

Synchrony and Translation Quality in Persian Unauthorized Dubbing in Iran

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The increasing interest of the Iranian audiences in watching foreign films and television series against the limiting regulations of official dubbing and distribution of such foreign audiovisual content in Iran has resulted in the rise of unauthorized dubbing and subtitling of such programs in Persian. This article explores the quality of unauthorized dubbing of a criterion selection of ten American feature films freely accessible on Persian-language video-piracy websites. The results revealed that content synchrony and isochrony were the most problematic types of synchrony in these Persian dubs, while character, kinesic, and phonetic synchronies were preserved at acceptable levels. In terms of English to Persian translation, the inaccuracies and problems were classified under the three categories of language, culture and dubbing team, where each category was divided into several subcategories.

Keywords: dubbing, translation quality, synchrony, unauthorized, Persian, Iran

1. Introduction

Dubbing films into Persian in Iran has been going on for more than half a century. Since the emergence of the first dubbed films in Iran, dubbing has been the official translation modality of audiovisual fiction in Iran for a number of practical reasons. In the past, dubbing was carried out mostly by state-run and authorized private sector. Recently, however, due to the availability of technology and the Internet, it is carried out by both authorized and a growing number of unauthorized companies. Authorized companies include national television channels and official home entertainment companies, while unauthorized companies are mostly on-line agencies and websites that release their products with no legal permission from the national authorities (Nord, Khoshsaligheh, & Ameri, 2015).

Obviously, products of both sectors have their own audience who opt for watching each type for their reasons. For instance, since dubbing of audiovisual materials in the authorized sector is closely monitored in terms of their conformation with the dominant cultural regulations and ideologies of the country, they involve a significant amount of cultural gatekeeping and censorship; therefore, unauthorized dubbing appeals to those who seek the original work in its entirety. Due to the same cultural reasons, many feature films and series are never dubbed by the authorized companies because they would necessitate too extensive censorship to be appropriated for the Iranian society which leaves little left to show, or the censorship extends beyond some segments of the work, and the entire theme is the problem.

Recently, dubbing, mostly authorized, has been researched from a number of aspects such as reception, censorship and culture (e.g., Khoshsaligheh, Eriss, & Ameri, 2019; Khoshsaligheh, Ameri, & Mehdizadkhani, 2018; Ameri, Khoshsaligheh, & Khazae Farid, 2018; Mehdizadkhani & Khoshsaligheh, 2019), but no published study has attempted to explore the quality of unauthorized dubbing in Persian. Considering the significance of synchronization as the most prominent factor in assessing the quality of dubbing practice

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(Chaume, 2004, 2012), this paper aims to examine the quality of unauthorized Persian dubbing of feature films in terms of both synchrony and translation.

The study is limited to investigate dubbing of American feature films as they constitute the largest percentage of audiovisual fiction watched by the Iranian audiences of unofficially distributed foreign multimedia content, besides the films and series produced by other nations such as South Korea and Turkey. This study specifically addresses the following questions:

- 1) How is the unauthorized Persian dubbing of American feature films evaluated in terms of the different types of synchrony?
- 2) How is the unauthorized Persian dubbing of American feature films evaluated in terms of translation into Persian?

2. Review of the Literature

Dubbing, as a clear case of “constrained translation” (Bosseaux, 2015, p. 57; Zabalbeascoa, 1997, p. 330), is the substitution of the SL oral content with its equivalent in TL. The main aim of dubbing is to create an “illusion” of watching a local audiovisual product for the target audience, by adapting different types of synchrony (Díaz-Cintas, 2018, p. 1). Synchrony is the process of adapting all the used media through which the message is transmitted (Mayoral, Kelly, & Gallardo, 1988). Clearly, in each film, different types of media such as dialogues, motion pictures, signs, music and sound tracks work simultaneously to create meaning. In dubbing, these important media need to be synchronized perfectly to create an acceptable version in target language with quite the same impression on the target audience as the original. Chaume (2012, p. 72) emphasizes that “in the hierarchy of priorities, synchronies take precedence over a faithful rendering of the ST content”. The main types of synchrony that are used to create acceptable dubbing are introduced in the following two categories.

In a three-phase categorization, Fodor (1976) introduces the following types:

- Phonetic synchrony concerning lip movement
- Character synchrony regarding the voice of the dubbing actors
- Content synchrony which points to the coherence between the translation and the situation on screen (as cited in Matamala, 2010, p. 103).

Chaume (2012) also proposes the following categorization:

- Phonetic or lip-synchrony which is on screen actor's mouth's articulation
- Kinesic/Kinetic synchrony or body movement synchrony
- Isochrony or synchrony between utterances and pauses and the duration of the original actor's utterances.

Phonetic or lip-synchrony is probably the most significant factor for quality of dubbing, specially it is mostly noticeable in close-ups and scenes that open vowel, bilabial and labiodental consonant of character's mouth are visible (Chaume, 2012); consequently, the translational unit is assumed to be syllables and letters (Díaz-Cintas & Orero, 2010). Its main function is to create the illusion for the viewers that the voices they hear are the original one (Kilborn, 1993), bad phonetic or lip-synchrony could make the reception impossible (Koolstra, Peeters, & Spinhof, 2002). Most criticisms that are raised against the dubbed film are associated with the dischrony of lip movements of the on screen actors with audible dialogues, since it is more likely that viewers notice it (Chaume, 2012). Actually, phonetic

synchrony depends on accuracy of translation, quality of other types of synchronization as well as performance of dubbing actors (Bartolome & Cabrera, 2005).

Producing an accurate translation is mainly the responsibility of translators. This accuracy is so important that even they are not usually allowed to manipulate or censor the text. However, this accuracy is occasionally violated because some translators, especially novice ones, might translate the script without resorting to the original film (Schwarz, 2011). In addition, their responsibility is mostly limited to this stage and they rarely get involved in later stages of dubbing, like synchronization process, to help the dubbing team in creating more authentic version of script during the work (Bartolome & Cabrera, 2005).

Kinesic or kinetic synchrony is another important factor in dubbing. This synchrony makes the dubbing actors to choose their words adjusted to the articulatory movement (Chaume, 2012). Different verbal systems may have a wide range of gesture, i.e. the speaker of these languages may use the gestural and bodily movement to transfer a meaning without reciting a single word; therefore, in dubbing from these languages into a verbal system with a limited bodily movement, there is always a gap between the on-screen image and what is heard.

In dubbing, another significant issue is character synchrony or “voice personality”. It means the voices of the dubbing actors and actresses should match as closely as possible with those of the original in terms of timbre and tonal qualities (Kilborn, 2014). Character synchrony can be essential when there is a close connection between image, sound and text which might pose a translation challenge for translators as well (Bartina & Espasa, 2005). However, Herbest (1997) notes that it is not a key factor in reception of dubbing since target audiences usually accept the new voices, except when a particular voice that is always used for a character is replaced by a new one. In general, since the number of the dubbing actors are mostly limited and viewers probably hear the same voices in different films (Goris, 1993), it might keep them constantly aware of watching a dubbed film (Chiaro, 2009).

Content synchrony is recognized as another obligatory factor in reception of dubbing. It is to preserve the agreement between the visual channel (the scene) and the translation (or what is heard). It is deemed obligatory since viewers of a dubbed product are deprived of the original sound track (Nord, Khoshsaligheh, & Ameri, 2015). In general, translators or dubbing team of AVT usually encounter multiple constraints that can be classified as follow (Chiaro, 2009):

- a) Highly culture-specific references (names of places, famous people, institutions, etc.). When facing terms which are specific to a culture, the translator's strategy is to transfer them to the TL through the strategy of “transference” (Newmark, 1988, pp. 81-82). “Transference”, including “transliteration”, is the substitution of each alphabet of the SL word with its equivalent in the TL (Catford, 2000).
- b) Language-specific features (terms of address, taboos). According to Khoshsaligheh and Ameri (2014, p. 37) there are four common procedures for rendering taboo into Persian:
 - i) Translation of the source culture taboo to a target culture taboo (Taboo to Taboo).
 - ii) Omission of the source culture taboo (Deletion).
 - iii) Substitution of the target culture taboo with a target culture non-taboo (Taboo to Non-taboo)
 - iv) Rendition of the source culture taboo to a target culture euphemistic equivalent (Euphemism).

It is worth mentioning when cultural and ideological considerations makes translators to carry out censorship on the translation, dubbing would probably be much weaker than the original (Bucaria, 2007; Chiaro, 2007), and usually the translator's strategy is under-translation (Antonini & Chiaro, 2009).

- c) Areas and issues that overlap between language and culture (such as songs, jokes, etc.). In the case of songs, if the words of a song is in connection with the story plot, they need to be translated and sung in TL (Chiaro, 2009).

Multiculturalism can also be included as another significant constraints factor in AVT. Audio visual texts may occasionally contain some sort of intralingual language variation (i.e., dialects, sociolects, etc.) as well as interlingual variation (i.e., heteroglossia or multilingual see Zabalbeascoa & Corrius, 2014). Here, multilingualism means on-screen characters speak in more than one language and certain combination of different languages is shown. In multilingual products, L1 refers to SL and L2 refers to the TL, and L3 is any language which is not mainly the used language of the on screen characters (Zabalbeascoa & Corrius, 2014). L3 can be transmitted in a number of ways: a) adaptation: when the L3TT is rendered into a language which is different from L2 or L3ST; b) neutralization: when the L3ST is rendered into the same language as L2; c) transfer unchanged: when L3TT remains the same language as L3ST (Corrius & Zabalbeascoa, 2011). In case of bilingual audiovisual materials, L1 and L3 should not be translated into one, because a considerable portion of information about the characters and setting would be eliminated (Heiss, 2004). Actually, research has shown that multilingual film in dubbing countries, both subtitling and dubbing are used (Chiaro, 2009; Heiss, 2004). Subtitling is used for dialogues that their foreignness needs to be reflected and dubbing is used for other dialogues which needs to be domesticated (Heiss, 2004).

3. Method

Based on a descriptive research design, the study explored the quality of unauthorized dubbing of American films into Persian in terms of the different types of synchronies as well as translation accuracy. The study examined the Persian versions of ten American drama feature films dubbed in the Iranian unauthorized dubbing sector. The purposively selected sample of the study included the following films: *The Book Thief* (Percival, 2013), *The Great Gatsby* (Luhrmann, 2013), *12 Years A Slave* (McQueen, 2013), *Night Crawler* (Gilroy, 2014), *Whiplash* (Chazelle, 2014), *Room* (Abrahamson, 2015), *The Revenant* (Inarritu, 2015), *Arrival* (Villeneuve, 2015), *Hacksaw Ridge* (Gibson, 2016), *The Jungle Book* (Favreau, 2016).

The Persian dubbed version of each film was carefully examined and compared against its original version with regards to the various types of synchronies, advocated in the seminal literature (e.g., Chaume, 2004, 2012; Fodor, 1976), as well as the quality and accuracy of the translation into Persian. To address the research questions, the results of the analyses are categorized and presented in the following section.

This introductory study hopes that can pave the way for further corroborating studies, and obviously, considering the fairly small and non-probability sample of the films, the results of the study cannot afford to be generalized and extended beyond this corpus. Therefore, it is recommended that further research would use larger and multiple samples to include televisions series and films of other genres and source languages to develop the knowledge on this topic.

4. Results

The results of the present study are segmented into two main categories: synchrony-related issues and translation-related issues. Each category is divided into some more subcategories that are presented below.

4.1 Synchrony-related Issues

4.1.1 Content Synchrony

In the dubbed version of the films a total of 21 instances of content synchrony were found. They included items in the target texts which were in contradiction with their original ones in meaning. These items mainly involved offensive and immoral instances which were detected to be censored in the dubbed version either through complete omission or substitution with neutral words, like the ones mentioned in Table 1. Interestingly, it was noticed that the censorship was not exerted on the words which could be seen visually on the screen, so in such cases, the harmony between the visual and auditory codes were violated. Content synchrony also included items which were seemingly emanated from the translator's misunderstanding of the ST. This could be due to the translator's insufficient knowledge of SL or his/her inaccessibility to the original version of the film.

Original Dialogue	Time	Persian Back-translation	Film
1. Looking my tiepin?	00:43:18	Looking at my cravat?	The Great Gatsby
2. A bird, that can't be a good thing.	01:04:06	I'm not an antelope, I'm afraid.	The Jungle Book
3. Bring me the girl	01:42:56	Bring me the money.	The Revenant

Table 1 Examples of content synchrony

4.1.2 Isochrony

The findings revealed that isochrony was hardly preserved in the examined cases. In many cases, the on-screen actor's lips were still moving while nothing was heard in the TL, and in many other the dialogues were still audible while no lip movement of the on-screen actor was observed. Some of the instances are reported in Table 2. As the comparisons of the times clearly indicate, the duration of translations do not match with their original versions.

Original Dialogue	Time in ST	Time in TT	Film
1. He learn you to read?	01:03:02 01:03:03	01:03:02 01:03:06	12 Years A Slave
2. You are right, we should not be dating.	00:52:18 00:52:20	00:52:18 00:52:19	Whiplash
3. You made him up in your head, he's not real.	00:15:39 00:15:41	00:15:30 00:15:43	Room

Table 2 Examples of isochrony

4.1.3 Kinesic/Kinetic Synchrony

Data collected from the films revealed that kinesic synchrony is by and large preserved, except in some rare cases, like the ones that were mentioned in the Table 3 and 4. In the film entitled *The Book Thief* (2013), in one scene, a strict teacher is holding a chalk in her hand, and by saying three separate words, wants Leslie to write her name on the board, but in the TT, these words are translated into a complete sentence, which has reduced the imperative tone of her words, leading to inconsistency of the visual and auditory cues. The other

example that is mentioned in Table 3 is related to the scene in the film *Whiplash* (2014), where Andrew's father is using his hand to give direction, but in the dubbed version his utterance is not translated, resulting in the same dischrony.

Original Version	Persian Back Translation	Time
Chalk, board, name.	Come to the board and write.	00:12:09
And I loaded the pantry up with Gushers.	Andrew, I loaded the pantry up with Gusher.	01:14:50

Table 3 Examples of kinesic synchrony

4.1.4 Character Synchrony

The findings also demonstrated that character synchrony was mostly preserved in the examined cases. It is clear that the dubbing team has made their best effort to maintain the harmony between the on-screen actor's voice and the voice talent. The two examples in Table 4 prove this issue.

