveller
(<i>Le Monde</i> , March 1956)	
La plupart des grandes décisions sur le Proche-Orient ont été prises à un moment où Sir Winston Churchill affectait de considérer comme "vide" la "chaise" de la France sur la scène internationale.	Most major decisions regarding the Near-East were taken when Churchill pretended that the chair occupied by France on the international scene was empty.
(<i>Le Monde</i> , March 1956)	[instead of: "la place" or "le fauteuil"]

Procedure 3: Literal translation

Literal, or word for word, translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translators' task is limited to observing the adherence to the linguistic servitudes of the TL.

I left my spectacles on the table downstairs.	J'ai laissé mes lunettes sur la table en bas.
Where are you?	Où êtes-vous?
This train arrives at Union Station at ten.	Ce train arrive à la gare Centrale à 10 heures.

In principle, a literal translation is a unique solution which is reversible and complete in itself. It is most common when translating between two languages of the same family (e.g. between French and Italian), and even more so when they also share the same culture. If literal translations arise between French and English, it is because common metalinguistic concepts also reveal physical coexistence, i.e.

periods of bilingualism, with the conscious or unconscious imitation which attaches to a certain intellectual or political prestige, and such like. They can also be justified by a certain convergence of thought and sometimes of structure, which are certainly present among the European languages (cf. the creation of the definite article, the concepts of culture and civilization), and which have motivated interesting research in General Semantics.

In the preceding methods, translation does not involve any special stylistic procedures. If this were always the case then our present study would lack justification and translation would lack an intellectual challenge since it would be reduced to an unambiguous transfer from SL to TL. The exploration of the possibility of translating scientific texts by machine, as proposed by the many research groups in universities and industry in all major countries, is largely based on the existence of parallel passages in SL and TL texts, corresponding to parallel thought processes which, as would be expected, are particularly frequent in the documentation required in science and technology. The suitability of such texts for automatic translation was recognised as early as 1955 by Locke and Booth. (For current assessments of the scope of applications of machine translation see Hutchins and Somers 1992, Sager 1994.)

If, after trying the first three procedures, translators regard a literal translation unacceptable, they must turn to the methods of oblique translation. By unacceptable we mean that the message, when translated literally

- i gives another meaning, or
- ii has no meaning, or
- iii is structurally impossible, or
- iv does not have a corresponding expression within the metalinguistic experience of the TL, or
- v has a corresponding expression, but not within the same register.

To clarify these ideas, consider the following examples:

He looked at the map	Il regarda la carte.
He looked the picture of health.	Il paraissait l'image de la santé.
	Il avait l'air en pleine forme.

While we can translate the first sentence literally, this is impossible for the second, unless we wish to do so for an expressive reason (e.g. in order to characterise an Englishman who does not speak very good conversational French). The first example pair is less specific, since "carte" is less specific than "map". But this in no way renders the demonstration invalid.

If translators offer something similar to the second example, above, e.g.: "*Il se portait comme un charme*", this indicates that they have aimed at an equivalence of the two messages, something their "neutral" position outside both the TL and the SL enables them to do. Equivalence of messages ultimately relies upon an identity of situations, and it is this alone that allows us to state that the TL may retain certain characteristics of reality that are unknown to the SL.

If there were conceptual dictionaries with bilingual signifiers, translators would

only need to look up the appropriate translation under the entry corresponding to the situation identified by the SL message. But such dictionaries do not exist and therefore translators start off with words or units of translation, to which they apply particular procedures with the intention of conveying the desired message. Since the positioning of a word within an utterance has an effect on its meaning, it may well arise that the solution results in a grouping of words that is so far from the original starting point that no dictionary could give it. Given the infinite number of combinations of signifier *s* alone, it is understandable that dictionaries cannot provide translators with ready-made solutions to all their problems. Only translators can be aware of the totality of the message, which determines their decisions. In the final analysis, it is the message alone, a reflection of the situation, that allows us to judge whether two texts are adequate alternatives.

Procedure 4: Transposition

The method called transposition involves replacing one word class with another without changing the meaning of the message. Beside being a special translation procedure, transposition can also be applied within a language. For example: "*Il a annoncé qu'il reviendrait*", can be re-expressed by transposing a subordinate verb with a noun, thus: "*Il a annoncé son retour*". In contrast to the first expression, which we call the base expression, we refer to the second one as the transposed expression. In translation there are two distinct types of transposition: (i) obligatory transposition, and (ii) optional transposition.

The following example has to be translated literally (procedure 3), but must also be transposed (procedure 4):

Dès son lever...	As soon as he gets/got up...
As soon as he gets up...	Dès son lever...
	Dès qu'il se lève...

In this example, the English allows no choice between the two forms, the base form being the only one possible. Inversely, however, when translating back into French, we have the choice between applying a *caique* or a transposition, because French permits either construction.

In contrast, the two following phrases can both be transposed:

Après qu'il sera revenu...	After he comes back...
Après son retour...	After his return...

From a stylistic point of view, the base and the transposed expression do not necessarily have the same value. Translators must, therefore, choose to carry out a transposition if the translation thus obtained fits better into the utterance, or allows a particular nuance of style to be retained. Indeed, the transposed form is generally more literary in character.

A special and frequently used case of transposition is that of interchange.

Procedure 5: Modulation

Modulation is a variation of the form of the message, obtained by a change in the point of view. This change can be justified when, although a literal, or even transposed, translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic or awkward in the TL.

As with transposition, we distinguish between free or optional modulations and those that are fixed or obligatory. A classical example of an obligatory modulation is the phrase, "The time when...", which must be translated as "*Le moment où...*". The type of modulation which turns a negative SL expression into a positive TL expression is more often than not optional, even though this is closely linked with the structure of each language, e.g.:

It is not difficult to show...

Il est facile de démontrer...

The difference between fixed and free modulation is one of degree. In the case of fixed modulation, translators with a good knowledge of both languages freely use this method, as they will be aware of the frequency of use, the overall acceptance, and the confirmation provided by a dictionary or grammar of the preferred expression.

Cases of free modulation are single instances not yet fixed and sanctioned by usage, so that the procedure must be carried out anew each time. This, however, is not what qualifies it as optional; when carried out as it should be, the resulting translation should correspond perfectly to the situation indicated by the SL. To illustrate this point, it can be said that the result of a free modulation should lead to a solution that makes the reader exclaim, "Yes, that's exactly what you would say". Free modulation thus tends towards a unique solution, a solution which rests upon an habitual train of thought and which is necessary rather than optional. It is therefore evident that between fixed modulation and free modulation there is but a difference of degree, and that as soon as a free modulation is used often enough, or is felt to offer the only solution (this usually results from the study of bilingual texts, from discussions at a bilingual conference, or from a famous translation which claims recognition due to its literary merit), it may become fixed. However, a free modulation does not actually become fixed until it is referred to in dictionaries and grammars and is regularly taught. A passage not using such a modulation would then be considered inaccurate and rejected. In his M.A. thesis, G.Panneton, from whom we have borrowed the term modulation, correctly anticipated the results of a systematic application of transposition and modulation:

La transposition correspondrait en traduction à une équation du premier degré, la modulation à une équation du second degré, chacune transformant l'équation en identité, toutes deux effectuant la résolution appropriée.

(Panneton 1946)

Procedure 6: Equivalence

We have repeatedly stressed that one and the same situation can be rendered by two texts using completely different stylistic and structural methods. In such cases we are dealing with the method which produces equivalent texts. The classical example of equivalence is given by the reaction of an amateur who accidentally hits his finger with a hammer: if he were French his cry of pain would be transcribed as "Aïe!", but if he were English this would be interpreted as "Ouch!". Another striking case of equivalences are the many onomatopoeia of animal sounds, e.g.:

cocorico	cock-a-doodle-do
miaou	miaow
hi-han	beehaw

These simple examples illustrate a particular feature of equivalences: more often than not they are of a syntagmatic nature, and affect the whole of the message. As a result, most equivalences are fixed, and belong to a phraseological repertoire of idioms, clichés, proverbs, nominal or adjectival phrases, etc. In general, proverbs are perfect examples of equivalences, e.g.:

Il pleut à seaux/des cordes. Like a bull in a china shop.	It is raining cats and dogs. Comme un chien dans un jeu de quilles.
Too many cooks spoil the broth.	Deux patrons font chavirer la barque.