Film	Character	Actor	Persian Voice Actor
<i>Whiplash</i> (Chazelle, 2014)	Terence Fletcher	J.K Simmons	Bahram Zand
<i>The Revenant</i> (Alejandro, G. Inarritu, 2015)	Glass	Leonardo Dicaprio	Afshin ZiNoori

Table 4 Examples of character synchrony

In *Whiplash*, Terence Fletcher who is a strict abusive teacher towards his students, has a light, steady voice and uses a lot of swearwords and insults in his language; however, in the target version, due to the necessity of toning down the offensive language, the TT voice actor uses more gentle voice to keep the harmony between words and his tone of voice. All in all, the harmony between the ST actor and TT voice talent is preserved. In the case of the next film, *Glass* is the leading role but he has a few dialogues throughout the story. At the beginning of the story he rarely speaks, but later after he is wounded by a grizzly bear, starts speaking with a weak and plaintive voice. In the TT, this change in his voice is perfectly preserved and transmitted.

4.1.5 Phonetic Synchrony

The findings reveal that the phonetic synchrony is almost well-preserved. As shown in Table 5, the girls are reciting the word “party” which is quite in agreement with the lip movement of the first letter of the word (بگزارونیم) [begzaroanim] in the Persian.

Original Version	Persian Back translation	Time
Ain't we having a party?	Aren't we gonna have fun?	00:17:50

Table 5 Example of phonetic synchrony

4.2 Translation Accuracy Issues

Table 7 reports translation accuracy issues which are categorized into three main issues, including language, culture, and dubbing team. Each category consists of further subcategories which are reported with their frequency to show their recurrence in the corpus.

Category	Sub-category	Specific Errors	Frequency
Language related issues	Grammatical Errors	Incorrect translation of verb tense	68
		Incorrect translation of verb/phrasal verb	51
		Misunderstanding of the ST	58
		Incorrect translation of preposition	9
		Incorrect translation of personal pronoun	38
		Incorrect cuing	23
		Incorrect translation of noun	56
		Incorrect translation of Adjective	17
		Incorrect translation of the sentence	237
	Translation strategies	Incorrect translation of culture-specific nouns	4
		Neutral translation of brand names	8
		Literal translation of street names	3
		Multilingualism in subtitle	13
		Multilingualism in dubbing	133
		Untouched song	1
Culture related issues	Translation strategies	Omission in dialogue	113
		Toning down the taboo	184
		Addition of new dialogue	65
		Omission of dialogue	236
Dubbing team related issues	Voice quality	Change in character	9
		Untouched voice	200
		Dubbed dialogues along with untouched voice	18
		Dialogues in voice over	2
	Pronunciation	Incorrect pronunciation	8

Table 6 Taxonomy of translation errors

4.2.1 Incorrect Translation of Verb Tense

Findings revealed that 68 verb tenses were translated incorrectly in the corpus of the study, which are probably due to the translator lack of knowledge in usage of the verb tenses and their meaning. Table 7 provides two instances.

Original Version	Time	Persian Back Translation	Film
1. All the bright, precious things fade so fast.	00:12:14	All the bright, precious things faded so fast.	The Great Gatsby
2. We've been done by this morning.	00:05:18	It will be done by tomorrow morning.	The Revenant

Table 7 Examples of incorrect translation of verb tense

4.2.2 Incorrect Translation of Verb/ Phrasal Verb

Among the findings, as shown in Table 8, there were some incorrect translations of verbs (whether in their meaning or negation) as well as phrasal verbs which consequently has led to incorrect translation of the given sentence.

Original Version	Time	Persian Back Translation	Film
1. You both have till 02:00 hours to figure something out.	00:33:46	You have two hours to think about it.	Arrival
2. I originate from Canada.	01:55:58	I've been in Canada for a few	12 Years a

		years.	Slave
3. I just couldn't get her to come down.	01:23:40	She could not come down.	Room

Table 8 Examples of incorrect translation of verb/phrasal verb

4.2.3 Misunderstanding of the ST

Some dubbed dialogues were found in contrast with the story plot, like the ones mentioned in Table 9. In the first example, Solomon's new master asks if he has ever picked cotton, and the new master reacts to his "no" reply by saying "it comes to you quiet naturally", but it is translated wrongly. In the second example, the pronoun "it" refers to "music notes" not to the "ability and power". These incorrect translations have led to the incoherence between what is being heard and what is being seen.

Original Version	Time	Persian Back Translation	Film
1. It comes to you quite naturally.	01:24:10	It's obvious you are not used to it.	12 Years a Slave
2. Yeah, I guess maybe you don't have it.	01:30:48	It seems you don't dare it.	Whiplash

Table 9 Examples of misunderstanding of the ST

4.2.4 Incorrect Translation of Prepositions

As Table 10 shows, some translated dialogues contain incorrect translated prepositions which have resulted in incorrect meaning.

Original Version	Time	Persian Back Translation	Film
1. They had to bury him by the tracks.	00:05:19	They had to bury him in the tracks.	The Book Thief
2. When there's a storm and you stand in front of a tree, if you look at its branches, you swear it will fall.	00:41:09	When there's a storm and you stand beside a tree, if you look at its branches, you're sure it will fall.	The Revenant

Table 10 Examples of incorrect translation of prepositions

4.2.5 Incorrect Translation of the Personal Pronouns

As shown in Table 11, among the data collected from the sample, there were some instances of incorrect translation of personal pronouns which have led to the incorrect transfer of meaning in the dubbed versions.

Original Version	Time	Persian Back Translation	Film
1. Need to kill her?	00:17:53	Wanna kill me?	The Revenant
2. Before you were born.	00:36:30	Before the boy was born.	The Book Thief

Table 11 Examples of incorrect translation of personal pronouns

4.2.6 Incorrect Cuing

In the corpus, as shown in Table 12, there exist some dubbed dialogues that revealed the translators had difficulty in determining the beginning and the end of the sentences. In the first example, the slaveholder asks a client to watch how perfect and healthy Randal is, and then makes Randal to jump and prove that, but the translator mixed both sentences to one and this has resulted in incorrect translation. In the second example, the word “past” means “years ago” not the verb “pass”. This incorrect inferring of meaning has led into incorrect translation as well.

Original Version	Time	Persian Back Translation	Film
1. Observe this. Randal, jump, jump, jump, run, run, run.	00:30:30	Look at this Randal, jump, jump, jump.	12 Years a Slave
2. But I have had a difficult time these past several years.	02:05:17	But I have had a difficult time. How these years passed.	12 Years a Slave

Table 12 Examples of incorrect cuing

4.2.7 Incorrect Translation of Noun

As shown in Table 13, among the data collected there were some cases in which nouns were translated incorrectly, so some of them are not in accordance with the scene.

Original Version	Time	Persian Back Translation	Film
1. Why aren't we at the rape at Griffith Park like everybody else?	00:59:14	Why aren't we at the murder at Griffith Park like everybody else?	Night Crawler
2. It's them Doss kids, crazy as their old man.	00:04:14	It's them Doss kids, crazy as their old father.	Hacksaw Ridge

Table 13 Examples of incorrect translation of noun

4.2.8 Incorrect Translation of Adjective

In some cases, as shown in Table 14, adjectives are translated incorrectly and in some other cases they are completely omitted.

Original Version	Time	Persian Back Translation	Film
1. Jesse Owens, the fastest man alive.	00:23:40	Jesse Owen, the first man in history.	The Book Thief
2. I think that you're really pretty...	00:13:13	I think you are very good.	Whiplash

Table 14 Examples of incorrect translation of adjective

4.2.9 Incorrect Translation of the Sentence

Some cases of incorrect translation at the sentence level were also found in the corpus. These sentences were translated completely incorrect, leading to inconsistency between the plot and the scene. As the following table shows, in the first example, the man means the place they are heading is so terrible that when they arrive they wish they had fought and escaped before, but the Persian version is different in meaning. In the second example, the teacher is giving

the address of the music hall in which the band are going to play the music, but it is translated completely wrong.

Original Version	Time	Persian Back Translation	Film
1. All's I know, if we get where we're travelling, we'll wish we'd died trying.	00:22:37	The only thing I know is that for achieving freedom we must try.	12 Years a Slave
2. Stage right, in order, now.	00:37:16	Play properly, now.	Whiplash

Table 15 Examples of incorrect translation of sentence

4.2.10 Incorrect Translation of Culture-Specific Terms

Some culture-specific nouns were translated incorrectly such as the word, “Sabbath” which means the seventh day of the week and the day of rest and worship among Jews and some Christians. This word was translated differently in the examined cases; for example, in the film *Hacksaw Ridge*, it was translated to 'Saturday', while in the film *12 Years a Slave*, it was substituted by a neutral word of 'holiday' in one place and the word 'Sunday' in another place. Nevertheless, the prevalent equivalent for “Sabbath” in Persian is (سبث) [Sabbath].

Original Version	Time	Persian Back Translation	Film
1. The Sabbath day, it is free to roam.	01:07:17	Today is Sunday and it's holiday.	12 Years, A Slave
2. So, Saturday is my Sabbath, and I'm not allowed to work then.	00:38:11	So, Saturday is the day of worship and I'm not allowed to work.	Hacksaw Ridge

Table 16 Examples of incorrect translation of culture-specific terms

4.2.11 Neutral Translation of Brand Names

Among the data collected from the sample, some proper nouns such as the names of drinks, foods, places, etc. were detected to be translated neutrally, despite sometimes these nouns had important role in providing some information about the character's personality.

Original Version	Time	Persian Back Translation	Film
1. Highballs Mr. Gatsby?	00:41:06	As always, Mr Gatsby?	The Great Gatsby
2. It's a custom Wurlitzer.	01:01:35	It's a handmade piano.	The Great Gatsby

Table 17 Examples of Neutral Translation of Brand Names

4.2.12 Literal Translation of Street Names

Findings also revealed the procedure of literal translation was used for the translation of street names which are deemed as highly culture-specific references, like the ones that are mentioned in Table 18. In the first two examples “Heaven” is translated to "behesht" and “Broadway” is translated to "well known" (Catford, 2000).

Original Version	Time	Persian Back Translation	Film
1. This is Heaven Street.	00:06:13	This is behesht street.	The Book

			Thief
2. Outside the car, the world was thrown inside a snow-shaker, und on a place called Heaven street ...	01:52:53	[...], und on a place called behesht street ...	The Book Thief
3. Film stars, Broadway directors ...	00:25:11	Film stars, well known directors ...	Great Gatsby

Table 18 Examples of literal translation of street names

4.2.13 Multilingualism in Subtitles

The Book Thief (2013) is a multilingual film: English as L1, Persian as L2, and German as L3, because almost all the dialogues contain some German words or phrases. The translator's strategy to handle the L3 was to dub the semantic units at the word level, and for those semantic units which were longer than one word inserted a subtitle in L1. For example, when military commander addresses people in German, as shown in Table 19, his dialogues are left untouched, untranslated; however, the English versions were shown as subtitles.

The English Translation of German Dialogues in Subtitle	Time
1. And that is why we have gathered here tonight to free ourselves from any intellectual dirt.	00:27:42
2. We will exterminate the illness that infected Germany for the last twenty years.	00:28:02

Table 19 Examples of multilingualism in subtitles

4.2.14 Multilingualism in Dubbing

The Revenant is multilingual film as well in which L1 is English, L2 is Persian and L3s are French and American Indian. Unlike the film *The Book Thief*, the semantic units which were longer than a word were dubbed, as shown in Table 20, and the multilingualism of the film is hidden for the target audience. For example, the following dialogues are from a conversation between three people: a French, an American Indian, and an interpreter who interprets from French to American Indian and vice versa, but in the dubbed version the dialogues of interpreter are omitted or left untouched and the conversations just switches between the French and American Indians, although the lip movements of the interpreter in some parts are visible.

The English Translation of Multilingual Dialogues	Time
1. All we can trade are guns and ammunition.	00:32:40
2. Tell him if he asks about horses again, there is no deal.	00:32:42
3. I need a woman with big tits who can cook.	00:32:14

Table 20 Examples of multilingualism in dubbing

4.2.15 Untouched Song

The film *The Jungle Book* contains a song in which the king of Bander-log, asks Mowgli for "the red flower". Obviously the song is in connection with the story plot and requires a translation, but as shown in Table 21, the translator or the dubbing team left the song untouched and the addressees only hear the original song.

Original Version	Time
Now, don't try to kid me, man-cub, I'll make a deal with you, What I desire is man's red fire, to make my dream come true ...	01:08:58 -01:10:12

Table 21 Examples of untouched song

4.3 Culture Related Issues

4.3.1 Omission in Dialogues

According to Table 22, 113 instances of omitted words and lines of dialogues were found in the corpus of the study, which resulted in the inconsistency between the verbal, visual and the narrative flow of the plots. A couple of such instances are shown in the following Table.

Original Version	Time	Persian Back Translation	Film
1. Strip her. Strike her bare and lash her to the post.	01:48:19	Stripe her, tie her to that tree trunk.	12 Years a Slave
2. Young men don't just drift coolly out of nowhere and buy a palace in Long Island	00:47:25	Young men cannot simple buy such a palace in long Island.	Night Crawler

Table 22 Examples for omission in dialogues

4.3.2 Toning Down of Taboos

Each film contained some sort of taboo, as shown in Table 23, and the translator's strategy toward all taboos even for the multilingual ones in *The Book Thief* were toning down through substitution with less taboo words or completely irrelevant ones.

Original Version	Time	Persian Back Translation	Film
1. Hitler is a monkey's ass, stick you Hitler.	01:42:46	I hate Hitler.	The Book Thief
2. Is that Ma's boyfriend?	00:54:21	Is that ma's husband?	Room

Table 23 Examples of toning down of taboos

4.3.3 Addition of New Dialogue

In the Persian dubbed versions, 65 instances of addition to the dialogues were detected. These additions extend from a single word to a sentence, like the first example in Table 25. The reason for these additions in some cases were due to toning down of taboo, like the one shown in the second example of Table 24.