The method of creating equivalences is also frequently applied to idioms. For example, "To talk through one's hat" and "as like as two peas" cannot be translated by means of a calque. Yet this is exactly what happens amongst members of so-called bilingual populations, who have permanent contact with two languages but never become fully acquainted with either. It happens, nevertheless, that some of these calques actually become accepted by the other language, especially if they relate to a new field which is likely to become established in the country of the TL. For example, in Canadian French the idiom "to talk through one's hat" has acquired the equivalent "*parler à travers son chapeau*". But the responsibility of introducing such calques into a perfectly organised language should not fall upon the shoulders of translators: only writers can take such liberties, and they alone should take credit or blame for success or failure. In translation it is advisable to use traditional forms of expression, because the accusation of using Gallicisms, Anglicisms, Germanisms, Hispanisms, etc. will always be present when a translator attempts to introduce a new calque.

Procedure 7: Adaptation

With this seventh method we reach the extreme limit of translation: it is used in those cases where the type of situation being referred to by the SL message is unknown in the TL.

culture. In such cases translators have to create a new situation that can be considered as being equivalent. Adaptation can, therefore, be described as a special kind of equivalence, a situational equivalence. Let us take the example of an English father who would think nothing of kissing his daughter on the mouth, something which is normal in that culture but which would not be acceptable in a literal rendering into French. Translating, "He kissed his daughter on the mouth" by "*Il embrassa sa fille sur la bouche*", would introduce into the TL an element which is not present in the SL, where the situation may be that of a loving father returning home and greeting his daughter after a long journey. The French rendering would be a special kind of over translation. A more appropriate translation would be, "*Il serra tendrement sa fille dans ses bras*", unless, of course, the translator wishes to achieve a cheap effect. Adaptations are particularly frequent in the translation of book and film titles e.g.:

Trois hommes et un couffin	Three men and a baby. [film]
Le grand Meaulnes	The Wanderer. [book title]

The method of adaptation is well known amongst simultaneous interpreters: there is the story of an interpreter who, having adapted "cricket" into "Tour de France" in a context referring to a particularly popular sport, was put on the spot when the French delegate then thanked the speaker for having referred to such a typically French sport. The interpreter then had to reverse the adaptation and speak of cricket to his English client.

The refusal to make an adaptation is invariably detected within a translation because it affects not only the syntactic structure, but also the development of ideas and how they are represented within the paragraph. Even though translators may produce a perfectly correct text without adaptation, the absence of adaptation may still be noticeable by an indefinable tone, something that does not sound quite right. This is unfortunately the impression given only too often by texts published by international organizations, whose members, either through ignorance or because of a mistaken insistence on literalness, demand translations which are largely based on *caïques*. The result may then turn out to be pure gibberish which has no name in any language, but which René Etiemble quite rightly referred to as "*sabir atlantique*", which is only partly rendered by the equivalent "Mid-Atlantic jargon". Translations cannot be produced simply by creating structural or metalinguistic *caïques*. All the great literary translations were carried out with the implicit knowledge of the methods described in this chapter, as Gide's preface to his translation of *Hamlet* clearly shows. One cannot help wondering, however, if the reason the Americans refused to take the League of Nations seriously was not because many of their documents were unmodulated and unadapted renderings of original French texts, just as the "*sabir atlantique*" has its roots in ill-digested translations of Anglo-American originals. Here, we touch upon an extremely serious problem, which, unfortunately, lack of space prevents us from discussing further, that of intellectual, cultural, and linguistic changes, which over time can be effected by important documents, school textbooks, journals, film dialogues, etc., written by translators who are either unable to or who dare not venture into the world of oblique translations. At a time when excessive centralization and lack of respect for cultural differences are driving international organizations into adopting working languages *sui generis* for writing documents

which are then hastily translated by overworked and unappreciated translators, there is good reason to be concerned about the prospect that four fifths of the world will have to live on nothing but translations, their intellect being starved by a diet of linguistic pap.

Application of the seven methods

These seven methods are applied to different degrees at the three planes of expression, i.e. lexis, syntactic structure, and message. For example, borrowing may occur at the lexical level—*bulldozer*, *réaliser*, and *stopover* are French lexical

Table 1 Summary of the seven translation procedures
(Methods in increasing order of difficulty)

	<i>Lexis</i>	<i>Structures</i>	<i>Message</i>
1 Borrowing	F: <i>Bulldozer</i> E: <i>Fuselage</i>	<i>science-fiction</i> <i>à la mode</i>	<i>Five o'Clock Tea</i> <i>Bon voyage</i>
2 Calque	F: <i>économiquement faible</i> E: Normal School (C.E.)	<i>Lutetia Palace</i> Governor General	<i>Compliments de la Saison</i> Take it or leave it
3 Literal	F: <i>encre</i> ↕ Transl. E: ink	<i>Le livre est sur la table.</i> The book is on the table.	<i>Quelle heure est-il?</i> What time is it?
4 Transposition	F: <i>Expéditeur</i> ↕ E: From	<i>Depuis la revalorisation du bois</i> As timber becomes more valuable	<i>Défense de fumer</i> No smoking
5 Modulation	F: <i>Peu profond</i> ↕ E: Shallow	<i>Donnez un peu de votre sang</i> Give a pint of your blood	<i>Complet</i> No vacancies
6 Equivalence	F: (Mil.) ↕ <i>la soupe</i> E, UK: (Mil.) Tea E, US: chow	<i>Comme un chien dans un jeu de quilles</i> Like a bull in a china shop	<i>Château de cartes</i> Hollow triumph
7 Adaptation	F: <i>Cyclisme</i> ↕ E, UK: Cricket US: Baseball	<i>En un clin d'œil</i> Before you could say Jack Robinson.	<i>Bon appétit!</i> US. Hi!



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Strategi, Metode, dan Tekniknya

Prof. Dr. Mahsun, M.S.

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observasi berpartisipasi dan metode pengamatan yang diusulkan oleh Gunarwan (2002) untuk penyediaan data dalam penelitian sosiolinguistik. Selanjutnya teknik catat adalah teknik lanjutan yang dilakukan ketika menerapkan metode simak dengan teknik lanjutan di atas. Hal yang sama, jika tidak dilakukan pencatatan, si peneliti dapat saja melakukan perekaman ketika menerapkan metode simak dengan kedua teknik lanjutan tersebut. Tentu teknik rekam dimungkinkan untuk digunakan jika bahasa yang diteliti adalah bahasa yang masih dituturkan oleh pemiliknya. Keempat teknik ini dapat digunakan secara bersama-sama jika penggunaan bahasa yang disadap itu berwujud secara lisan. Sementara itu, apabila peneliti berhadapan dengan penggunaan bahasa secara tertulis, dalam penyadapan itu peneliti hanya dapat menggunakan teknik catat sebagai gandengan teknik simak bebas libat cakap, yaitu mencatat beberapa bentuk yang relevan bagi penelitiannya dari penggunaan bahasa secara tertulis tersebut.

Dalam penelitian bahasa, baik bidang linguistik teoretis maupun linguistik interdisipliner, metode simak memainkan peran yang sangat penting untuk mengecek kembali penggunaan bahasa yang diperoleh dengan metode cakap. Tidak jarang ditemui dalam penelitian bahasa, misalnya bidang dialektologi, informan, karena alasan tertentu, misalnya malu dianggap isoleknya kurang berprestise lalu cenderung memberi keterangan tentang suatu bentuk yang lebih berprestise (dialek standar), padahal sesungguhnya tidak terdapat dalam isoleknya. Untuk mengatasi hal itu, peneliti dapat melakukan dengan menyadap penggunaan bahasa para informan tanpa sepengetahuan mereka.

Selanjutnya, penggunaan metode simak yang berkaitan dengan penggunaan bahasa secara tertulis dimungkinkan jika bahasa yang dialek atau subdialeknya diteliti itu memiliki naskah-naskah kuno, yang menunjukkan penggunaan bahasa tersebut pada masa lampau, seperti bahasa-bahasa rumpun Indo-Eropa.

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risa galantha

kasuarina, n salah satu jenis pohon cemara

kasuaris, n sej burung unta yg berasal dr padang stepa di Amerika Selatan

kasumat, lili *hesmerat*

kasur, tilam yg dilisi dng kapuk atau jerami

kasur bantal, kasur dan bantal

jatuh ke atas kasur, turun pangkat, tetapi tidak jadi susah krn berharta

¹kasus, soal, perkara; sesuatu yg terjadi *membicarakan masalah - demi -*

²kasus, *Ling* kategori gramatikal di nomina, frase nominal, pronomina atau ajektiva yg memperlihatkan hubungannya dng kata lain di konstruksi kalimat, misl - *genitif*

kasus semantik, menyatakan hubungan antara argumen dng prediktor: *adik makan kue, maka adik ber-kasus pelaku dan kue berkasus penderita*

kasut, alas kaki; sepatu; selop;

kasut bersulam, selop bersulam;

kasut kayu, kelom, terompah kayu;

kalau kena tendang, biar dng kaki

yg berkasut; kalau kena tampar,

biar dng tangan yg bercincin (pb),

kalau kena marah tak apalah, asal o-

leh orang yg tinggi jabatan atau bang-

sanya

kata, (Sans) rangkaian bunyi terkecil yg ada artinya dan merupakan unsur kalimat: *kalimat dia pandai terdiri atas dua -*

kata adat, kata pusaka, peraturan nenek moyang yg sudah lama dilakuk-

kan dan dipatuhi; kata benda, no-

mina; sesuatu yg dapat dibilang: *ru-*

mak, batu, anjing, rumput adolah -;

kata berimbuhan, kata dasar yg sudah

diberi imbuhan (awalan, sisipan,

akhiran): *berjalan, telanjuk, makan-*

an, pertolongan; kata bilangan, nu-

meralia; kata yg menyatakan jumlah

benda spt *lima, sepuluh, seratus, ba-*

nyak, beberapa; kata dasar, kata yg

belum mendapat imbuhan spt *rumah,*

ajar, bagus, masuk -kata pokok; ka-

ta depan, preposisi; kata yg selalu di

depan nomina menyatakan tempat, tu-

juan, dil: *di, ke, dari, kepada, tentang*;

kata ganti, pronomina; kata yg meng-

gantikan orang spt *aku, engkau, kami*

mereka, dia; kata hati, perasaan, su-

ra batin: *melakukan sesuatu yg beres-*

tangan dng -; kata kerja, verba; kata

yg menunjukkan arti perbuatan: *tidur,*

berenang, menagis, membuka, men-

peringgi; kata majemuk, kata yg ter-

diri atas dua atau tiga kata tetapi mem-

punyai ciri kata: *sapu tangan, rumah*

sakit, kata pengantar, kata-kata yg

dikemukakan oleh penulis buku utk

mengawali atau mengantar isi buku-

nya; *-awal kalam; -sekapur sirih*;

kata penunjuk, kata yg berfungsi

menunjuk benda (yg dekat dan jauh),

waktu (yg lampau dan sekarang) spt

itu, ini; kata putus, keputusan: *kami*

belum beresah - mengenai hal itu; kata

sambung, konjungsi; kata yg ber-

fungsi menghubungkan kata, frase,

atau klausa: *dan, tetapi, meskipun, ka-*

lau, sesudah; kata sapaan, kata yg

dipakai utk menyapa orang spt *ibu,*

nyonya, encik, engkau, tuan, bapak,

saudara; kata sandang, artikel; di

bahasa Inggris ciri kata benda spt *the,*

a, an; di bahasa Indonesia *si* pada *si*

sakit; kata sepakat, persetujuan, per-

mupakatan: *telah dicapai - di run-*

dingus itu; kata seru, interjeksi; kata

yg menyatakan perasaan (heran, jik,

sakit, terkejut, dll) spt *ah, hai, wah,*

aduh, astaga, amboi, masyaallah; kata

sifat, adjektiva; kata yg menyatakan

sifat sesuatu: *manis, bagus, cepat*;

suku kata, bagian kata bila kata

dipenggal: *adik, rumah, bagus kata-*

kata yg terdiri atas dua - yaitu a dan

dik, ru dan mah, ba dan gas

berkata, mengucapkan perkataan,

mengeluarkan kata; berbicara: *dia*

memang - spt itu;

berkata-kata, berbicara-bicara, ber-

bincang-bincang;

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Qualitative Data Analysis

Second Edition

Matthew B. Miles
A. Michael Huberman



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The influence of the researcher's values is not minor (e.g., what one thinks about the fairness of arrests).

To put it another way, qualitative data are not so much about "behavior" as they are about actions (which carry with them intentions and meanings and lead to consequences). Some actions are relatively straightforward; others involve "impression management"—how people want others, including the researcher, to see them.

Furthermore, these actions always occur in specific situations within a social and historical context, which deeply influences how they are interpreted by both insiders and the researcher as outsider.

Thus the apparent simplicity of qualitative "data" masks a good deal of complexity, requiring plenty of care and self-awareness on the part of the researcher.

Strengths of Qualitative Data

What is important about well-collected qualitative data? One major feature is that they focus on naturally occurring, ordinary events in natural settings, so that we have a strong handle on what "real life" is like.

That confidence is buttressed by local groundedness; the fact that the data were collected in close proximity to a specific situation, rather than through the mail or over the phone. The emphasis is on a specific case, a focused and bounded phenomenon embedded in its context. The influence of the local context are not stripped away, but are taken into account. The possibility for understanding latent, underlying, or nonobvious issues is strong.

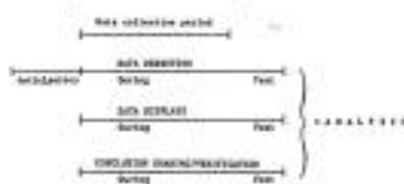
Another feature of qualitative data is their richness and texture, with strong potential for revealing complexity; such data provide "thick descriptions" that are vivid, rooted in a real context, and have a ring of truth that has strong impact on the reader.

Furthermore, the fact that such data are typically collected over a sustained period makes them powerful for studying any process (including history): we can go far beyond "snapshots" of "what?" or "how many?" to just how and why things happen as they do—and even occur naturally as it actually plays out in a particular setting. And the inherent flexibility of qualitative studies (data collection times and methods can be varied as a study proceeds) gives further confidence that we've really understood what has been going on.

Qualitative data, with their emphasis on people's "lived experience," are fundamentally well suited for locating the meanings people place on the events, processes, and structures of their lives: their "perceptions, assumptions, judgments, presuppositions" (van Manen, 1977) and for connecting these meanings to the social world around them.

We make three other claims for the power of qualitative data, to which we return during later chapters. They often

Figure 1.3
Components of Data Analysis: Flow Model



have been advocated as the best strategy for discovery, exploring a new area, developing hypotheses. In addition we underline their strong potential for testing hypotheses, seeing whether specific positions hold up. Finally, qualitative data are useful when one needs to supplement, validate, explain, illuminate, or reinterpret quantitative data gathered from the same setting.

The strengths of qualitative data rest very centrally on the competence with which their analysis is carried out. What do we mean by analysis?

E. Our View of Qualitative Analysis

Our general view of qualitative analysis is outlined in Figure 1.3. We define analysis as consisting of three concurrent flows of activity: data reduction, data display, and conclusion drawing/verification. We explore each of these themes in more depth as we proceed through the book. For now, we make only some overall comments.

Data Reduction

Data reduction refers to the process of selecting, focusing, simplifying, abstracting, and transforming the data that appear in written-up field notes or transcriptions. As we see it, data reduction occurs continuously throughout the life of any qualitatively oriented project. Even before the data are actually collected (see Figure 1.1), anticipatory data reduction is occurring as the researcher decides (often without full awareness) which conceptual framework, which cases, which research questions, and which data collection approaches to choose. As data collection proceeds, further episodes of data reduction occur (writing summaries, coding, teasing out themes, making clusters, making partitions, writing memos). The data reduction/transforming process continues after fieldwork, until a final report is completed.

Data reduction is not something separate from analysis. It is *part* of analysis. The researcher's decisions—which data chunks to code and which to pull out, which patterns best summarize a number of chunks, which evolving story to tell—are all analytic choices. Data reduction is a form of analysis that sharpens, sorts, focuses, discards, and organizes data in such a way that “final” conclusions can be drawn and verified. As Teich (1990), points out, it also can be seen as “data condensation.”

By “data reduction” we do not necessarily mean quantification. Qualitative data can be reduced and transformed in many ways: through selection, through summary or paraphrase, through being subsumed in a larger pattern, and so on. Occasionally it may be helpful to convert the data into primitive quantities (e.g., the analyst decides that the case being looked at has a “high” or “moderate” degree of administrative centralization), but this is not always wise. Even when it does look like a good analytical strategy, our advice is to keep the numbers, and the words you need to derive the numbers, together in your ensuing analysis. It is important not to strip the data at hand from the context in which they occur.

Data Display

The second major flow of analysis activity is data display. Generically, a display is an organized, compressed assembly of information that permits conclusion drawing and action. In daily life, displays vary from gasoline gauges to newspapers to computer screens to factor analysis printouts. Looking at displays helps us to understand what is happening and to do something—either analyze farther or take action—based on that understanding.