Original Version	Time	Persian Back Translation	Film
	01:20:44	So, you do not help me to save myself.	12 Years a Slave
2. You wanna make a baby.	01:49:52	You wanna get married and make a baby?	Arrival

Table 24 Examples of addition of new dialogue

4.3.4 Omission of Dialogues

In the examined cases, as shown in Table 25, some dialogues were completely omitted in the Persian dubbed version. In the following extracts, the camera is completely on the actor (a close-up scene) and the lip movements are noticeable but nothing is heard.

Original Version	Time	Film
1. He pantomimes, There's barely a welt on her. That's what your niggers make of you...a fool for the taking.	01:49:57	12 Years a Slave
2. You were playing with this little boy's momma?	00:17:50	The Revenant

Table 25 Examples of omission of dialogues

4.3 Dubbing Team Related Issues

4.3.1 Change in Character

Findings also revealed that there were some cases with the change in characters, like the one shown in Table 26. In the original film, a dialogue is uttered by a character but in the dubbed version it is dubbed and uttered for another character.

Original Version	ST Character	TT Character	Time	Film
1.I hate the word "hulking"	Tom Buchanan	Daisy	00:09:04	The Great Gatsby
3. Major Jay Gatsby for valor extraordinary.	Jay Gatsby	Nick Carraway	00:37:36	The Great Gatsby

Table 26 Examples of change in character

4.3.2 Untouched Voice

As shown in Table 27, some dialogues were detected to be left untouched in the dubbed version of the films. In fact, the original voice of the character could be heard while no translated and dubbed dialogues were provided for them.

Original Version	Time	Film
1. I accuse you of nothing. I cannot accuse. I have done dishonorable things to survive and for all of them, I have ended up here. No better than if I stood up for myself.	00:41:22	12 Years a Slave
2. I begged him to stay. I told him you'd want to see him!	01:03:27	Hacksaw Ridge
3. What is it? You can't remain the Sabbath without her under your eye? You are a no-account bastard, filthy, godless heathen. My bed is too holy for you to share.	01:12:07	12 Years a Slave

Table 27 Examples of untouched voice

4.3.3 Dubbed Dialogues along with Untouched Voice

As shown in Table 28, there were dialogues which were accompanied by their original versions, in other words, the dialogues were dubbed and a few second later the original ones were heard.

Original Version	Time	Film
1. That is far more than my wages amount to.	00:10:36	12 Years a Slave

2. There was another drive-by shooting today downtown.	00:09:27	Night Crawler
3. Say goodbye to Momma. Come on.	00:26:39	Hacksaw Ridge

Table 28 Examples of dubbed dialogues along with untouched voice

4.3.4 Dialogues in Voice Over

It was also noticed that in some dialogues, the beginning of the source sentence was heard and a few second later the translated dialogues were audible. This is probably due to the technical issues or insufficient knowledge of the distinction between dubbing and voice over.

Original Version	Time	Film
1. And this is your grandson.	02:06:29	12 Years a Slave
2. Were it not for the riotous amusements that beckoned from beyond the walls of that colossal castle owned by a gentleman I had not yet met.	00:04:50	The Great Gatsby
3. The morals were looser and the ban of alcohol had backfired making the liquor cheaper.	00:03:49	The Great Gatsby

Table 29 Examples for dialogues in voice over

4.3.5 Incorrect Pronunciation

Incorrect pronunciation by voice actors were also found in the corpus which resulted in the incorrect meaning in dialogues. This problem might be due to the use of incorrect punctuation in the translated script. For example, as the below table shows, in the first example, the Persian equivalent of the verb ‘ban’, (توقیف)[Tofigh], is mispronounced as (توفیق) [Tofigh] which have very close pronunciations in Persian. Similarly, in the second example, the Persian equivalent for ‘flower’ (گل) [Gol] is read out ‘clay’ (گل) [Gel] as they have the same spelling, and they are different in just one vowel sound.

Original Version	Time	Persian Back Translation	Film
1. The morals were looser and the ban of alcohol had backfired making the liquor cheaper.	00:03:49	The morals were looser and the <i>success</i> of alcohol had made the alcohol cheaper.	The Great Gatsby
2. And the dust becomes flower ...when the morning is clear...	00:12:54	And the dust becomes clay, when the morning is clear.	The Revenant

Table 30 Examples of incorrect pronunciation

5. Discussion and Conclusion

The purpose of this paper was to examine the quality of unauthorized dubbing of feature films into Persian by evaluating the extent of preservation of the different types of synchronies (Chaume, 2004, 2012; Fodor, 1976) as well as the accuracy of English translation into Persian.

Because of the intricate coexistence of multimodal channels, translation of audiovisual text in any way including dubbing, is often challenging and needs to be done carefully to help facilitate the transfer of the message without any losses or added hardship on

the part of the target audience. This intercultural task certainly requires professional mediators who are trained for the job and are supported by the specialist guidelines and standards and relevant professional communities. Considering the circumstances of unauthorized dubbing, inaccuracies in the translation, and lost synchronies are not unexpected as observed in the results.

Clearly, in audiovisual products, both acoustic and visual channels work together to make a whole meaning, but the findings of this study revealed that this harmony was sometimes violated, especially in dialogues that contained taboo words. It was detected that these words were toned down through substitution with less offensive equivalents or completely neutral ones. These two strategies were previously noted and several cases were discussed by Khoshsaligheh and Ameri (2014) and Khoshsaligheh Ameri and Mehdizadkhani (2018) as two of the main strategies to handle taboo terms in dubbing in Persian. Findings also revealed that censorship was merely exerted on culturally inappropriate content at the audio-verbal level but there is almost no visual intervention for any purpose. This is completely opposite to authorized dubbing practice as investigated by Pakar and Khoshsaligheh (forthcoming). This finding supports the claim by Nord et al. (2015) that in quasi-professional dubbing, censorship is dominantly applied at the verbal level and not the visual level. The verbal intervention and manipulation observed in the corpus might stem from two other reasons than the usual cultural gatekeeping by the translators in the official practice: a) these translations were carried out by translators who did not check their translations against the original films to match every segment of their translation. In this regard, Schwarz (2011) has previously noted that sometimes amateur translators translate the script without resorting to the film; b) it might be the result of restricted role of the translator in the dubbing process, who is not involved in other stages of dubbing which is in line with Bartolome and Cabrera (2005)'s claim that translators rarely, if ever, appear in other stages of dubbing.

The findings also revealed that isochrony was barely preserved, but since most of these dischronies were just for a few seconds and the target audiences are aware that they are watching a dubbed film, this is usually dismissed as an unimportant problem by the viewers. In this regard, Chaume (2012) notes that the audiences usually notice the dischrony of lip movements of the on-screen actors in close-ups which is sometimes inevitable in professional dubbing. Character synchrony was closely preserved, while Herbest (1997) states that there is no need to preserve this synchronicity since the audience usually accepts new voices. In the case of kinesic synchrony, it was evident that synchrony for the scenes where bodily movements were used to convey meaning was largely preserved, except for a few cases. In those few cases, this problem could hardly hinder comprehension of the film because in most of those cases the characters were filmed in mid-shots or long-shots, so the target audience could not notice lip movements. This dischrony might result from either the impossibility of translating the dialogue in words which would be phonetically matching or the restricted role of the translator (Bartolome & Cabrera, 2005), or just translation of the transcript without checking against the original film (Schwarz, 2011).

Phonetic synchrony was observed to be almost well-preserved in the sample. It is said that good phonetic synchrony creates the illusion for the viewers that the voices they hear are original (Kilborn, 1993). Based on the analysis of data, it was concluded that the unit of the translation was dialogue, and still this synchrony was well-preserved. It is, however, in contrast with the instruction that the unit of translation for dubbing should be syllables and letters (Diaz Cintas & Orero, 2010). Phonetic or lip-synchrony is mostly noticeable in close-ups, and cases with open vowels, bilabial and labiodental consonants (Chaume, 2012).

The findings of the present study also revealed that the translators were probably amateurs as the translated transcripts were flawed with so many translation and language errors. In case of the translation of the songs, the analysis showed that they were untranslated, despite the professional emphasis on the necessity of the translation of the songs as they play an important role on the development of the plot, characterization and theme of the film Chiaro (2009).

A number of translation errors were found in the literal/neutral translation of culture-specific referenced items such as street names and the like; their importance, however, is usually emphasized (Newmark, 1988). Translation errors were also observed in incorrect spotting as well as misunderstanding of the ST. The errors included a variety such as incorrect rendition of verb tenses, verbs/phrasal verbs, prepositions, personal pronouns, nouns, adjectives, and sentences. Mistakes at such level strongly confirmed the assumption that the translations were carried out by amateur translators.

In the case of multilingualism, when dubbing countries face such feature in films, the common solution is the use of both subtitling and dubbing for transferring and distinguishing the languages (Chiaro, 2009; Heiss, 2004). For dialogues which need to sound foreign, subtitle is used and for dialogues in L1 are dubbed (Heiss, 2004). The findings of this study indicated a degree of inconsistency in the sample: in film *The book thief* (2013), multilingual dialogues (German) were transferred in English subtitle, whereas in the film *The Revenant* (2015) for example, multilingual dialogues (native Indian in America) were transmitted in Persian (TL), and in other cases, the dialogues were completely omitted, so the foreignness of those dialogues was completely hidden to the Iranian viewers. The findings of the study also revealed that some errors were because of the poor handling of the dubbing companies and unqualified voice talents. So, some original voices left untouched in the dubbed versions, or some dubbed dialogues along with the original voices could be softly heard simultaneously.

The results of this descriptive study, although limited, can provide a set of pedagogical and conceptual implications in the under-investigated area of dubbing in the context of Iran. Given that currently, multimedia translation courses are offered in undergraduate programs such as BA English Translation and BA English Literature in many Iranian universities, translation educators can present authentic material and design realistic tasks and based on the pitfalls and foibles of dubbing in various context, some of which were revealed in this research. The results can indicate to where instruction ought to be focused so that prospective translators for dubbing can make better decisions in the process of translation, dialogue writing and synchronization. Moreover, dubbing practitioners can take into account all synchrony and accuracy issues to enhance their skills in their future translation commissions. Considering the limitations of this study in terms of sampling, future research can investigate the dubbing quality in localization of audiovisual fiction of other genres and source languages in Iran. It would be valuable that later research would address the reception of unauthorized dubbing on the part of the Iranian audiences through qualitative research (e.g., using focus group interviews) and quantitative research (survey studies). Additionally, the impact of the revealed dischronies and translation inaccuracies can be investigated in terms of the probable cognitive load they may impose on the viewers and whether they disrupt the immersion the viewers experience mixed-methods research (e.g., experimental studies using EEG and eye-tracking).

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Bible translation – A target of linguistic ideologies

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Abstract

The study introduces some basic linguistic ideologies having affect on translation of sacred text, especially on the Bible translation. While presenting the most important notions of Bible translation, the study enumerates several ideologies of the translator and the reader presenting the complexity of the translation process. The translation of the culturally bound texts is not a straightforward activity – the creation of equivalents (to be found on several layers of the text) requires effort not only from the translator but from the reader too.

Keywords: *Bible translation, linguistic ideologies, readers' preconceptions, translators' preconceptions, equivalence*

Introduction

It is unquestionable that translation studies is a hard-core science having a broad background with respective methods, wide bibliography and perhaps: still having many scientific questions to solve. As an autonomous science, it operates with numerous theories and methods letting academics to raise questions and give possible answers to them. However, at the beginning of the 20th century there were still discussions whether translation science could be taken as an independent science or it was still part of literary sciences, or in case of literature, it had something to deal with aesthetics or literature theory – these questions were solved and in 1972, when James S. Holmes published his famous paper '*The Name and Nature of Translation Studies*', where he set the main tasks of this scientific movement and named it as *translation studies* (see Holmes 1972).

Gutenberg galaxy producing printed books and Neumann galaxy producing electronic books in new quantitative and textual dimensions (e.g. bringing new textual types) set translation studies to new tasks – both from theoretical aspects (e.g. equivalencies in translation) and both from practical aspects (computer-driven translation or translation of legal documents). Thus, scientific conception of translation process is typically an attainment of the 20th century, but translation as a scientific approach to text intermediation operating with theoretical questions and solving practical problems lives through millennia.

The first well-known debates on theoretical aspects in questions of translation came from Marcus Tullius Cicero in the 1st century BC, who faced problems of interpreting the ancient Greek texts for his students. In his famous book '*De optimo genere oratorum*' (On the Best Kind of Orators) he argued against word-for-word translation and emphasised the original meaning of the source texts¹ involving the audience, the target society to the translation process – for example their knowledge. Similar – but having other motivation – thoughts were articulated by Saint Jerome, who in his Bible translation to Latin emphasised translation of the meaning and not translations of words and grammatical formulations. Later, the Bible translation from the father of the protestant reformation, Martin Luther, was also a product of rationale strategies: his translation was driven not by the aesthetics, rather by practical reasons. His purpose was to enable all the people to read the Bible. His concept of

translation can be considered as preferring vernacular language variety to lingua franca of his era. His motivations of translation were aimed at conveying meaning of the Bible and not at conveying the structures of a language carrying literary or top-level culture.

Roads of Bible translation

In the development of translation studies sacred texts always had a basic role: there were times when they were the materials and aims of the translation process at the same time. For example, spreading the teachings and thoughts of the Bible had influence not only on the first grammars of European languages (e.g. the first Hungarian grammar² was written to explain Latin language to learners in order to get closer to the Latin version of the Bible), but also on the translation process. Translation of sacred texts (in the European Christian culture it is mainly the Bible – the Old and New Testament) is done for passing on the knowledge, meaning of the source texts and for spreading the Word of God. The idea of spreading the meaning written in the source text has several bottlenecks: in this regard, one of the main ‘problems’ is that translation is not only about finding the perfect equivalent, but it also means interpretation of the source text. Interpretation, interpretative translation or adaption can be accepted as an offence towards churches, interfering with their interests (for example the translators of the oldest Hungarian Bible, the Hussite Bible – in Hungarian: *Huszita Biblia* – used several neologisms, within them the translation of the Latin words ‘spiritus sancti’ as *szent szellet* also meaning ‘holy breath’ and could mean ‘holy wind’ at that time – this translation was considered as heresy, something that is strongly at variance with accepted beliefs of the catholic church).