The most frequent form of display for qualitative data in the past has been extended text. As we note later, text (in the form, say, of 3,600 pages of field notes) is terribly cumbersome. It is dispersed, sequential rather than simultaneous, poorly structured, and extremely bulky. Using only extended text, a researcher may find it easy to jump to hasty, partial, unfounded conclusions. Emissaries are not very powerful as processors of large amounts of information; our cognitive tendency is to reduce complex information into selective and simplified gestalts or easily understood configurations. Or we drastically overweight vivid information, such as the exciting event that jumps out of page 124 of the field notes after a long, “boring” passage. Pages 109 through 123 may suddenly have been collapsed, and the criteria for weighting and selecting may never be questioned. Extended text can overload humans' information-processing capabilities (Pearl, 1982) and prey on their tendencies to find simplifying patterns.

In the course of our work, we have become convinced that better displays are a major avenue to valid qualitative

analysis. The displays discussed in this book include many types of matrices, graphs, charts, and networks. All are designed to assemble organized information into an immediately accessible, compact form so that the analyst can see what is happening and either draw justified conclusions or move on to the next step of analysis the display suggests may be useful.

As with data reduction, the creation and use of displays is not separate from analysis, it is a *part* of analysis. Designing a display—deciding on the rows and columns of a matrix for qualitative data and deciding which data, in which form, should be entered in the cells—are analytic activities. (Note that designing displays also has clear data reduction implications.)

The dictum “You are what you eat” might be transposed to “You know what you display.” In this book we advocate more systematic, powerful displays and urge a more inventive, self-conscious, tentative stance toward their generation and use.

Conclusion Drawing and Verification

The third stream of analysis activity is conclusion drawing and verification. From the start of data collection, the qualitative analyst is beginning to decide what things mean—is noting regularities, patterns, explanations, possible configurations, causal flows, and propositions. The competent researcher holds these conclusions lightly, maintaining openness and skepticism, but the conclusions are still there, implicit and vague at first, then increasingly explicit and grounded, to use the classic term of Glaser and Strauss (1967). “Final” conclusions may not appear until data collection is over, depending on the size of the corpus of field notes; the coding, storage, and retrieval methods used; the sophistication of the researcher; and the demands of the funding agency, but they often have been prefigured from the beginning, even when a researcher claims to have been proceeding “inductively.”

Conclusion drawing, in our view, is only half of a Gestalt configuration. Conclusions are also verified in the analyst process. Verification may be as brief as a fleeting second thought crossing the analyst's mind during writing, with a short excursion back to the field notes, or it may be thorough and elaborate, with lengthy argumentation and review among colleagues to develop “intersubjective consensus,” or with extensive efforts to replicate a finding in another data set. The meanings emerging from the data have to be tested for their plausibility, their matchness, their “confirmability”—that is, their *validity*. Otherwise we are left with interesting stories about what happened, of unknown truth and ability.

We have presented these three streams—data reduction, data display, and conclusion drawing/verification—as intertwined before, during, and after data collection is post-

RANDOLPH QUIRK

A GRAMMAR OF

SIDNEY GREENBAUM

CONTEMPORARY

GEOFFREY LEECH

ENGLISH

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PREFACE

The first attempts at producing a grammar of English were made when there were less than ten million speakers of English in the world, almost all of them living within 100 miles or so of London. Grammars of English have gone on being written during the intervening 400 years reflecting a variety (and growing complexity) of needs, while speakers of English have multiplied several hundredfold and dispersed themselves so that the language has achieved a uniquely wide spread throughout the world and, with that, a unique importance.

We make no apology for adding one more to the succession of English grammars. In the first place, though fairly brief synopses are common enough, there have been very few attempts at so comprehensive a coverage as is offered in the present work. Fewer still in terms of synchronic description. And none at all so comprehensive or in such depth has been produced within an English-speaking country. Moreover, our Grammar aims at this comprehensiveness and depth in treating English irrespective

[a] Exclamatory questions of this kind sometimes occur as elliptical replies, in which a speaker affirms his agreement with what another speaker has just said:

a : Her performance in Rigoletto was outstanding. b: Yes, wAso'tit.

16] In AmE an exclamatory question can be pronounced with a rising tone:

Wasn't the concert terrific? But in this case, a reply is expected.

7.71

Rhetorical question

Just as the exclamatory question is a question which has the effect of an exclamation, so the rhetorical question is a question which functions as a forceful statement. More precisely, a positive rhetorical question is like a strong negative assertion, while a negative question is like a strong positive one.

positive:

Is that a reason for despair? ('Surely that is not a reason ...') Can anyone doubt the wisdom of this action? ('Surely no one can doubt...')

negative:

Is no one going to defend me? ('Surely someone is going to defend me')

Unlike exclamatory questions, these rhetorical questions have the normal rising intonation of a yes-no question, and are distinguished phonologically only by the unusually low or high starting-point of the rise.

There is also a rhetorical WA-question, which is equivalent to a statement in which the Q-element is replaced by a negative element:

Who knows/cares? ('Nobody knows/cares')

What Difference does it make? ('It makes no difference') 402 The simple sentence
Statements, questions, commands, exclamations 403

Again, the intonation is that of an ordinary WA-question, except that a rise-fall tone is likely.

Commands

7.72

Commands without a subject

We begin with the most common category of command, that which differs from a statement in that

(1) it has no subject,

(2) it has an imperative finite verb (the base form of the verb, without endings for number or tense).

Otherwise, the clause patterns of commands show the same range and ordering of elements as statements:

Type SV: Jump (V)

Type SfC: Be reasonable (V C)

Type SVOA: Put it on the table (V Oa Apla.)

etc

The imperative verb, however, is severely restricted as to tense, aspect, voice, and modality. There is no tense distinction or perfect aspect, and only very rarely does the progressive form occur:

Be preparing the dinner when he comes in

On the whole, the past tense negative auxiliaries (mightn't, couldn't, wouldn't, shouldn't) follow the same negative pattern as their present tense equivalents, subject to the provisions described in 3.43 .#". Note

As the above list shows, it is not normal for the same auxiliary to be used in the same meaning with two different kinds of negation. Occasionally, however, one meets an ambiguity which resides solely in the interpretation of the scope of negation. With a special emphatic pause before not, one might say You may 'not go swimming, meaning 'I permit you not to go' rather than 'I do not permit you'. From this possibility of unorthodox interpretation, acceptable instances of two negators in the same clause sometimes arise: You can't not admire him ('It is impossible not to admire him') is a sentence containing both auxiliary and main verb negation. More natural ways of expressing the same idea would be You can't (help) but admire him or You can't help admiring him.

Statements, questions, commands, exclamations

7.53

He oughtn't to be long ('necessity')

final classification

Simple sentences may be divided into four major syntactic classes, whose use correlates with different communicative functions:

(1) statements are sentences in which the subject is always present and generally precedes the verb:

386 The simple sentence

John will speak to the boss today

On exceptional statements not containing a subject, see 9.19/. (2) questions are sentences marked by one or more of these three criteria:

(a) the placing of the operator in front of the subject:

Will John speak to the boss today ?

(b) the initial positioning of an interrogative or wA-element:

Who will you speak to ?

(c) rising 'question' intonation:

You will speak to the boss ?

(3) commands are sentences which normally have no overt grammatical subject, and whose verb is in the imperative mood (3.10):

Speak to the boss today

(4) exclamations are sentences which have an initial phrase introduced by what or how, without inversion of subject and operator:

What a noise they are making!

Of these classes, the statement is by far the most important, and the exclamation the least important. When referring not to sentences but to clauses (which at this stage means 'main clauses'), we use the adjectives corresponding to these four types: (1) declarative, (2) interrogative, (3) imperative, and (4) exclamatory. There are also some minor sentence types, which will be considered

in

7.54

Functions of discourse

A passive is equally rare and, except when the auxiliary is some verb other than be, as in Get washed, is restricted to a few set commands:

Be prepared

Be seated

Be reassured by me

These restrictions are connected with the understandable incongruity of combining an imperative with a stative non-agentive verb: *Sound louder! Modal auxiliaries do not occur at all in imperative sentences.

Commands are apt to sound abrupt unless toned down by markers of politeness such as please: Please eat up your dinner; Shut the door, please. Even this only achieves a minimum degree of ceremony; a more tactful form of request can only be arrived at if one changes the command into a question or a statement: Will you shut the door, please? I wonder if you would kindly shut the door; I wonder whether you would mind shutting the door; etc.

N^ota

Stative verbs can be interpreted as dynamic, however, in special contexts: Know the answer by tomorrow! (= 'Get to know. .', 'Learn...').

7.73

Commands with a subject

It is implied in the meaning of a command that the omitted subject of the imperative verb is the 2nd person pronoun you. This is intuitively clear, but is also confirmed by the occurrence of you as subject of a following tag question (Be quiet, will you), and by the occurrence of yourself and of no other reflexive pronoun as object: Behave yourself, not 'Behave himself etc.

There is, however, a type of command in which the subject you is retained:

You be quiet!

You mind your own business, and leave this to me!

These commands are usually admonitory or 'finger-wagging' in tone, and frequently express strong irritation. As such, they cannot naturally be combined with markers of politeness, such as please: *Please, you be quiet! They may be used, however, in another way, to single out (by pointing) two or more distinct addressees: You come here, Jack, and you go over there, Mary. A 3rd person subject is also possible:

Somebody open this door Everybody shut their eyes Jack and Susan stand over there

It is easy to confuse the subject, in these commands, with a vocative noun phrase (7.39). Whereas the subject always precedes the verb, however, the vocative (as we saw earlier) is an element that can occur in final and medial, as well as initial, positions in the sentence. Another difference is that the vocative, when initially placed, has a separate tone-unit (typically fall-rise); the subject merely receives ordinary word-stress:

vocative: mary, play on my side

Play on my side, mary

subject : 'Mary play on my side

The distinctness of vocative and imperative subject is confirmed by the possibility of their co-occurrence: jOhn, xyou listen to Mtl

Note

[1°] Apart from will you?, other tag questions heard with an imperative are can you? won't you? can't you? Also the familiar wA-question why don't you is sometimes appended: Take a rest, why don't you? tvt me simple sentence

[b] There is uncertainty about the person of a reflexive pronoun after a 3rd person subject: Everyone behave themselves and Everyone behave yourselves both seem acceptable (on the use of a plural substitute pronoun for everyone, see 7.36). With a vocative, in contrast, only the 2nd person reflexive, in agreement with the understood subject, is allowable: Behave yourselves, everybody.

[c] Another confusion easily made is that between a command with you as subject and a statement with you as subject as used, for example, in giving street directions: You go Up there until you reach the bridge, then you turn right. It is the unstressed subject of the statement that distinguishes it formally from the com. mand, since the subject of a command is always stressed, even if a pronoun: 'You go up there. Needless to say, the admonitory tone of the command would be quite unsuitable in giving street directions.

7.74

Commands with let

First person imperatives can be formed by preposing the verb let followed by a subject in the objective case:

Let us all work hard Let me have a look

The same applies to 3rd person subjects:

Let each man decide for himself

If anyone shrinks from this action, let him speak now

Except for the let me type, all these are rather archaic and elevated in tone. A colloquial alternative to let us, however, is the common abbreviated form let's;

Let's have a party Let's enjoy ourselves

In very colloquial English, let's is sometimes used for a 1st person singular imperative as well: Let's give you a hand. There are no 2nd person imperatives with let: *Let you have a look.

Note

This type of imperative, in which let is no more than an introductory particle, should be kept separate from the ordinary 2nd person imperative of let as a transitive verb (12.57). That they are distinct is shown by the fact that Let us go in the sense 'Permit us to go' cannot be abbreviated to Let's go.

7.75 Summary

At this stage, structural types of command may be summarized as follows:

Statements, questions, commands, exclamations 405 1st person 2nd person 3rd person

without subject	—	p] Open the door	—
with subject	without let	ftj open the door	You [HI] the Someone open the

	with let	ma	—	door
		Let	me	[V]Let
		open	the	someone
		door	Let's	open the
		open	the	door
		door		

By far the most common type is the subjectless 2nd person command (Class I).

7.76

Negative commands

To negate the first three classes of command, one simply adds an initial Don't, replacing assertive by non-assertive forms where necessary:

P] Open the door Don't open the door

pi] You open the door Don't you open the door

[III] Someone open the door Don't anyone open the door

1st person imperatives, on the other hand, are generally negated by the insertion of not after the pronoun following let:

PV] j j.t [not open the door

Informally, however, the negation with Don't is frequently heard, especially in BrE:

PV] Don't let's open the door and the same construction is available for Class V:

IV] Don't let anyone fool himself that he can get away with it

Note

W The more formal full form do not can replace don't in a negation of Class I: Do not open the door. It is a curious feature of negations in other classes, however, that the uncontracted form cannot be used: *Do not you open the door; *Do not anyone open the door. This suggests that don't, like let, is more of an invariable introductory formula, in commands, than an auxiliary verb.

v) Negative commands are seldom followed by tags. The only tag operator that seems possible is the positive auxiliary will: Don't make a noise, will you. The focus has a falling tone. 406 The simple sentence

T

Statements, questions, commands, exclamations 407

7.77

Persuasive imperatives

A persuasive or insistent imperative is created by the addition of do (with a nuclear tone) before the main verb;

Do have some more sherry Do let's go to the theatre

This construction only applies to Classes I and IV.

Note

[a] Do, like don't and let's, acts as an introductory imperative marker, and is not identical with the emphatic do of statements (14.47). To see this, notice that neither do nor don't in commands fulfils the strict conditions of (to-periphrasis (3.17); they are not introduced to make good the lack of an operator, but indeed are added to the front

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267 immediately, the moment etc: conjunctions

In British English, *immediately* and *directly* can be used as conjunctions, to mean 'as soon as'.

Tell me immediately you have any news.

I knew something was wrong immediately I arrived.

Directly I walked in the door, I smelt smoke.

The moment (that), the instant (that), the second (that) and the minute (that) can be used in the same way (in both British and American English).

Telephone me the moment (that) you get the results.

I loved you the instant (that) I saw you.

268 imperatives

1 forms and use

In sentences like *Come here*, *Be quiet*, *Have a drink* or *Don't worry about it*, the verb forms *come*, *be*, *have* and *don't worry* are called 'imperatives'. Affirmative imperatives have the same form as the infinitive without *to*; negative imperatives are constructed with *do not* (*don't*).

Imperatives are used, for example, to tell or ask people to do things, to make suggestions, to give advice or instructions, to encourage and offer, and to express wishes for people's welfare.

Look in the mirror before you drive off.

Please do not lean out of the window.

Tell him you're not free this evening.

Try again – you nearly did it.

Have some more tea.

Enjoy your holiday.

An imperative followed by *and* or *or* can mean the same as an *if*-clause.

Walk down our street any day and you'll see kids playing.

(= If you walk . . .)

Shut up or I'll lose my temper. (= If you don't shut up . . .)

Don't do that again or you'll be in trouble.

2 emphatic imperative: *Do sit down*

We can make an emphatic imperative with *do*.

Do sit down. Do be more careful. Do forgive me.

3 passive imperative: *get vaccinated*

To tell people to arrange for things to be done to them, we often use *get + past participle*.

Get vaccinated as soon as you can.

For more about *get* as passive auxiliary, see 223.5.

4 **do(n't) be**

Although *do* is not normally used as an auxiliary with *be* (see 90), this happens in negative imperatives.

Don't be silly!

Do be can begin emphatic imperatives.

Do be quiet!

5 **subject with imperative**

The imperative does not usually have a subject, but we can use a noun or pronoun to make it clear who we are speaking to.

Mary come here – everybody else stay where you are.

Somebody answer the phone. Relax, everybody.

You before an imperative can suggest emphatic persuasion or anger.

You just sit down and relax for a bit. You take your hands off me!

Note the word order in negative imperatives with pronoun subjects.

Don't you believe it. (NOT You-don't-believe-it.)

Don't anybody say a word. (NOT Anybody-don't-say...)

6 **question tags**

After imperatives, common question tags (see 487–488) are *will you?* *would you?* *can you?* and *could you?*

Give me a hand, will you?

Wait here for a minute, would you?

Get me something to drink, can you?

Can't you and *won't you* are more emphatic.

Be quiet, can't you? Sit down, won't you?

After negative imperatives, *will you?* is used.

Don't tell anybody, will you?

7 **word order with always and never**

Always and *never* come before imperatives.

Always remember what I told you. (NOT Remember-always...)

Never speak to me like that again.

8 **let**

English does not have a first-person imperative (used to suggest that 'I' or 'we' should do something) or a third-person imperative (for other people, not the hearer). These ideas are often expressed by a structure with *let*.

Let me see. Do I need to go shopping today? Let's go home.

Let him wait.

For more details of this structure, see 323.