In the Reformation all translations of the Bible could be considered as spreading political or religious (against the old rules) thoughts amongst people. Spreading the theses of the Bible was one of the several methods against the Roman Catholic Church used in the Reformation – and one of its methods was Bible translation to national languages. That was the era when Bible or some of its parts were translated into several vernacular languages being spoken in Europe³. The version translated by Luther unlike other German Bibles was based on ancient Greek and Hebrew – and not on the Vulgate translated by St. Jerome and officially used by the Roman Catholic Church – and its source language was the so called Early New High German dialect, which was used as a lingua franca for its intelligibility between High and Low German dialects. The language used in this translation helped this version to become famous and widespread and could get closer to the majority of German speaking people. In the translation Luther preferred a language variety being spoken by the inhabitants of German towns and villages and not by the language of the high society of his era. His aim was to spread the Word of God to every German speaking people. Although the Reformation brought the Bible closer to people, the pragmatic functions of this sacred text (or texts, hence the Bible contains a wide range of texts) could not be kept on the surface as the substantive and formal elements of the source text were privileged.

In that era questions of translation process were mainly focused on the Bible and were linked to aesthetics and the church (although several translations of the Quran and the English translation of the Talmud were produced at that time).

However, translation of the Bible and other sacred texts raise similar questions and have similar problems, translation of sacred texts can have special, not Bible-specific issues (to list some of them: the degree of sacredness, the aim of the text or the target society of the texts)⁴. As it can be clear, linguistic questions regarding the translation are not products of the

modern era, but the product of the scientific recognition of translation. Its forming to a complex linguistic, scientific discipline could happen only in the second half of the 20th century. In that process of shaping to a modern academic field, other linguistic fields (as sociolinguistics, contact linguistics, text linguistics or pragmatics) had tremendous impact. The rising of new types of texts was also fruitful – it helped translation studies to discover all features of the texts and to provide new methods in research.

Bible translation is a complex process, having in focus several aspects of the text and readers too. According to the source languages, target languages and translation strategies we can form four main eras: the *First Great Age* lasted from about 200 BC to the fourth century AC was characterised by the translations based on the old Hebrew texts. From those the most important are the Targums (they can be accepted as paraphrased translations), Peshitta (translations to the Aramic language) and from the European perspective the most known Septuaginta (the most widespread and used Greek translation). Beside the dominant languages of this era (as Aramic and Greek) we know about Arabic translations from the Arabian Peninsula using a language variety of Arabic language used before Islam (perhaps not all parts of the Bible are translated). The *Second Great Age* started around the 4th century AD and lasted until the 16th century. The main characteristics of that era are the Latin versions of the Bible made mainly for early Christians. Translators worked in Palestine and in the communities of the Roman Empire. The most prominent translation was made by St. Jerome working in Palestine examining the original Aramic and Hebrew manuscripts. His version is called the Vulgate that later became the Catholic Church's officially promulgated Latin version of the Bible during the 16th century. It has been used by the Latin Church up to the present day – the later Latin versions in Western-Europe were mostly translated based on that version. The most important feature of the Vulgate is that St. Jerome did not translate the Septuaginta, but he used the original Aramic and Hebrew texts (that was the reason of moving to Palestine). The *Third Great Age* was brought to light in the early 1500's by the notions of the Reformation and therefore was basically driven by Protestants and lasted until the middle of the 20th century. That era brought revolutionary attitude to Bible translation – and what is more important, it could be done on new, vernacular languages. In that period more Indo-European languages produced their versions of the Bible (e.g. English, German, French but also Slovak and – but not as Indo-European – Hungarian). The most powerful translations were Luther's German version (*Biblia, das ist, die gantze Heilige Schrifft Deudsch*) and King James's version (*King James Version / King James Bible* or the so called *Authorised Version*) or the *American Standard Version*. From my perspective it is worth mentioning that the first Hungarian translation of the whole Bible was published in 1590 and translated by a Protestant pastor Gáspár Károlyi (Carolus Gasparus), and the first Catholic Bible is also a product of those years. It was translated by a Jesuit monk György Káldi and published in 1626. Bible translations of vernacular languages in Europe had impact on the development of modern languages. For example, the modern Slovak was also constructed by Ľudovít Štúr, a Slovak priest – however, the first attempts to Slovak translations of the complete Bible (the so called *Camaldolese Bible*) were made between 1756–1759. That version was the very first written attempt to form an autonomous Slovak language, an ausbau language from the Czech. The *Fourth Great Age* has started in the 1950s characterised by the autonomisation of translation studies. That era is followed by a dominant change in the philosophy and notions of Bible translation. The focus of the translation process was being placed into the meaning in the source text and not the poetry and formation on the target

language (the work of Eugene A. Nida had a huge impact on the development of Bible translation).

Notions of Bible translation

There are numerous definitions of translation: hence content of the Bible is closely linked to a certain place and time. Bible translation has roots in cultural dimensions (e.g. Lanstyák 2013, Naudé 2010, van der Watt – Kruger 2002). In this regard translation is a kind of mediation across cultures, which means it is a tool for conveying knowledge from one language to the other or from one language variety to another variety (in case of interlingual translation).

This cultural linkage can cause several problems in the translation process. From those, one basic problem or notion is to decide who should be the target group, who will be the reader and what knowledge have they already got. Translators have to take into consideration who will read their product – because translations should provide modified versions according to the perceived target: for example, women, children or speakers of special varieties of a language. There are several kinds of translations having in focus a simplified grammar and lexicon (*Holy Bible English Version for the Deaf*) or the modern young generation of the translator (*The New Testament in Modern English* by J.B. Philips), but there are also translations on fictional languages (just the most famous: Klingon Bible and Na'vi Bible).

Translations can be done according to several criteria, however, one can assume that in Bible translation there are several factors translators have to bear in mind. A central role of translation is to convey the meaning of the source text. It can be done by focusing on the *formal aspects* or on the *meaning of the source texts*. These notions are in line with the two main aspects of the translation theory: the formal and functional equivalence. If the formal equivalence is used, the translation prefers the lexical and grammatical layers of the source text (it is also called as *word-for-word translation*). There are several perceptions of the formal equivalence or the word-for-word translation, but one of the most interesting is the so called *concordant translation* (which is close to direct translation, cf. Smith 2000: 18), which theoretically enables the precise rendering of meanings into target language. However, because of the differences between languages, this is more than problematic (and in case concordance translation is carried out, the target text is not always enjoyable or readable). In case of concordant translation, a word in the source text must have the same equivalent in the target text, and on the contrary a word in target language stands for the same word in the source text. Despite the above mentioned concordant translation, it is useful from several points of view. There are several Bibles using this method of translation and could be also useful for researches (for concordant translation, see: <http://www.konkordans.net>, <https://www.concordant.org>, <https://www.konkordanterverlag.de>).

The other basic feature of the translated text is the *intelligibility* – the precise conversion of the meaning coded in the source text (this notion is called the *dynamic equivalence*). This concept is used in the above mentioned special Bibles where the translator is driven by the intelligibility and usefulness of the text for the readers of the target group. Emphasising the needs of the target group can cause loss of several layers of the source text, e.g. loss of styles or stylistic features or meanings, shades of meanings. Notions emphasising the aspects of the source text will produce a text which is closer to the source, however, in the target text there are usually more footnotes clarifying the connections or historical facts or issues related to a specific language. It is worth mentioning that interpretation of translations

having such ‘footnote-apparat’ is the task of spiritual leaders and teachers – the deeper interpretations of the Bible usually come by a certain help. Footnotes are good for interpretation. Nevertheless, these Bibles are not made for reading at home, they are used to study the words or read them in communities (see *New Revised Standard Version*, *New American Standard Bible*, *English Standard Version*). For this reason, translations having the intelligibility in focus are easier to read, they contain more paraphrases and less footnotes (or they have none of them); the interpretation of the text was done by the translator in this regard, the reader is not inconvenienced. These kinds of Bibles are made for everyday reading or considered to be used by special groups (e.g. by children or made for missionary purposes). Further possibilities can be the extended translations or paraphrases where translator (in brackets or marginal glossaries) can give more varieties or give explanations (for example the *Amplified Bible* or the *Expanded Bible*). These translations are likely to be read by researchers or those who want to examine the gist of the Word.

If one compares the translation process of a documentary film and the translation of a sacred text, one can assume that the latter will be more difficult (although I do not claim that film translation is a straightforward task). The text, the target audience, the inspiration of the text are key factors that make translation of sacred text difficult. Translation of the Bible as one of the sacred texts is also not without problems (see Robinson 2000). Jacobus Naudé in his study about translation of religious texts raises the question whether is it possible or may we translate the religious texts (cf. Naudé 2010: 285). Religious text can be regarded as texts of LSP (*Language for special purpose*) having in mind that they use certain terminology, vocabulary or textual features as style or register which are specific in the use of language. As special texts, their translation requires special strategies from the translators. The ‘speciality’ of religious or sacred texts lays (in contrast to other texts) in the fact that conveying meaning in the process of translation raises the question of exotextual cultural and content-related character (as intercultural bounding, knowledge – or its lacking – of the translator and of the readers). There are conceptual, cultural and religious aspects which come from the sacredness of the texts and can have an effect on the quality or on the perception of the of the target text. Because of the contextual or inspirational features of the Bible several theoretical questions arise (some of the are listed below) from which there are ones we cannot give a straightforward answer:

- how can religious texts be translated?
- when does the right time for a new translation of the same text come?
- for what target group is it worth making a special translation (bearing in mind that retranslation consciously or even unconsciously is a new interpretation of the text when ideological contents not being encoded into the source text can come to light)
- who is authorised to review the translation (e.g. from contextual, stylistic, pragmatic aspects) – in Hungary there are three main institutions which are authorised to revise translation, the Hungarian Bible Society (Magyar Bibliatársulat) as part of the United Bible Societies, the Saint Jerome Catholic Bible Society (Szent Jeromos Katolikus Bibliatársulat) and the Unified Hungarian Jewish Congregation (Egységes Magyarországi Izraelita Hitközség), but they usually take steps within their own translations (they are not authorised to revise texts translated by other religions); however unified qualitative measures can be used when translating or choosing a Bible, not only by the translators, but also by the readers (see <https://www.biblesociety.org.uk/explore-the-bible/which-is-the-best-bible-translation/>)

- can the translated text remain sacred after the translation? (there are thoughts that for example the translated versions – also Arabic translations – of the Quran cannot express all the shades of meanings, because of the cultural and linguistic differences, therefore in the context of Quran only interpretations can be meaningfully translated (cf. Aldahesh 2014); or there are thoughts that several Hindi texts written in Sanskrit lose their spiritual effect when they are translated into other languages)?
- can there be differences between the oral and written cultures in terms of sacredness, translation methods etc., and do the oral texts need other translation strategies used in case of written texts?
- can there be, are there any differences (and if, of what nature) between the translation strategies, methods between sacred texts (Bible, Talmud, Quran) of the three main monotheistic religions (Christian, Jewish, Islamic), and what kind of differences are in terms of accepting and authorising methods between those three religions?

Ideologies of the translator and the reader

Translation is a complex process where meaning is generated through the (semantic, grammatical or sociocultural) decoding steps of the source text with the ‘joint work’ of the translator and the reader (see van der Watt – Kruger 2002). Although everything can be translated (bearing in mind that we know about the non-equivalent lexicon, but in case of a good translation readers should not recognise it), connections between two languages are followed by grammatical or semantic overlaps. The meaning which is built up by a joint process of the translator and the reader consists of several layers: for example the *denotative* or *situative meaning* or the *sociocultural meaning* formed in a community.

The complex procedure of translation relies on the precise conversion of basic structural units found in the source language. The translation process described above as conversion is not else than analysis and synthesis of meanings being created by lexical units (words, compound words, lexical units and idiomatic structures). Reproducing meaning and style structure of the source text is carried out through the language-specific syntactic constructs and the translator’s strategies. The complexity of the Bible is strengthened by contextual and stylistic diversity: the translation must pay attention to genre-specific, stylistic features at the micro- and macro level (while knowing that the very first source texts did not contain unambiguous inner structures – e.g. paragraphs or clear-cut sentence boundaries). The translator must cope with the implicit, socio-cultural meanings of the source texts to give answers to the questions of the reader, he has to mediate straightforward content to all recipients – in any language.

As it was pointed out, the translation of sacred texts requires from the translator special grounding or preparation, but main difficulties of the translation arise from the sacredness and the socio-cultural differences, in this regard linguistic problems of the translator or problems arising from the text itself are only secondary. This however does not mean that because of the cultural and religious bounding special knowledge and skills wouldn’t be required by the translator. Mediation of culture rewords the knowledge linked to a special society or group to another language, whilst the aim should be a customisation of it to the needs or knowledge of the target group (this can be called as the *problems of the receptors*).

In the process of contextual mediation, there is a key aspect the translator has to take into consideration – the cultural background of the target group. In this regard the product made by the translator always differs from the original, but only this can bring the text closer to the new audience (the modifications should ease the interpretation of the target group). The cultural constraints can also cause differences in the level of sacredness (as it is proved in case of the numerous translation of Quran), or – on the contrary – because of the linguistic determinism it can bring the text closer to the target audience (see translation of the Latin *Agnus dei* ‘Lamb of God’ into Inuit as ‘Seal of God’ Punč 2007: 38). The linguistic determination and perception of cultural constraint will raise a question: What can a translator do with the texts, contents written by societies which are not alive? Furthermore, it is questionable whether texts written to not existing communities and cultures can be in modern societies and communities really ‘sacred’.

That dilemma can also be seen in the dichotomy of *formal* and *dynamic* equivalence. The main difference between two notions is in the rendering of elements to be found in the source text (e.g. grammatical structures) or the meaning (e.g. pragmatic or cultural) that brings a text closer to the new readers. The equivalence between the source and target text is done from other perspectives. Formal equivalence means putting the linguistic signs (and not preferably the meaning) of two language into equal position: it can be done by translating nouns with nouns, reflecting the punctuation of source text in the target one or just bringing back compound words or idiomatic expressions in the same way as it is in the source text (in some cases formal equivalence can be treated as word-for-word translation). *Dynamic* (or *functional*) *equivalence* brings back the contextual or pragmatic parts of the source text in the target text neglecting the grammatical or lexical elements of the source text. If one concentrates on the knowledge of the target audience, we can agree that preferring formal equivalence is not the adequate choice (as it can be in translation of juridical texts). Varying techniques of formal and dynamic equivalence produce a more readable text for readers – it is worth mentioning that Hungarian Bible translations tend towards that.

Managing equivalencies and translation strategies in case of the Bible translation is not straightforward, mainly, because the Bible itself contains texts of several styles, forms and registers forcing translators not to stick to only one strategy. Normativity of sacred texts also plays an important role in this process (it has a special effect mostly in case of dynamic equivalence – in formal equivalence normativity of the source text is unambiguous). It is a fact that normative or descriptive translation produces different texts not only in grammar but also in meaning. Hence the Bible is a text which is not easily accessible to all readers, its acceptable or good translation tends towards descriptive and explanatory texting, while preserving certain aspects of normativity (see for example the edition printed in 2014 of the Bible of the Reformed Church in Hungary, the so called Károli Bible or Vizsoly Bible, where translators used notes to make meaning clear for the readers). Translation of sacred or religious texts can be regarded as transmission of culturally bound contexts revealed through certain hermeneutical interpretation written in a language that can be easily accepted by the readers. The aim of the translator should be to meet the requirements of several target groups (who usually have other needs, as for example in case of children, women, youth or analphabets) either by paraphrasing or word-for-word translation – however it is essential to keep the stylistic characters of the source text: it contains several types and genres of texts, but the inspiration and sublimity of the source should remain.

If one claims translation is an intercultural knowledge-transfer, problems during the translation process seem to be linked to the content, to its interpretation, transformation and

to its presentation. Deriving from the theories of bible translation published by István Lanstyák it is noteworthy that translation of sacred texts is in the macrostructure “a tool for preventing or solving communicational problems having roots in lack of common language between the two partners” (Lanstyák 2013: 309) and therefore can be divided into problems or *characteristics of the translator* and *the reader*⁵. The gist of the problem lays in the lack of common cultural knowledge (or background) and language (e.g. influence of the linguistic ideologies like following the linguistic norms of the source texts or expectations towards the language and the style).

During the translation process translators work at least with two texts (source text and target text), resulting an influence of linguistic ideologies from at least two languages (linguistic ideologies do have an effect not only on occasional translators but also on more confident, professional translators too, see Lanstyák – Heltai 2012). However, translation means interpretation: accepting the needs of the readers, composing structures of meaning or choosing the equivalents are factors that show the personal features of the translator. The recipients, the readers are influenced mostly by ideologies of the target language, but readers knowing both languages can also be influenced by ideologies of both languages (the reader of the target language who is also a speaker or reader of the source language – or is familiar with the source text – can for example search the textual elements of the source language in the target text). It is true that the translator and the reader can see the text from different perspectives, which can result in different interpretations of the same text.

One of the typical *linguistic ideologies of the translator* is the *linguistic formalism*. This ideology builds theoretically on the perfectionism of the source text resulting in assumptions that original meaning of the source text can be mediated only by keeping most of the contextual, stylistic or other textual features of the source text. According to this ideology, the accuracy of the translation is driven by the level of precision in mirroring the grammatical structures of the source text, which is in accordance with the notions of formal equivalence. As language is a set of continuously changing elements (forms and meanings), and the morphological and syntactic structures in one language differ from the one in another language, the presence of linguistic structures of the source language in target text does not always generate texts that can be easy to read or understand. It is still not easy to decide on the usefulness of this ideology, because certain level of archaisms to be found and kept in sacred texts can be regarded as a stylistically relevant part of the sacred text creating exotextual characteristics of it. Although sticking to linguistic formalism can provide strange translations, using translation strategies of dynamic equivalence can also harm the accurate interpretation: if dynamic equivalence is built on the interpretation of the translator, its usage presumes inaccurate wording of the meaning to be found in the source text (see Ryken 2000: 6; Dazdarevic – Milovanovic – Fijuljanin 2013: 6).

The translation of sacred texts must be precise in terms of mediation: a good target text should contain those meanings which are encoded in the source text. While translating, the translator must interpret the sources and with the possibilities of the target language should bring back the pillars found in the source, even though contents are linked to the specific culture with numerous points. The translator himself is also a reader, which means that he is influenced by the problems of interpretation and text creation at the same time. Those problems may come from the linguistic and cultural diversity⁶.

Translation is also text creation: translation must serve the readers in linguistic and contextual part. To do so, the translator must be aware of requirements and the language use of the target society (which is not the same when for example children or scholars are the

target groups). The language use of the target text means for the translator an accurate usage of linguistic norms or norms used by the audience. In case of bible translation, the translator must be aware of several norms to be found in the source material. That produces a situation where the translator must follow the norms of the readers and all norms used in all genres of the source text. For example, the forms of verses and strophes of hymns and psalms can determine a specific language use.

Not only the form, but also the genre, style and register of a sacred text can determine the strategies of the translator. Therefore, for the translator it is important to recognize that the Bible itself has several textual types and genres, of which he features a good translation which cannot hide (there are texts having informal-common style and there are also texts built up by eloquent stylistic elements). The meaning of words and phrases are not merely denotative, it is also connotative, so translation meanings and interpretation can depend on the type and style of the source text. As van der Watt and Kruger point out, layers of the accurate meaning of the biblical texts can be deepened by the interaction of the translator and the reader, but meanings of mere words are always determined by the sophisticated interaction of the reader and the macro-structure of the text (van der Watt – Kruger 2002: 122).

The accurate and precise rendering of meanings encoded in the Bible is difficult. The actual meaning can be driven by the style or contextual elements, but the time gap between the age of composing the original and reading the translations makes the whole process of comprehension more difficult. This work can be helped by the knowledge of the *explicit* and *implicit references* (the Bible Commentaries are useful in this clarifying process of the Bible). As it was mentioned before, the role of the translator is to mediate a text written two thousand years ago in a different socio-cultural surrounding with presenting the contextual and formal features of the source text – in a way that reader should easily reveal all connections and meanings from the text. Words like *bread*, *vine* and *rock* in the texts “I am the bread of life” (John 6,35), “I am the true vine, and my Father is the vinedresser.” (John 15,1) or “For you are my rock and my fortress” (Psalms 31,3) surely had other meaning for the people living in the Palestinian desert than for somebody in the modern era. It is indisputable that communication between text and reader can be fluent only by certain socio-cultural, social and geographical knowledge. To help this communication, translators have to clarify not only the implicit information structure, but also the more visible references and allusions: at this point we can agree that for example, the allegory of *vine* and *shepherd* in the New Testament cannot be revealed without the complex interpretation (or at least, they knowledge) of meanings to be found in the Old Testament. By the implicit cultural context, the translator must pay attention also to the explicit references: when referring to archaisms (geographical names, currencies, units of measurement, names of social positions etc.) the target text will not be the same during the use of formal equivalence (for example by using footnotes) and dynamic equivalence (for example by using content usually known by modern readers).

The formal structure of Biblical texts can also have an effect on meaning. The translator can form the meaning of the written text through the letters, characters or punctuation, because characters (or their lack) can form the meaning. This problem of recognition is not the problem of the new era – the original Hebrew and Aramic texts were written without capitalisation and punctuation (translators started to use punctuation and capitalisation in the Greek translations dated to the 7th century, see Metzger 1993: 278). Although the first translators of the original text had to tackle with it, we can assume that this is not more than *adding to the Word*. Just like punctuation, formation of biblical texts into

elements like sentence and paragraph is also an interpretation. Original texts could not give clear references to such division, only the interpretative work of translators formed the meaning finalised in particular languages (just like in case of creation of the *pragmatic coherence*, relying on the formal and semantic connection of texts).

It is obvious that the Bible as a cultural and sacred text is a kind of challenge for the translator. That ‘challenge’ can also be found on the other side: for the recipient, for the reader the Bible is not just a mere text. The Bible is a lifelong teaching, a guidance on life. It is a text which differs from other texts – both in content and style.

The meaning in the Bible is often created and actualized by the style used in the text. Although the Bible contains several styles and stylistic tools, we can assume that the language (or wording) has generally accepted features. As Szalai points out, the archaic language has certain meanings to the reader or is created because of several reasons:

- custom/routine: readers like the texts they read and know from their early age; it provides a kind of safety and security
- positive feelings coming from the text
- the identity of a social community (who likes the text is a part of us)
- it is hard to change in the liturgical texts: the more people read it, the harder it is to change it
- this language gives an aesthetic, sublime tone
- a sublime tone that helps us to get inspired.

From the point of view of the reader, the basic problem is that he reads a text interpreted and reconstructed by the translator, so the text read by the reader could not be *fully equivalent* with the original (that problem can be found also in case of the Quran, but in its case it is obvious to the readers that they read an interpretation of the original words of Muhammed). Certainly, these problems of the text can have several levels depending on the reader – depending on his viewpoint and his expectations from the text (finding deeper connections and searching for deeper content requires other type of reading than in case of “shallow reading” with the aim of getting the minimum information from the text).

Interpretation can also be influenced by the language itself. Readers of other languages can have other interpretations of phraseological units, idiomatic expressions, but – as languages are usually linked to cultures – cultural distances can also deepen the diversity of interpretation. One can assume, that translated text cannot return the meaning or interpretation encoded in the original text (it can be regarded as *translation loss*).

The meanings of smaller textual units (smaller texts, paragraphs) get their final meaning in macro level, so the actual meaning of a bigger textual unit can be revealed only after the interpretation of the smaller unit. Translation, however, is done on the micro level, so the meaning on macro level can easily change (*inaccuracy of translation*). Because of the differences between languages, the equivalence of a certain meaning can differ, resulting in the fact that accurate rendering of a meaning found in the source text is difficult or impossible in the target language. That happens when the target text can have several interpretations (while the source is because of the context or grammatical form unambiguous). Consequently, during the translation process meanings can be lost or new meanings can be added to the untouchable original text, meaning.

Besides the equivalence in the content and form in case of the Bible, we must take care of the aesthetical equivalence⁷. By rendering the aesthetic level of the text, the translated text can preserve its three dimensions: the aesthetic, formal and contextual dimensions. Rendering the equivalence in the aesthetic dimension is a complex process, since it is usually

present in the source text like a smooth connection of formal and contextual elements, mostly linked to certain languages. Formal elements are linked to grammatical constructions resulting in differences in languages. For that reason, the rendering of the aesthetic equivalence is awkward: its absence in the source text results in two-dimensional, *flat* text.

The Bible is for the believers more than simple collection of texts. It provides guidance on life communicating complex messages. Translations must be aware of that message. Translators must handle the problems and ideologies resulting in incorrect content and must strive for forming the precise equivalence.

Conclusion

Translators of sacred texts, especially of the Bible have a hard and laborious task. In the process of translation, they must mind rendering the equivalents in their precise correlation and must endeavour to fulfil the needs of the reader helping him to reconstruct the text according to his (knowledge of history, culture or context). In the shade of relevance theory, the translator must give a guidance for the readers to create their own interpretation while preserving the faithfulness of the original text (cf. Smith 2000: 71–72). A good translator creates a text, which makes every effort to construct the basic equivalents relying on the knowledge of the reader. There is a wide range of equivalences the translator must bear in mind. They can be varied since the Bible itself contains several types of texts and genres. The most relevant equivalences which can be followed are the *motivational*, *denotative*, *connotative*, *stylistic*, *pragmatic* and *textual equivalence*.

While reading the Bible, readers (and the translator staying behind) must build their own interpretations by the presence of several linguistic ideologies. Those hidden barriers can help in creation of the proper meaning or can mislead both representatives in the process. If we take into consideration that translation is based on a common or personal interpretation, readers get a text which is never more fully equivalent with the original. However, after being interpreted, stirred with ideologies – can it still have the same inspiration for readers of all era?

Notes:

1 „[...] nec converti ut interpres, sed ut orator”, meaning in English I did not translate as an interpreter or translator, but as an orator.

2 Grammatica Hungarolatina (can be found at <https://mek.oszk.hu/03400/03466/03466.pdf>) was written and published by Ioannes Sylvester in 1539 – the author’s main activity was Bible translation and ‘linguistics’ of his era. This book was the first Hungarian grammar having novelties in several fields and was the first in the history of Hungarian language setting rules in the field of orthography.

3 It is translated to more than 7000 languages or language varieties (see Szalai 2016: 1)

4 It is worth mentioning that the term sacredness cannot be used to every text of the Bible.

5 In this regard the communication is common to the one described by Roman Jakobson, which is based on the speaker, recipient, common code and common knowledge.

6 Concerning the linguistic diversity, the differences can be found in the source itself: the Old Testament was written in Old Hebrew, Aramic, while the New Testament was written in Koine Greek; concerning the cultural bounding or diversity it is not easy to compare the cultural or social habits of the ancient and modern society, not to mention the differences between Aramic, Hebrew, Greek and a modern language, for example, the Hungarian.

7 For more about the aesthetical equivalence, see Newmark 1988: 42.

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Translation of Nonstandard Language and Readability: Analysis of Joseph's Speech in an Indonesian version of *Wuthering Heights*

Andika Wijaya

Abstract

*Nonstandard language varieties have long been used in literary works for a number of reasons. Translating nonstandard language varieties, however, can be challenging due to differences in what is considered nonstandard in different language systems and due to the socio-cultural information they contain. This study identifies the strategy, along with its benefits and drawbacks, adopted by A. Rahartati Bambang Haryo, the Indonesian translator of *Wuthering Heights*, one of the classic literary works famous for their use of different English language varieties. Data from the original work and the Indonesian version published by Qanita Publishing (2011) are analyzed by referring to the nonstandard language markers proposed by Englund Dimitrova (2014). The study finds that Haryo adopted the standardization strategy, which makes the markedness of Joseph's speech and the socio-cultural information it conveys absent in the translation. Nonetheless, the readability of the translated novel improves significantly, particularly the parts originally written in nonstandard English varieties.*

Keywords: Dialect translation, linguistic markers, nonstandard language, sociolinguistics, translation strategy, *Wuthering Heights*.

1. Introduction

Rhetorical use of nonstandard language has been identified as a common feature in a number of English literary works written in the Victorian era (Ilhem 2013). The notion of nonstandard language itself refers to a style of language that departs from the one officially recognized and accepted in one language community, taking different forms across different languages (Lung 2000: 268). These might include, among others, orthographical, morphosyntactic, and speech variants of the concerned language. One example of nonstandard language is the use of accent and dialect, which are typically linked to certain geographical settings of the communication and/or social information about speakers (Perteghella 2012).