269 in and into, on and onto: prepositions

1 **position and direction**

We generally use *in* and *on* to talk about the positions of things – where they are; and *into* and *onto* to talk about directions and destinations – where things are going. Compare: ▶

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PART FIVE

Various Concepts and Ways in which they are Expressed

Commands, Instructions, Requests, Invitations, Suggestions, Prohibitions

- 5.1 These may be expressed in various ways. The verbs *command*, *order*, *request*, *tell*, *ask*, *invite*, *request*, *suggest*, *prohibit*, *forbid* and their corresponding nouns may be used. Note the verb patterns in these examples.

He commanded/instructed/ordered/told/requested/asked/invited the men to come early. (VP17)

(Note that *suggest* is not used in VP17.)

He commanded/ordered/requested/suggested that the men should come early. (VP9)

(Note that *tell* and *invite* are not used in VP9.)

Tourist class passengers are prohibited from using the first-class lounge. (VP14)

I forbid you to use that word. (VP17)

I forbid you the use of my tape recorder. (VP12C)

(Note that the use of *forbid* is formal and rare. *Must not* is commoner.)

Examples with corresponding nouns:

He gave orders/gave the command/issued instructions/made the suggestion/made a request that the prisoners (should) be set free. (NP3, noun + that-clause)

(Note the use of *should be* in the clause. The use of *be alone* is an older use and is less usual than the use of *should be*.) *

He gave orders for the setting free of the prisoners/for the prisoners to be set free. (NP2, noun + preposition)

Compare the constructions in these examples:

*The captain ordered his men to fire a salute.
The captain ordered that a salute should be fired.
The captain ordered a salute to be fired.
The captain gave orders that a salute should be fired.
The captain gave orders for a salute to be fired.
The captain gave orders for the firing of a salute.*

Various Concepts and Ways they are Expressed

5.2 Other ways of expressing commands or requests range from the plain imperative to polite formulas.

Be here at nine o'clock.
Please be more patient/reasonable.
Why can't/don't you be more reasonable?
You must be here at nine o'clock.
Will you be here at nine o'clock, please.
Would you mind being here at nine o'clock?
Do you think you could be here at nine o'clock?
Will you be kind enough to be here at nine o'clock.

These various ways of expressing a command or request are dealt with below. In speaking, intonation is important. It can make a plain imperative polite.

'Come 'here. (a definite command)
'Come ,here, please. (a polite request)

The use of a falling tone can change what is normally a polite formula into an impatient command.

'Come 'here, please.

5.3 It is usually unnecessary to indicate the subject with an imperative.

'Come 'here.
'Go a'way.
'Shut the 'door!

When a subject is needed, for example when commands are given to more than one person or group, the subject may have either front or end position.

'You carry the table into the ,garden, Harry, and 'you girls take out some ,chairs.
Come ,on, everybody!
'Call a ,taxi, somebody!

You may also be used for emphasis, or may express annoyance, impatience, or some other emotion.

'You mind your own 'business!
'Mind your own 'business, ,you!

5.4 The use of *please* or *will you* with the imperative softens a command to a request.

'Shut the ,door, please.
'Help me with this ,luggage, will you?

Just is used in the same way, often in addition to *will you*.

'Just come ,here a minute, will you?

Just is also used before an imperative to call attention to something considered unusual or remarkable.

'Just 'listen to her! (and note how clever, perverse, silly, etc she is.)

Various Concepts and Ways they are Expressed

The addition of *won't you* changes an imperative into an invitation.

Come 'in, ,won't you?
'Have a cup of 'tea, ,won't you?

5.6 The use of *don't* before an imperative provides a request or suggestion not to do something.

'Don't make 'so much 'noise!
'Don't be 'silly!
'Don't be 'late for 'school!

You is used after *don't* for emphasis.

'Don't you 'dare do that again!
And 'don't you for 'get it!

5.6 Prohibitions are often indicated by means of brief announcements, e.g. with *no* and a gerund.

No smoking!
No parking!
Smoking not allowed.
Parking prohibited between 3 a.m. and 6 p.m.

Must is the most usual verb in spoken English for orders and prohibitions.

You 'must be back before ,dark.
Cars must 'not/ 'mustn't be parked in front of the ,entrance.
You 'mustn't do/ 'mustn't 'do that.

5.7 A common construction for conveying a command or request is the use of a finite of *be* with a *to*-infinitive. See 1.68, Table 35. Used with *not* it indicates a prohibition.

You're always to knock before you enter my room.
You're not to come into my room without knocking.
You are to write your name at the top of each sheet of paper.
Entries are to be sent in before May the third.
My mother told me I was not to speak to strange men.

5.8 Requests may be made by using *wish* with *would* in a *that*-clause. *That* is usually omitted.

I wish you'd be quiet.
I wish Tom wouldn't play his pop records while I'm trying to read.

Compare:

Be quiet!
Don't play your pop records while I'm trying to read.

The use of *wish* in such contexts often indicates that the speaker cannot or does not expect to exact obedience.

Various Concepts and Ways they are Expressed

5.9 *Let's* (always in this contracted form) is used to make suggestions, often followed by *shall we*.

Let's start early, shall we?
Let's go for a swim, shall we?

This use of *let's* has to be distinguished from the use of *let* (meaning *allow*) with a noun or pronoun. If the pronoun is *us*, the contracted form *let's* is not used.

Let us know (= please inform us) whether you can come.
Let me give you some advice.
Let me go!
Don't let your dog worry those sheep.
Let there be no more of this quarrelling.

Let is also used in the imperative with an adverbial adjunct (VP15B).

Let the window down. (i.e. lower it)
Don't let the dog out.

5.10 A request using the formula *will you* may be ambiguous. *Shall you* asks about future plans or intentions.

Shall you be back early this evening?
At what time shall you be back this evening?

In contemporary English *shall you* is becoming dated, and *will you* is more usual.

Will you be back early this evening?

This question might mean:

- (a) *Are you likely to be back early this evening?*
- (b) *Please be back early this evening.*

(a) is the more likely meaning, and to make the request form (b) unambiguous the addition of *please* is necessary.

Will you be back early this evening, please.

The polite formula *would you* is common for requests. It often replaces *will you* and may convey a suggestion of hesitation or diffidence on the part of the speaker.

Would/Will you pass the salt, please?
Would/Will you come back a little later?

Won't you is used for invitations.

Won't you stay a little longer?
Won't you come in?
Won't you have some more?

Various Concepts and Ways they are Expressed

5.11 *Will* does not normally occur in *if*-clauses.

If you help me, we shall soon finish the job.

It may occur, however, in an *if*-clause which is not purely conditional but which makes a request. *Would* is also used.

If you'll help me, we could finish this job quickly (= Please help me, so that we may finish this job quickly.)

If you'd lend me £5, I could manage until pay day.

5.12 *Could* (and less often *can*) are used to make informal requests.

Could you lend me £5 until tomorrow?

Could I have that dictionary for a few minutes?

Can I see your railway time-table?

May and *might* are used in the same way.

May I have the salt, please?

May/Might I borrow your pen for a minute?

Might (but not *may*) is used to make a request or suggestion in statement form.

You might make a little less noise.

(See 5.16 below, for the use of *may* for permission by authority.)

5.13 There are numerous other forms of polite request and suggestion.

Would you mind opening the window?

Will/Would you be so kind/good as to help me with this luggage?

Perhaps you'd like to help me with this luggage.

Note also the use of *suppose/supposing*, *how/what about* to make informal suggestions.

Suppose we try to do it my way.

Suppose you let me have a try.

How/What about trying to do it my way?

These are not much different from the use of *let's* (5.9 above.)

Let's try to do it my way.

Had better combines suggestion and advice. It conveys the idea 'it would be advisable or right to'.

We'd better start early.

You'd better do as the doctor says and stay in bed.



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A METHODOLOGY FOR TRANSLATION

Translated by Juan C. Sager and M.-J. Hamel

AT FIRST THE different methods or procedures seem to be countless, but they can be condensed to just seven, each one corresponding to a higher degree of complexity. In practice, they may be used either on their own or combined with one or more of the others.

Direct and oblique translation

Generally speaking, translators can choose from two methods of translating, namely direct, or literal translation and oblique translation. In some translation tasks it may be possible to transpose the source language message element by element into the target language, because it is based on either (i) parallel categories, in which case we can speak of structural parallelism, or (ii) on parallel concepts, which are the result of metalinguistic parallelisms. But translators may also notice gaps, or "lacunae", in the target language (TL) which must be filled by corresponding elements, so that the overall impression is the same for the two messages.

It may, however, also happen that, because of structural or metalinguistic differences, certain stylistic effects cannot be transposed into the TL without upsetting the syntactic order, or even the lexis. In this case it is understood that more complex methods have to be used which at first may look unusual but which nevertheless can permit translators a strict control over the reliability of their work: these procedures are called oblique translation methods. In the listing which follows, the first three procedures are direct and the others are oblique.