Wuthering Heights is an English literature classic famous, or infamous, for its use of nonstandard language. In fact, this novel has been frequently used as an object of research to study the use of nonstandard English in literary texts (Ferguson 1998; Wiltshire 2005; Varghese 2012; Ilhem 2013; Hodson 2016). The figure in the novel that became the research interest of such studies is Joseph, a minor character who speaks with a thick Yorkshire accent. Despite the arguably accurate rendition of Yorkshire dialect, the nonstandard language varieties used mainly by Joseph might be difficult to understand even by native English readers, especially those not familiar with the dialect (Brontë quoted in Ferguson 1998; Hodson 2016). Due to this difficulty in understanding Joseph's speeches, it is common even among English readers to skip over them (Hodson 2016), especially given that Joseph is a minor character who has little impact on the story. However, Ferguson (1998: 4) notes that

Joseph's dialect does more than just establish his character; it has become an essential part of shaping the fictional world of *Wuthering Heights* and developing the social critiques conveyed through the novel. To help readers comprehend Joseph's dialogs and thus get a complete understanding of the story, nowadays some publishers of this English classic include a rendition of Joseph's dialogs in modern Standard English.

To date, there have been only two Indonesian translations of *Wuthering Heights*. The first one was published by Gramedia Pustaka Utama in 2011 with Lulu Wijaya as the translator, while the second one was published by Qanita Publishing in the same year with A. Rahartati Bambang Haryo as the translator. Since the former one was no longer reprinted nor available in bookstores, the current study only focuses on the latter version. While there is a future plan to also conduct a study on former, rarer version, the current study only investigates how A. Rahartati Bambang Haryo, one of the Indonesian translators of *Wuthering Heights*, addresses translation issues arising from Joseph's nonstandard language varieties in the second Indonesian version, which kept the original English title.

Translating nonstandard language, particularly in literary works, has always been quite challenging for translators. Whether for establishing a character, regional atmosphere, or social differences among characters, authors have their own reasons and purposes for using nonstandard language variations. Nonetheless, as Lung (2000: 267) suggests, it is not rare for translators to simply "disregard nonstandard language which is used to convey extra-linguistic information in the original." The study attempts to answer the following questions: (1) What are the challenges that might be faced by the Indonesian translator in translating Joseph's marked manner of speech; (2) What translation strategies are adopted to address such issues; (3) What are the benefits and/or drawbacks of such strategies. The answers to these questions are expected to provide translators with some choices of strategies to solve the problems in translating non-standard language and to justify the application of such strategies.

To answer these questions, the study first analyzes the dialect markers suggested by Englund Dimitrova (2004) and used in Joseph's speeches in the original English version published by Wordsworth Editions. It then compares some of Joseph's speeches in the original English version with the Indonesian rendition published by Qanita Publishing. The study investigates whether there is any attempt to retain the markedness of Joseph's language and the means by which such markedness, if any, is reflected in the Indonesian version. Based on the comparison between the two versions, the study examines whether the Indonesian version demonstrates any of the translation tendencies suggested by Englund Dimitrova (1997) and/or any particular dialect translation strategy proposed by Perteghella (2012).

This paper begins with a discussion of theoretical frameworks concerning dialect markers and dialect translation strategies. Next follows analysis of dialect markers and the adopted translation strategy. Finally, the paper answers the aforementioned research questions.

2. Literature Review

To date, there have been a number of studies on the translation of nonstandard language varieties in literary works. In her studies of the translation of Cockney dialogues in *Pygmalion* into German, Perteghella (2012: 51) argues that nonstandard language varieties,

such as slang, regionalisms, and dialects, are very important in literary works because they define characters by “identifying them as members of specific geographical, social, economic, and political communities.” However, translators might adopt different strategies in handling translation of nonstandard language by taking several matters into consideration, such as target audience reception, political factors, unsuitable target language (TL) dialects, and/or the need to address a very specific target culture. On a similar note, Ramos Pinto (2009), in her study on Portuguese translations of *Pygmalion* and *My Fair Lady*, suggests that contextual factors, such as censorship, literary tradition, prestige linked with written and oral discourse, readership or audience design, and legibility, may affect translators’ decisions in addressing nonstandard language in literary texts. The study found that translations of literary texts intended for stage plays tend to pay more attention to the preservation of nonstandard language markers compared to literary texts intended to be published as books.

However, other studies such as the one conducted by Pitkäsalo (2016) found that preservation of nonstandard language varieties in the translation of novels has its own merits. In her study of Finnish and Hungarian translations of a novel originally written in Meänkieli, a Finnish dialect spoken in northern Sweden, Pitkäsalo (2016) argues that the use of standard language in Finnish translation rendered the narrator’s voice inauthentic and stiff since some features in standard Finnish are commonly perceived as the language of written discourse. However, she also noted that the same is not true for the Hungarian translation since in that language, differences between language varieties are mainly prosodic. Interestingly, Yu (2017) finds that while the use of vulgar and colloquial varieties of Chinese language works well to replace the nonstandard English in the Chinese translation of *The Adventures of Huckleberry Finn*, the same cannot be said with the use of standard variety of target language to replace the standard American English in the original work. This is because the two standard varieties carry different representations within their respective language community.

With regard to translators’ strategies in *Wuthering Heights* in particular, a number of studies have also been conducted. Pedersen (2014: 95) compared two Danish translations using different translation strategies and found one version to be more “elegant but not that accurate”, and the other more “accurate but not that elegant.” However, her study does not focus on dialect translation, but on general translation strategies and their impacts on translation quality. Nonetheless, she did briefly discuss the issue of dialect use in the source text (ST) and found that none of the Danish translations used nonstandard varieties in the target texts (TT) (2014: 22).

Caldeira (2015) compared between two Brazilian Portuguese translations of *Wuthering Heights* focusing on the translation of dialects, including Joseph’s speech. Caldeira found that the two translators applied different strategies in translating Joseph’s nonstandard language varieties. One version employs standardization as a strategy whereby the different language styles of the characters are no longer apparent in the translation. The other version retains the difference by utilizing the “redneck” Brazilian Portuguese language style to replace Yorkshire dialect markers in the source text (ST). The latter strategy might have been chosen because it not only retains variation of language styles among characters, but also carries an almost similar stereotype of speakers being “people who work in the field and [have] no access to formal education” (2015: 24). Following Caldeira, Ngo and Nguyen (2015) conducted a study on the Vietnamese translation of Joseph’s speech and found lexicalization to be the strategy opted by the translator. In this strategy, the markedness of one language is conveyed mostly through lexical items, rather than any other elements, such as phonological or morphosyntactic elements (Berezowski, 1997).

Despite a number of studies on translation of dialects or nonstandard language varieties in literary works, very few studies on Indonesian translation of such language varieties have been published. In fact, the researcher only found two studies on the Indonesian translations of English dialects in literary works to date. Dewi, Nababan, Santosa, and Djatmika (2016) investigate the Indonesian translation of the African-American Vernacular English in *The Adventures of Huckleberry Finn*. They find that the translation does not reflect the different varieties of language used in the original work since the translator opts to neutralize any nonstandard language markers. On the other hand, almost similar to the current study, Rahmawati (2018) investigates the translation of Yorkshire accent in James Herriot's *All Creatures Big and Small*. She finds that the Indonesian translator mostly standardized or omitted the nonstandard language elements while trying to maintain the markedness of Yorkshire farmers' language through the consistent use of lexical marker word "aye", borrowed from the SL.

Studies on the Indonesian translation of *Wuthering Heights* are also scarce. A study by Anggun (2012) focuses on the comparison on the translations of cultural words in the two Indonesian versions. Meanwhile, Widowati (2013) compares the translations of simile in both Indonesian versions. Finally, in the article which summarizes her master's thesis, Luciana (2014) investigates the general strategies applied by Lulu Wijaya, one of the two Indonesian translators of *Wuthering Heights* and the perceived quality of the said translation according to a number of readers. Nevertheless, there has been no study on the translation of nonstandard language used in the original English version of *Wuthering Heights*. In addition to providing a framework for future research on Indonesian translation of nonstandard language, this study will also fill in the gap as well as complement the previous studies on Indonesian translation of *Wuthering Heights* and of nonstandard language in literary works.

3. Theoretical Framework

3.1. Dialect Markers

In her study of dialect translation involving nonstandard English and Chinese language varieties, Lung (2000: 268) suggested that translators must first consider whether the original source of nonstandard language expresses any social significance and whether any linguistic resource in the target language can achieve both semantic and stylistic adequacy in the translation.

This study focuses on a particular type of nonstandard language, namely dialect. Englund Dimitrova (2004: 123) notes that dialect in fictional prose is established through the following linguistic dialect markers:

- (1) Lexical markers or lexical elements, such as words or expressions, that do not belong to the codified standard language;
- (2) Phonological/orthographic markers comprising alternative spellings that also indicate pronunciation deviation from the standard;

- (3) Morphosyntactic markers, that is, morphology and/or syntactical structure that differs from the standard. Since every language has distinct sets of morphological and syntactical rules, morphosyntactic markers poses a great challenge for translators.

3.2. Nonstandard Language Translation Strategies

A number of translation strategies have been identified and offered to solve translation issues arising from use of nonstandard language in literary works.

In her studies on dialect translations in several European languages, Englund Dimitrova (1997) observed three general tendencies in the translation of dialects:

- (1) The tendency to be more normative than the source text or more in compliance with the codified standards of the target language;
- (2) The tendency to use fewer linguistic markers for a specific variety/register, if any, compared to the source text;
- (3) The tendency to use lexical markers instead of other dialect markers, such as phonological/orthographic or morphosyntactical markers.

In her later work, which also discusses translations of nonstandard language varieties in different European languages, Englund Dimitrova (2004: 134) found that when translators choose to translate nonstandard SL varieties by using nonstandard TL varieties, they may not choose to use any linguistic markers for any particular TL dialect. Instead, European translators tend to use colloquial markers to convey the markedness of the language used in the original work.

On a similar note, Perteghella (2012), who studies the German translation of Cockney dialogues in *Pygmalion* and the Italian translation of the play *Saved*, identified five textual strategies available for translators to address issues in translating nonstandard language, such as slang and dialect, in theater plays. The strategies include:

- (1) Dialect Compilation in which translators replace a dialect or slang language with a mixture of dialects or idioms known by target audiences while maintaining the play's original setting.
- (2) Pseudo-Dialect Translation in which translators make up a fictitious, vague dialect that may be composed of nonstandard language and idiomatic features of different regional dialects in the target culture, while maintaining proper names and topical or cultural references that exist in the source material.
- (3) Parallel Dialect Translation, which is replacing the original dialect or slang with a target culture dialect or slang that has similar connotations or an analogous position in the target culture's linguistic system. The translator may choose to keep proper names, topical jokes, and other cultural references from the original work.

- (4) Dialect Localization, that is, a domestication strategy in which translators localize a dialect from the original work into a specific dialect in the target culture. Proper names, topical jokes, settings, and other cultural references in the original work may be adapted into those more familiar to the target culture's audience.
- (5) Standardization refers to substitutions of dialect, slang, or jargon in the original work with standard language in the target culture. The translation avoids any domestic connotations while maintaining the setting and topical references from the original.

Although Perteghella (2012) originally identifies these five strategies for the translation of theater plays. I believe that they are also applicable to translation of other literary works that involve the occasional use of nonstandard language varieties in their narrative or dialogs.

4. Methodology

The data for this study is Joseph's dialogues in the novel *Wuthering Heights* and their Indonesian translations by A.R.B. Haryo published by Qanita Publishing in 2011. The analysis of Joseph's nonstandard language style in this study employs the dialect markers proposed by Englund Dimitrova (2004), namely lexical, phonological/orthographical, and morphosyntactic markers. Back translation from the Indonesian version to Standard English is provided to illustrate changes between the original English version and the Indonesian version from Qanita Publishing.

The analysis of the translation of lexical markers are divided into two parts. The first part focuses on the dialect words used by Joseph, while the second part focuses on the pronouns used by Joseph in his interactions with other characters. To conduct the first part of the analysis, this research makes use of the alphabetical list of Yorkshire dialect words in *Wuthering Heights* made by Wiltshire (2005: 28).

The discussion on the nonstandard language signified by phonological/orthographical markers focuses on the translation of the words uttered by Joseph in the source text which are not written in accordance with the standard spelling. The unconventional spellings are used in the text to indicate a particular way of pronouncing words, which is different from what perceived as the standard pronunciation.

Meanwhile, the last part of the analysis discusses how the translator deals with Joseph's nonstandard English signified by morphosyntactic markers. The focus of this part is the translation of Joseph's violation of the standard English grammatical rules, which distinguishes his way of talking compared to other characters and implies his lower social or educational background status.

Finally, a conclusion will be drawn from the results of the analysis in relation to the research questions. To identify the strategies employed by the translator, this study observes the application of any of the three tendencies in translating dialects suggested by Englund Dimitrova (1997). The study will then discern the benefits and/or drawbacks of the application of such strategies and the challenges the translator might face that require her to

choose one strategy over the others as well as those that made the translator mistranslates some particular dialect words.

5. Analysis

The translation of Joseph's nonstandard language is divided into three parts based on the dialect markers proposed by Englund Dimitrova (2004). The first part discusses the translation of the lexical markers, and it is followed by the discussion on the orthographical/phonological markers. Finally, the third part discusses the translation of the nonstandard English language originally indicated by morphosyntactic markers.

5.1. Lexical Markers

5.1.1. Dialect Words

Wiltshire (2005: 28) has alphabetically listed the dialect words used mainly by Joseph in *Wuthering Heights*. Table 1 compares these dialect words and their translations in the Indonesian rendition published by Qanita Publishing. Some dialect words in Wiltshire's original list are not included either because the translator employed translation procedures that enabled her to avoid using such words, such as using omission strategies or paraphrasing, or because such words are not uttered by Joseph. The back translation to Standard English shows that the Indonesian translator used the standardization strategy.

Yorkshire Dialect Words	Standard English Words (Wiltshire 2005)	Indonesian Translation	Back Translation to Standard English
Barn	Child	<i>Peternakan</i>	Farm (misinterpretation)
Barthen	Shelter	<i>Beban</i>	Burden (misinterpretation)
Bide	Stay/Wait	<i>Tinggal</i>	Stay
Burst	Burst	<i>Patah</i>	Broken
Chimbley	Chimney	<i>Cerobong asap</i>	Chimney
Deaved	Deafened	<i>Hancur</i>	Destroyed
Faishion	Make/Dare	<i>Masih</i>	Still/Remain
Flaysome	Fearful	<i>Mengerikan</i>	Fearful
Flitting	Moving house	<i>Pergi</i>	Go/Leave
(This) Gait	(This) Way/Path	<i>Seperti ini</i>	Be like this
Girn	Snarl/Grimace	<i>"menyeringai"</i> (marked by the translator with quotation marks)	"Grin"
Guilp	Scum for porridge	<i>Susu</i>	Milk
Harried	Robbed	<i>Mengusik</i>	Disturb
Jocks	Food	<i>Minuman</i>	Drink (misinterpretation)

Laced	Flogged	<i>Mendapat hukuman cambuk</i>	Getting flogged
Laiking	Playing	<i>Bergurau</i>	Joking around
Laith	Barn	<i>Kandang biri-biri</i>	Sheep pen
Lugs	Ears	<i>Telinga</i>	Ears
Meeterly	Moderately	<i>Benar-benar</i>	Truly
Mells	Interferes	<i>Masuk</i>	Enter
Mun	Must	<i>Harus</i>	Must
Neive/Nave	Fist	<i>Kepalan tangan</i>	Fist
Ortherings	Orderings	<i>Perintah</i>	Order
Pawsed	Kicked	<i>Menendang</i>	Kick
Plisky	Mischief/Rage	<i>Naik pitam</i>	Enraged
Quean	Woman	<i>Gadis</i>	Girl/Maiden
Riven	Torn	<i>Menyobek</i>	Tear
Skift	Move quickly	<i>Kaget</i>	Shocked
Thrang	Busy	<i>Mabuk</i> <i>(unmarked,</i> <i>quotation marks in</i> <i>ST are omitted in</i> <i>TT)</i>	Drunk (misinterpretation)
War	Worse	<i>Makin menjengkelkan</i>	Getting more annoying

Table 1. Indonesian translations of dialect words in Joseph's dialogs in *Wuthering Heights*

Table 1 shows that almost all the dialect words are not translated into nonstandard Indonesian words. One interesting issue is the translation of the nonstandard words “girn” and “thrang.” These two dialectic words are notably marked by use of quotation marks when they are uttered by other characters doing an impression of Joseph’s nonstandard language style. In the Indonesian version, however, only the translation of “girn” (“*menyeringai*”) is marked in similar fashion. The word “girn” itself is a socially marked word in the source text since it is used exclusively by Joseph: two times in his own dialogs and one time by Isabella as a narrator when she is talking about Joseph’s language (“...he ‘girned,’ as Joseph calls it”). On the other hand, the Indonesian word “*menyeringai*” is an expressive word not commonly used in daily, casual language. The Indonesian translator chose to keep the quotation marks when Isabella uttered it, implying that it characterizes Joseph’s language style. Notably, however, the Indonesian word itself is actually listed in the Indonesian language dictionary, making it a standard Indonesian word.

Meanwhile, the dialectical word “thrang” used by Nelly, the narrator, to quote what Joseph said previously (“He said Mrs. Linton was ‘thrang,’ and the master was not in.”) is mistranslated into “*mabuk*” (“drunk”). This mistake might be caused by the pronunciation of the two English words being perceived as very similar by some Indonesian speakers, causing the translator to interpret the dialect word as simply a nonstandard pronunciation of the standard word “drunk” instead of as an entirely different word. In addition to using standard language to translate dialect words, the translator opted to omit quotation marks in the translation, resulting in the loss of the implied markedness of Joseph’s language style.

Another example in which the Indonesian translation used an expression not commonly used in daily conversation is the translation of the dialect word “plisky.” The translator chose a metaphorical expression “*naik pitam*,” which is more commonly used in literary works and may signify the markedness of one’s language style if used in a daily conversation setting. Although one might argue that Indonesian translations of dialect words “plisky” and “girned” succeed in conveying the markedness of Joseph language to some degree, they fail to communicate implied information about Joseph’s sociocultural background: having rural identity, lacking social polish, and embracing old-fashioned ideas (Hodson 2016: 32). In fact, the use of Indonesian “*naik pitam*” and “*menyeringai*,” instead of implying Joseph’s dialectical language style, makes his character sound like an educated person who is quite familiar with literary language. While one can also argue that these choices are justifiable since Joseph reads his Bible and, on one occasion, even tells young Heathcliff and Catherine to read books, the original work does emphasize his particular background, especially through his socially marked language style.

Besides the mistranslation of the dialect word “thrang,” as previously discussed, the Indonesian rendition also suffers from some other mistranslations caused by similarity of dialectical words to more familiar Standard English words, either in terms of spelling or pronunciation. After all, for literary dialect to be a mere phonetic version of Standard English is not unusual (Pukari 2015: 5). First, the word “barn,” used about young Hareton (“...the barn was every bit as good as I”) was translated into “*peternakan*” (“farm”) because it has the same spelling as the Standard English word “barn”, indicating a farm building used as a shelter for cattle. Next, the dialect word “barthen,” which also refers to a shelter for cattle is translated into “*beban*” (“burden”). This mistranslation might have resulted from similar pronunciation of “burden” or its archaic form “burthen.”

One mistranslation, however, might have been caused by the author’s attempt to deduce the meaning based on contextual clues, rather than similarity in spelling or pronunciation. The translator chose the Standard Indonesian word “*minuman*” (“drink”), instead of “*makanan*” (“food”) to translate the word “jocks”, which most probably caused by the word “cellar”, popularly associated with the place to store wine, in the sentence (“...to get them jocks out o’ t’ maister’s cellar!”).

The use of dialect words as lexical markers presents a considerable challenge to the translator, mostly due to a few having some degree of similarity with more familiar Standard English words in terms of actual spellings or possible pronunciations. On a few occasions, the Indonesian translator failed to identify dialect words’ correct meaning and consequently misinterpreted and mistranslated them. Meanwhile, the standardization strategy was used in translating dialect words from Joseph’s speech, and as a result, the markedness of Joseph’s distinctive language style is not reflected in the lexical items in the Indonesian version.

5.1.2. Pronouns

In addition to dialect words, this paper also discusses use of pronouns as lexical dialect markers. In many languages, in fact, pronouns used by speakers to address themselves and/or their interlocutors can be used to identify dialects or registers of speech. For example, a Japanese speaker using the dialect word “*oman*” to address his/her interlocutor most probably comes from the Kôchi region (Lóránt 2014), while an Indonesian speaker using the dialect word “*awak*” to address the interlocutor would come from the West Sumatra region.

In addressing himself as a subject in the original *Wuthering Heights*, Joseph consistently uses the word “aw,” which is not a dialect word per se, but a dialect

orthographical marker to illustrate his pronunciation of the word “I.” The issue of orthographical markers is discussed below. In the meantime, the Indonesian version of Joseph’s speech almost always uses the more casual standard first-person pronoun “*aku*,” with occasional use of formal standard first-person pronoun “*saya*,” as in his earliest dialog with Mr. Lockwood and when he talks to Hindley.

The English version of the novel also indicates the power relations and degree of familiarity among the characters through alternation of second-person pronouns used in their dialogs. The familiar form of personal pronouns “thee,” “thou,” and “thy” are sometimes used instead of the politer forms, “you” and “your.” Wiltshire (2005: 21) notes that this constitutes “a further aspect of dialect speech that is faithfully reproduced...throughout *Wuthering Heights*.” In a passage in chapter XIII, Joseph alternates between the two forms, using the familiar form “thou” (pronounced “thah”) to address Hareton, while using “you” (pronounced “yah”) to address Isabella. Such alternations and the orthographical dialect markers attributed to them in this particular chapter are absent from the Indonesian version, where both words are translated into “*kau*.” Just like the case with the first-person pronoun, Joseph in the Indonesian version uses the more casual pronouns “*kau*” and “*kamu*” in most situations, except in his very first line when he addresses Mr. Lockwood with the formal pronoun “*Anda*.” On the other hand, the servant addresses Hindley as “*Tuan*” (“Master”) without any use of a second-person pronoun, as shown in the following excerpt from chapter IX:

[ST] If **Aw** wur **yah, maister**... (Brontë 1992: 62)

[TT] Kalau *saya* jadi **Tuan**... (Brontë 1963 trans. 2011: 153)

[BT] If **I** were **Master**...

From the discussion above, it can be concluded that pronouns used by Joseph throughout the Indonesian version do not constitute apparent dialect markers, nor do they establish the markedness of Joseph’s language style because the translator adopted the standardization strategy. Nevertheless, to some extent the translator tries to reflect the power relations or the degree of familiarity between Joseph and other characters through variations of pronouns, albeit not exactly the same as in the English source material.

5.2. Phonological/Orthographical Markers

Inarguably, the most apparent dialect marker in *Wuthering Heights* is the orthographical marker. As discussed previously, many Standard English words in Joseph’s speech are written in a nonstandard spelling, such as “Aw” instead of “I,” or “und” instead of “and,” to reflect pronunciation differing from that of conventional Standard English. This nonstandard orthography can sometimes lead readers to misinterpret words and cause translators to mistranslate. This situation can become more complicated, especially if the pronunciation of such nonstandard orthography is similar to that of other words, as in the case of “barthen” and “burden,” or if nonstandard spellings are similar to standard spellings of certain words, such as “war,” which in Joseph’s speech actually means “worse.” In translating these words, as with translation of pronouns, the Indonesian translator chose to use Standard Indonesian words without any alteration to their standard spellings.

In addition to some Standard English words, Joseph also pronounces Heathcliff’s name quite differently than the other characters. This is illustrated by a variation in spelling

every time the name occurs in Joseph's speech, "Hathecliff." This nonstandard spelling of Heathcliff's name is absent from the Indonesian version.

Next, one of the novel's most interesting scenes related to standard versus nonstandard language is in chapter XIII: Joseph makes fun of Isabella's manner of speaking when she asks for a room in which to have her supper. In this particular scene, besides Isabella's choice of the word "parlor," Joseph also mocks her pronunciation of "room" (Wiltshire 2005: 23), which differs from his own pronunciation "rahm." The following excerpts compare the English source text [ST] and the Indonesian target text [TT], along with its back translation [BT].

In the first excerpt, Isabella narrates her impression of the room Joseph first shows her:

[ST] The "**rahm**" was a kind of lumber-hole smelling strong of malt and grain; (Brontë 1992: 104)

[TT] *Yang ia sebut sebagai "**kamar**" adalah ruangan jorok dari kayu yang menebarkan bau gandum dan biji padi yang sangat menusuk;* (Brontë 1963 trans. 2011: 250)

[BT] What he called a "**room**" is a wooden dirty space that gives overpowering smells of wheat and rice seeds;

Here, the translator simply translates the orthographically marked item "rahm" into standard Indonesian "**kamar**" without any alteration to its spelling, while retaining the quotation marks, which originally served as a signal that the word is not Isabella's. The translator chose to explicate such information by adding the expression "what he called a. ..."

Next, Isabella complains and demands that he show her a bedroom instead, while using the standard pronunciation, reflected by standard spelling. There is little to discuss since there is practically no difference between the ST and the TT, both using standard language for the word "bedroom":

[ST] ...this is not a place to sleep in. I wish to see my **bedroom**. (Brontë 1992: 104)

[TT] *...ini bukan tempat yang layak untuk tidur. Aku ingin melihat **kamar tidurku**.* (Brontë 1963 trans. 2011: 250)

[BT] ...this is not a proper place to sleep in. I wish to see my **bedroom**.

However, it becomes interesting as, in the English version, Joseph then starts to mock Isabella's pronunciation that differs from his own.

[ST] "**Bed-rume!**" he repeated, in a tone of mockery. "Yah's see all t' **bed-rumes** thear is—yon's mine." (Brontë 1992: 104)

[TT] "**Kamar tidur!**" *ulangnya, dengan nada mengejek. "Kau sudah melihat semua **kamar tidur** yang ada—di bawah itu kamarku."* (Brontë 1963 trans. 2011: 250)

[BT] "**Bedroom!**" he repeated, in a tone of mockery. "You've seen all the **bedrooms** here—beyond there is my room."

Although both ST and TT use italics as orthographical clues to show the markedness of Isabella's language to Joseph, the Indonesian version could not convey the information that the difference mainly refers to the two characters' different pronunciations or accents. In the Indonesian version, rather than mocking Isabella's accent, the old servant seems annoyed by Isabella's idea of how a proper bedroom should look like.

Standardization strategy was also adopted to translate phonological/orthographical markers where alternative spellings are absent from the translation. This strategy prevents the translation from conveying the same social elements in the story, namely the contrasted language styles among characters from different social classes and their awareness of such difference.

5.3. Morphosyntactical Markers

In relation to morphosyntactical markers that show the markedness of Joseph's language, on some occasions, Joseph does not conform to Standard English grammatical rules, such as in the following two excerpts from chapter IX:

- (1) [ST] Aw **seed** young Linton, boath coming and going, and Aw **seed** yah'
(Brontë 1992: 62)
[TT] Saya **melihat** Tuan Linton muda datang dan pergi, dan saya **melihat** kau,... (Brontë 1963 trans. 2011: 153)
[BT] I **see** young Mr. Linton come and go, and I **see** you...
- (2) [ST] Und hah isn't that nowt **comed** in frough th' field, be this time?
(Brontë 1992: 59)
[TT] Kenapa pula si Orang Gagal belum juga **datang** dari ladang, hingga saat ini? (Brontë 1963 trans. 2011: 147)
[BT] And why hasn't that Failure of a Person **come** from the field, until this time?

In the source material, Joseph does not conform to English grammatical rules of the past irregular form, contributing to the markedness of his speech. Meanwhile, since Indonesian language does not have similar grammatical rules, where time frame affects the form of the verb, the original morphosyntactical dialect marker could not be replicated in the translation. In Indonesian, time frame is reflected by the adjective or adverb of time. In the two examples above, the Indonesian translator decided to use Standard Indonesian words that adhere to Indonesian grammatical rules without including any morphosyntactical hint that might reflect the markedness of Joseph's language in the original work.