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Procedure 1: Borrowing

To overcome a lacuna, usually a metalinguistic one (e.g. a new technical process, an unknown concept), borrowing is the simplest of all translation methods. It would not even merit discussion in this context if translators did not occasionally need to use it in order to create a stylistic effect. For instance, in order to introduce the flavour of the source language (SL) culture into a translation, foreign terms may be used, e.g. such Russian words as “roubles”, “datchas” and “aparatchik”, “dollars” and “party” from American English, Mexican Spanish food names “tequila” and “tortillas”, and so on. In a story with a typical English setting, an expression such as “the coroner spoke” is probably better translated into French by borrowing the English term “coroner”, rather than trying to find a more or less satisfying equivalent title from amongst the French magistrature, e.g.: “*Le coroner prit la parole*”.

Some well-established, mainly older borrowings are so widely used that they are no longer considered as such and have become a part of the respective TL lexicon. Some examples of French borrowings from other languages are “alcool”, “redingote”, “paquebot”, “acajou”, etc. In English such words as “menu”, “carburetor”, “hangar”, “chic” and expressions like “déjà vu”, “enfant terrible” and “rendez-vous” are no longer considered to be borrowings. Translators are particularly interested in the newer borrowings, even personal ones. It must be remembered that many borrowings enter a language through translation, just like semantic borrowings or faux amis, whose pitfalls translators must carefully avoid.

The decision to borrow a SL word or expression for introducing an element of local colour is a matter of style and consequently of the message.

Procedure 2: Calque

A calque is a special kind of borrowing whereby a language borrows an expression form of another, but then translates literally each of its elements. The result is either

- i a lexical calque, as in the first example, below, i.e. a calque which respects the syntactic structure of the TL, whilst introducing a new mode of expression; or
- ii a structural calque, as in the second example, below, which introduces a new construction into the language, e.g.:

English-French calque

Compliments of the Season!	Compliments de la saison!
Science-fiction	Science-fiction

As with borrowings, there are many fixed calques which, after a period of time, become an integral part of the language. These too, like borrowings, may have undergone a semantic change, turning them into faux amis. Translators are more interested in new calques which can serve to fill a lacuna, without having to use an

actual borrowing (cf. “*économiquement faible*”, a French calque taken from the German language). In such cases it may be preferable to create a new lexical form using Greek or Latin roots or use conversion (cf. “*l’hypostase*”; Bally 1944:257 ff.). This would avoid awkward calques, such as:

<i>French calque</i>	<i>English source</i>
thérapie occupationnelle	occupational therapy
Banque pour le Commerce et le Développement	Bank for Commerce and Development
les quatre Grands	the four great powers
le Premier Français	The French Premier
Le mariage est une association à cinquante—cinquante.	Matrimony is a fifty-fifty association.
(<i>Les Nouvelles Littéraires</i> , October 1955)	
l’homme dans la rue	the man in the street
(<i>Revue des Deux Mondes</i> , May 1955)	[instead of “l’homme de la rue” or “le Français moyen”]
compagnon de route	fellow-traveller
(<i>Le Monde</i> , March 1956)	
La plupart des grandes décisions sur le Proche-Orient ont été prises à un moment où Sir Winston Churchill affectait de considérer comme “vide” la “chaise” de la France sur la scène internationale.	Most major decisions regarding the Near-East were taken when Churchill pretended that the chair occupied by France on the international scene was empty.
(<i>Le Monde</i> , March 1956)	[instead of: “la place” or “le fauteuil”]

Procedure 3: Literal translation

Literal, or word for word, translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translators’ task is limited to observing the adherence to the linguistic servitudes of the TL.

I left my spectacles on the table downstairs.	J’ai laissé mes lunettes sur la table en bas.
Where are you?	Où êtes-vous?
This train arrives at Union Station at ten.	Ce train arrive à la gare Centrale à 10 heures.

In principle, a literal translation is a unique solution which is reversible and complete in itself. It is most common when translating between two languages of the same family (e.g. between French and Italian), and even more so when they also share the same culture. If literal translations arise between French and English, it is because common metalinguistic concepts also reveal physical coexistence, i.e.

periods of bilingualism, with the conscious or unconscious imitation which attaches to a certain intellectual or political prestige, and such like. They can also be justified by a certain convergence of thought and sometimes of structure, which are certainly present among the European languages (cf. the creation of the definite article, the concepts of culture and civilization), and which have motivated interesting research in General Semantics.

In the preceding methods, translation does not involve any special stylistic procedures. If this were always the case then our present study would lack justification and translation would lack an intellectual challenge since it would be reduced to an unambiguous transfer from SL to TL. The exploration of the possibility of translating scientific texts by machine, as proposed by the many research groups in universities and industry in all major countries, is largely based on the existence of parallel passages in SL and TL texts, corresponding to parallel thought processes which, as would be expected, are particularly frequent in the documentation required in science and technology. The suitability of such texts for automatic translation was recognised as early as 1955 by Locke and Booth. (For current assessments of the scope of applications of machine translation see Hutchins and Somers 1992, Sager 1994.)

If, after trying the first three procedures, translators regard a literal translation unacceptable, they must turn to the methods of oblique translation. By unacceptable we mean that the message, when translated literally

- i gives another meaning, or
- ii has no meaning, or
- iii is structurally impossible, or
- iv does not have a corresponding expression within the metalinguistic experience of the TL, or
- v has a corresponding expression, but not within the same register.

To clarify these ideas, consider the following examples:

He looked at the map	Il regarda la carte.
He looked the picture of health.	Il paraissait l'image de la santé.
	Il avait l'air en pleine forme.

While we can translate the first sentence literally, this is impossible for the second, unless we wish to do so for an expressive reason (e.g. in order to characterise an Englishman who does not speak very good conversational French). The first example pair is less specific, since "carte" is less specific than "map". But this in no way renders the demonstration invalid.

If translators offer something similar to the second example, above, e.g.: "*Il se portait comme un charme*", this indicates that they have aimed at an equivalence of the two messages, something their "neutral" position outside both the TL and the SL enables them to do. Equivalence of messages ultimately relies upon an identity of situations, and it is this alone that allows us to state that the TL may retain certain characteristics of reality that are unknown to the SL.

If there were conceptual dictionaries with bilingual signifiers, translators would

only need to look up the appropriate translation under the entry corresponding to the situation identified by the SL message. But such dictionaries do not exist and therefore translators start off with words or units of translation, to which they apply particular procedures with the intention of conveying the desired message. Since the positioning of a word within an utterance has an effect on its meaning, it may well arise that the solution results in a grouping of words that is so far from the original starting point that no dictionary could give it. Given the infinite number of combinations of signifier *s* alone, it is understandable that dictionaries cannot provide translators with ready-made solutions to all their problems. Only translators can be aware of the totality of the message, which determines their decisions. In the final analysis, it is the message alone, a reflection of the situation, that allows us to judge whether two texts are adequate alternatives.

Procedure 4: Transposition

The method called transposition involves replacing one word class with another without changing the meaning of the message. Beside being a special translation procedure, transposition can also be applied within a language. For example: "*Il a annoncé qu'il reviendrait*", can be re-expressed by transposing a subordinate verb with a noun, thus: "*Il a annoncé son retour*". In contrast to the first expression, which we call the base expression, we refer to the second one as the transposed expression. In translation there are two distinct types of transposition: (i) obligatory transposition, and (ii) optional transposition.

The following example has to be translated literally (procedure 3), but must also be transposed (procedure 4):

Dès son lever...	As soon as he gets/got up...
As soon as he gets up...	Dès son lever...
	Dès qu'il se lève...

In this example, the English allows no choice between the two forms, the base form being the only one possible. Inversely, however, when translating back into French, we have the choice between applying a *caique* or a transposition, because French permits either construction.

In contrast, the two following phrases can both be transposed:

Après qu'il sera revenu...	After he comes back...
Après son retour...	After his return...

From a stylistic point of view, the base and the transposed expression do not necessarily have the same value. Translators must, therefore, choose to carry out a transposition if the translation thus obtained fits better into the utterance, or allows a particular nuance of style to be retained. Indeed, the transposed form is generally more literary in character.

A special and frequently used case of transposition is that of interchange.

Procedure 5: Modulation

Modulation is a variation of the form of the message, obtained by a change in the point of view. This change can be justified when, although a literal, or even transposed, translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic or awkward in the TL.

As with transposition, we distinguish between free or optional modulations and those that are fixed or obligatory. A classical example of an obligatory modulation is the phrase, "The time when...", which must be translated as "*Le moment où...*". The type of modulation which turns a negative SL expression into a positive TL expression is more often than not optional, even though this is closely linked with the structure of each language, e.g.:

It is not difficult to show...

Il est facile de démontrer...

The difference between fixed and free modulation is one of degree. In the case of fixed modulation, translators with a good knowledge of both languages freely use this method, as they will be aware of the frequency of use, the overall acceptance, and the confirmation provided by a dictionary or grammar of the preferred expression.

Cases of free modulation are single instances not yet fixed and sanctioned by usage, so that the procedure must be carried out anew each time. This, however, is not what qualifies it as optional; when carried out as it should be, the resulting translation should correspond perfectly to the situation indicated by the SL. To illustrate this point, it can be said that the result of a free modulation should lead to a solution that makes the reader exclaim, "Yes, that's exactly what you would say". Free modulation thus tends towards a unique solution, a solution which rests upon an habitual train of thought and which is necessary rather than optional. It is therefore evident that between fixed modulation and free modulation there is but a difference of degree, and that as soon as a free modulation is used often enough, or is felt to offer the only solution (this usually results from the study of bilingual texts, from discussions at a bilingual conference, or from a famous translation which claims recognition due to its literary merit), it may become fixed. However, a free modulation does not actually become fixed until it is referred to in dictionaries and grammars and is regularly taught. A passage not using such a modulation would then be considered inaccurate and rejected. In his M.A. thesis, G.Panneton, from whom we have borrowed the term modulation, correctly anticipated the results of a systematic application of transposition and modulation:

La transposition correspondrait en traduction à une équation du premier degré, la modulation à une équation du second degré, chacune transformant l'équation en identité, toutes deux effectuant la résolution appropriée.

(Panneton 1946)

Procedure 6: Equivalence

We have repeatedly stressed that one and the same situation can be rendered by two texts using completely different stylistic and structural methods. In such cases we are dealing with the method which produces equivalent texts. The classical example of equivalence is given by the reaction of an amateur who accidentally hits his finger with a hammer: if he were French his cry of pain would be transcribed as "Aïe!", but if he were English this would be interpreted as "Ouch!". Another striking case of equivalences are the many onomatopoeia of animal sounds, e.g.:

cocorico	cock-a-doodle-do
miaou	miaow
hi-han	beehaw

These simple examples illustrate a particular feature of equivalences: more often than not they are of a syntagmatic nature, and affect the whole of the message. As a result, most equivalences are fixed, and belong to a phraseological repertoire of idioms, clichés, proverbs, nominal or adjectival phrases, etc. In general, proverbs are perfect examples of equivalences, e.g.:

Il pleut à seaux/des cordes.	It is raining cats and dogs.
Like a bull in a china shop.	Comme un chien dans un jeu de quilles.
Too many cooks spoil the broth.	Deux patrons font chavirer la barque.

The method of creating equivalences is also frequently applied to idioms. For example, "To talk through one's hat" and "as like as two peas" cannot be translated by means of a calque. Yet this is exactly what happens amongst members of so-called bilingual populations, who have permanent contact with two languages but never become fully acquainted with either. It happens, nevertheless, that some of these calques actually become accepted by the other language, especially if they relate to a new field which is likely to become established in the country of the TL. For example, in Canadian French the idiom "to talk through one's hat" has acquired the equivalent "*parler à travers son chapeau*". But the responsibility of introducing such calques into a perfectly organised language should not fall upon the shoulders of translators: only writers can take such liberties, and they alone should take credit or blame for success or failure. In translation it is advisable to use traditional forms of expression, because the accusation of using Gallicisms, Anglicisms, Germanisms, Hispanisms, etc. will always be present when a translator attempts to introduce a new calque.

Procedure 7: Adaptation

With this seventh method we reach the extreme limit of translation: it is used in those cases where the type of situation being referred to by the SL message is unknown in the TL.

culture. In such cases translators have to create a new situation that can be considered as being equivalent. Adaptation can, therefore, be described as a special kind of equivalence, a situational equivalence. Let us take the example of an English father who would think nothing of kissing his daughter on the mouth, something which is normal in that culture but which would not be acceptable in a literal rendering into French. Translating, "He kissed his daughter on the mouth" by "*Il embrassa sa fille sur la bouche*", would introduce into the TL an element which is not present in the SL, where the situation may be that of a loving father returning home and greeting his daughter after a long journey. The French rendering would be a special kind of *over translation*. A more appropriate translation would be, "*Il serra tendrement sa fille dans ses bras*", unless, of course, the translator wishes to achieve a cheap effect. Adaptations are particularly frequent in the translation of book and film titles e.g.:

Trois hommes et un couffin	Three men and a baby. [film]
Le grand Meaulnes	The Wanderer. [book title]

The method of adaptation is well known amongst simultaneous interpreters: there is the story of an interpreter who, having adapted "cricket" into "Tour de France" in a context referring to a particularly popular sport, was put on the spot when the French delegate then thanked the speaker for having referred to such a typically French sport. The interpreter then had to reverse the adaptation and speak of cricket to his English client.

The refusal to make an adaptation is invariably detected within a translation because it affects not only the syntactic structure, but also the development of ideas and how they are represented within the paragraph. Even though translators may produce a perfectly correct text without adaptation, the absence of adaptation may still be noticeable by an indefinable tone, something that does not sound quite right. This is unfortunately the impression given only too often by texts published by international organizations, whose members, either through ignorance or because of a mistaken insistence on literalness, demand translations which are largely based on *caïques*. The result may then turn out to be pure gibberish which has no name in any language, but which René Etiemble quite rightly referred to as "*sabir atlantique*", which is only partly rendered by the equivalent "Mid-Atlantic jargon". Translations cannot be produced simply by creating structural or metalinguistic *caïques*. All the great literary translations were carried out with the implicit knowledge of the methods described in this chapter, as Gide's preface to his translation of *Hamlet* clearly shows. One cannot help wondering, however, if the reason the Americans refused to take the League of Nations seriously was not because many of their documents were unmodulated and unadapted renderings of original French texts, just as the "*sabir atlantique*" has its roots in ill-digested translations of Anglo-American originals. Here, we touch upon an extremely serious problem, which, unfortunately, lack of space prevents us from discussing further, that of intellectual, cultural, and linguistic changes, which over time can be effected by important documents, school textbooks, journals, film dialogues, etc., written by translators who are either unable to or who dare not venture into the world of oblique translations. At a time when excessive centralization and lack of respect for cultural differences are driving international organizations into adopting working languages *sui generis* for writing documents

which are then hastily translated by overworked and unappreciated translators, there is good reason to be concerned about the prospect that four fifths of the world will have to live on nothing but translations, their intellect being starved by a diet of linguistic pap.

Application of the seven methods

These seven methods are applied to different degrees at the three planes of expression, i.e. lexis, syntactic structure, and message. For example, borrowing may occur at the lexical level—“*bulldozer*”, “*réaliser*”, and “*stopover*” are French lexical

Table 1 Summary of the seven translation procedures
(Methods in increasing order of difficulty)

	<i>Lexis</i>	<i>Structures</i>	<i>Message</i>
1 Borrowing	F: <i>Bulldozer</i> E: <i>Fuselage</i>	<i>science-fiction</i> <i>à la mode</i>	<i>Five o'Clock Tea</i> <i>Bon voyage</i>
2 Calque	F: <i>économiquement faible</i> E: Normal School (C.E.)	<i>Lutetia Palace</i> Governor General	<i>Compliments de la Saison</i> Take it or leave it
3 Literal Transl.	F: <i>encre</i> ↕ E: <i>ink</i>	<i>Le livre est sur la table.</i> The book is on the table.	<i>Quelle heure est-il?</i> What time is it?
4 Transposition	F: <i>Expéditeur</i> ↕ E: From	<i>Depuis la revalorisation du bois</i> As timber becomes more valuable	<i>Défense de fumer</i> No smoking
5 Modulation	F: <i>Peu profond</i> ↕ E: Shallow	<i>Donnez un peu de votre sang</i> Give a pint of your blood	<i>Complet</i> No vacancies
6 Equivalence	F: (Mil.) ↕ <i>la soupe</i> E, UK: (Mil.) Tea E, US: chow	<i>Comme un chien dans un jeu de quilles</i> Like a bull in a china shop	<i>Château de cartes</i> Hollow triumph
7 Adaptation	F: <i>Cyclisme</i> ↕ E, UK: Cricket US: Baseball	<i>En un clin d'œil</i> Before you could say Jack Robinson.	<i>Bon appétit!</i> US. Hi!