For the Indonesian translation to replicate the same morphosyntatic marker to show a character's distinctive language style is almost impossible. In a rare case, however, the Indonesian version establishes the distinctiveness of Joseph's language compared to that of other characters. The translator uses the colloquial adverb of time "*lagi*" instead of the more formal "*sedang*," which is not reflected in the original English version. The adverb of time, used to show that an action or a situation is still in progress, is used in the second chapter during Joseph's early dialog with Mr. Lockwood.

- [ST] Th' maister's dahn i' t' fowld. (Brontë 1992: 5)

[TT] Tuan *lagi* di bawah, di kandang biri-biri. (Brontë 1963 trans. 2011: 18)
[BT] Master is down below, in the sheep pen.

This actually shows it possible for the Indonesian translation to maintain the markedness of Joseph's language in a quite different way than in the English version. Rather than focusing on the use of dialect markers, the excerpt indicates that the markedness of Joseph's language can be established through use of words implying the colloquial, or informality, in the Indonesian language, as proposed by Englund Dimitrova (2004), by using the word "*lagi*" instead of "*sedang*." Nevertheless, the Indonesian version does not apply this consistently. In fact, as discussed previously, on some occasions, Joseph utters words commonly used in formal situations.

6. Conclusion

The analysis of nonstandard language markers used in the English and the Indonesian versions of *Wuthering Heights* revealed that the Indonesian translator working with Qanita Publishing mostly adopted the standardization strategy. Nonstandard language markers in the original work are not retained in any way in the Indonesian version, where lexical choices, word spellings, and morphosyntactical structures in Joseph's speech do not deviate from codified standards of Indonesian language.

In a few cases in the earliest part of the novel, the Indonesian translator seemed to try to maintain the markedness of Joseph's language style through use of colloquial markers, instead of using dialect markers as in the English version. According to Englund Dimitrova (2004), this strategy of using colloquial markers to convey the markedness of the language in the original is actually common in translating nonstandard languages. Nevertheless, the Indonesian translator did not apply this strategy consistently, and in fact, applies it only to Joseph's earliest dialog with Mr. Lockwood. Later in the novel, Joseph's manner of speech no longer differs from that of other characters. It is quite unfortunate since had the translator consistently applied the Indonesian colloquial markers in Joseph language, she may have been able to distinguish Joseph's way of talking and signify his social status, although in a slightly different way from the original.

The standardization strategy adopted by the Indonesian translator has its own benefit, mainly in terms of readability, especially compared to the original English version. This prevents readers from missing any of the narrative involving the old servant. The drawback, however, is loss of information, social critique, and characterization originally conveyed through Joseph's socially marked manner of speech. This result is similar to the two previous research on the Indonesian translation of the nonstandard English in literary works (Dewi et. al. 2016; Rahmawati 2018). Nonetheless, more research on the Indonesian translations of non-standard language in literary works will be necessary to find out whether the standardization strategy has become the standard practice carried out by translators or publishers in Indonesia. To begin with, as a follow up to the current study, a similar research on the other Indonesian version should be conducted, and a comparison between the results of such study and the current study should be drawn.

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Corpora-based Investigations into the Differences in Translation Styles between Translators and Self-translators

Yi-Chiao Chen

Abstract

This article aims to investigate the differences in translation styles between translators and self-translators. To attain this objective, two corpora are involved: a corpus of translations and a corpus of self-translations. The texts compiled in both corpora are literary with Chinese as the source and English the target. Meanwhile, Chinese empty words are adopted as the research object when conducting the investigations. The results reveal that the translation procedure that translators adopt most is Match, whereas self-translators employ the procedure of Omission much more frequently, which could be because self-translators own the authority and the authorial status. In addition, it is observed that self-translators hold dissimilar attitudes towards translation because Xiao Qian alters and omits much more source words and sentences than Eileen Chang does.

Keywords: self-translators, corpus, translation procedures, authority, authorial status

Introduction

As a practice of rendering one language to another, translation has been one of the important services since the ancient times. Although the demand of translation is mainly satisfied by professional translators, there are a small number of cases accomplished by authors themselves, i.e. self-translators. Grutman (2011: 257) describes self-translation as “the act of translating one’s own writings into another language and the result of such an undertaking”, while Hokenson and Munson (2007: 2) remark that self-translation refers to “the specific ways in which bilinguals rewrite a text in the second language and adapt it to a different sign system laden with its own literary and philosophical traditions”. In addition, Jung (2004: 532) holds that a self-translator is “an author who edits his own text during the translation process by using his pre-text as a basis allows the pretext to resurface during the translation process”. By adopting the words “rewrite” and “edit”, it is indicated that translations produced by self-translators may not be as faithful to the source texts as those produced by translators. Such a difference is brought by the status difference between these two

types of translators. As Bassnett puts it, translation is “the manifestation of one reader’s interpretation of a text” (2014: 106). This comment well defines translators’ status as readers of source texts. Nevertheless, authors are deemed to be those understanding source texts best because they are the creators; it is less likely for readers to challenge their interpretations. As creators, they own the authority over the texts and can, hence, make modifications and even alterations when they find necessary.

Commenting on the phenomenon of self-translation, Râbacov (2013: 68) proposes two encouraging factors: Individual Factors, including distrust and perfect bilingualism, and Socio-linguistic Factors, including multilingual society, cultural dominance, and elitarian character of a language. In other words, authors tend to translate their own works if they have a good command of target language (perfect bilingualism) and are dissatisfied with existing versions of translation (distrust). Besides, in a society where residents speak different languages, two situations can happen: (1) authors who speak minority languages translate their works into the dominant one (cultural dominance) and (2) authors who speak more sophisticated languages translate their works into vernacular ones, e.g. the translation of Latin texts in medieval times (elitarian character of a language). In addition to the factors proposed by Râbacov, authors in the literary field would also resort to self-translation if their works are not of interest to any publisher in the target society; they self-translate for self-recommendation.

In the field of literature, self-translators are not rare, and we can list some big names, such as Carme Riera from Spain, Eileen Chang from China, Nancy Huston from France, Rabindranath Tagore from India, and Samuel Beckett from Ireland. In the Chinese-speaking world, it is common to find self-translators in the late Qing dynasty and the early Republic times (19th and 20th century), including Bian Zhilin, the aforementioned Eileen Chang, Lin Yutang, Pai Hsien-yung, Xiao Qian, and Yu Guangzhong, most of whom are writers and translators at the same time.

Self-translation Research

We may hold an intuitive opinion similar to Tanqueiro’s (2000: 58) that self-translators are after all translators and so will still be faithful to source texts. Nevertheless, contention arises out of the fact that self-translators, unlike translators, own the authority over source texts and will make modifications and even alterations if necessary. Therefore, we begin to wonder whether or not self-translators follow translation principles as translators do. It is mainly based on this question that former

scholars conduct their research.

There are many publications that discuss self-translation. For example, Li analyses Eileen Chang's self-translation and remarks that Chang "implicitly re-evaluated and explicitly re-contextualized the source text in the translation" because she owns the authority and enjoys more "aesthetic freedom" (2006: 105-106). Plaza examines Rolando Hinojosa's self-translation and points out that the author creates a target text that functions well in the new setting at the expense of some elements (2007: 33). Ehrlich investigates Andre' Brink's self-translation and concludes that the author still deals with the source text with standard translation procedures, and "a transfer between two language systems has been made that determines the type of process followed, rather than the identity or status of the producer" (2009: 243). Torre (2011) endeavors to collect critical thoughts through translating his own poems and maintains that self-translators' outputs would be influenced by the temporal distance between the original writing and its translation because such distance affects authors' mindsets and memory which are crucial for producing translations that perfectly match the original. Finally, Cordingley dissects Samuel Beckett's self-translation with the concepts of masochism and masocriticism and comments that "Beckett is less a martyr of his will than a purveyor of the masocritical arts" (2013: 93).

Basically, researchers have explored the issues of self-translation from three aspects: (1) comparing the source text with the target one and presenting the differences in contents and story structure between the source and the target with examples, (2) conducting self-translation personally and collecting thoughts arising in the process in order to shed light on self-translators' decision-making mechanisms, and (3) examining self-translation on the basis of other theoretical concepts (Cordingley's employing masochism and masocriticism to examine Beckett's self-translation is an example). It can be noted that former scholars mainly expound their findings and views with examples, and this article aims to investigate self-translation from both examples and a number-based perspective so as to make new contribution. The quantitative results are obtained from corpora-based investigations and can enable us to understand the translation principles that translators and self-translators generally take when working on specific terms (i.e. the translation styles). Furthermore, the data from translators and those from self-translators can be compared to find an answer to the question previously mentioned: whether or not self-translators follow translation principles as translators do?

Constructing a Corpus of Translations: Determining the Research Object and the Research Texts

When pondering over the way to examine translators' translation styles through a corpus, I consider it to be more efficient to focus on a specific object, conducting keyword searches in the corpus, and understand how translators render them to the target language. Eventually, Chinese empty words are selected to be the object, and the reason is twofold: (1) the amount of empty words is fewer than 1,000, which is relatively manageable compared to uncountable Chinese solid words, and (2) empty words pose some difficulties in translation (to be explained later), so it is worthwhile to investigate how translators tackle them.

In Chinese, there are two sets of words: solid words (實詞) and empty words (虛詞). According to theorists, solid words have a clear and substantive meaning, e.g. 笑 (*xiao*: laugh), 安靜 (*an jing*: quiet), 太陽 (*tai yang*: sun), and 雞 (*ji*: chicken). On the contrary, the meaning of empty words is not always easy to capture. By “not always” it means that there are still some empty words with clear meaning, and former theorists propose:

- (1) adverbs, e.g. 常常 (*chang chang*: often) and 或許 (*huo xu*: maybe)
prepositions, e.g. 按照 (*an zhao*: according to) and 從 (*cong*: from)
interjections, e.g. 啊 (*a*: ah) and 哦 (*ou*: oh)

Except for words in these classes, other empty words either convey different ideas in different contexts or only function as modal words to constitute certain tones. For example, when 給 (*gei*) is used as an empty word, it does not possess the full lexical meaning of “give.” 給他拿些吃的 (*gei ta na xie chi de*) means “Get some food **for** him.” and 你給我閉嘴 (*ni gei wo bi zui*) means “You, shut up!” As can be observed in the two examples, this word either means “for” or acts as a tone reinforce, and this serves a good instance on why such empty words can only be disambiguated when it is read within the context.

The importance of empty words lies in the fact that the meaning of a sentence changes as empty words change. A good example can be seen in *Xiandai Hanyu Xuci Jiexi Cidian* (Bao 1988: 358).

- (2) 他寫的信 (the letter he wrote)
他寫了信 (he wrote a letter)
他寫著信 (he is writing a letter)
他不寫信 (he does not write any letter)

他寫過信 (he wrote a letter)

給他寫信 (write a letter to him)

If we remove the empty words that are in bold type, the six sentences will all become 他寫信 (he writes a letter), which renders a message that is different from the original ones. It is from these six samples that we know empty words are indispensable for they bring different meanings (the meanings of these six samples are not totally mutually different because the second and the fifth empty word bring a similar idea), and readers will not be able to comprehend if they fail to grasp the empty word(s) in it. The importance of empty words is, hence, confirmed.

Because Chinese empty words are important but “ambiguous in meaning and may not have corresponding terms in the target language” (Chen 2013: 337), some researchers have conducted investigations into how they are translated. For example, Pollard discusses the difficulty in tackling modal adverbs, which are adopted “to convey the speaker’s or writer’s comment on what he is saying – for instance to express concession, reservation, confidence – or to anticipate a reaction from the listener or reader” (2001: 216). He introduces 可 (*ke*) as an example:

(3) 我可不要他遲到。(I WOULDN’T want him to be late.)

The empty word 可 does not mean “but” or “approve” but functions as a tone reinforcer that “adds a colouring” to this statement, so Pollard holds that capitalisation can serve to retain the meaning. In addition to Pollard, Wong (2001) illustrates the nature of empty words and suggests that translators make a thorough study of empty words and Chinese grammar in an attempt to translate these words well. Hong (2007), based on the concept that empty words are those without a fixed meaning, discusses the meanings and translations of the empty word 呢 (*ne*: a word which signifies the tone of questioning or functions as a tone reinforcer).

Having read former researchers’ analyses on empty words, I begin to wonder if it will be possible to examine how translators render all Chinese empty words into English and, at the same time, compile a list of translation procedures for Chinese empty words. Thus, it is determined to construct a parallel corpus and find answers through the data.

Translations selected are those published in *Renditions*, a renowned journal issued by the Research Centre for Translation in the Chinese University of Hong Kong since 1973; translators translate Chinese poems, drama, fiction, prose, and literary reviews to English and contribute them to this journal. This journal is selected because it has published more than 90 issues so far, and a review committee is

organised by the journal to ensure that all contributions are of high quality. This constitutes a huge database for this study to collect suitable and professional translations. Because the journal focuses on the English translation of Chinese literature, the texts compiled into the parallel corpus are all literature and have Chinese as their source and English their target. Nonetheless, it needs to be pointed out that translations of poems are not included in this research because poetry concerns more elements, such as rhythm, meter, style, elegance, etc., which do not play crucial roles in other genres. After selecting the translations, their original texts are collected from libraries and online.

Having had all texts prepared, they are processed on the platform of ParaConc, a piece of software that is specifically for parallel examinations, and the end product is like Figure 1. Once a keyword is entered (的 (*de*) is chosen in the illustration), the system will run like google and list all matches on the screen, with the source sentences on the top and target sentences at the bottom. Meanwhile, the keyword being searched is highlighted in blue, and the user can choose to highlight its neighboring words with different colors. Nevertheless, the system does not highlight the translations of keywords at the bottom because it cannot identify, and we, thus, have to search on our own. In total, the Chinese part of the corpus consists of 493,929 characters, while the English part 371,826 words.

Before the start of the corpus analysis, it is also important to obtain access to an all-inclusive list of empty words. As previously mentioned, theorists hold dissimilar opinions over what belongs to the category of Chinese empty words, and the differences are highlighted in Table 1.

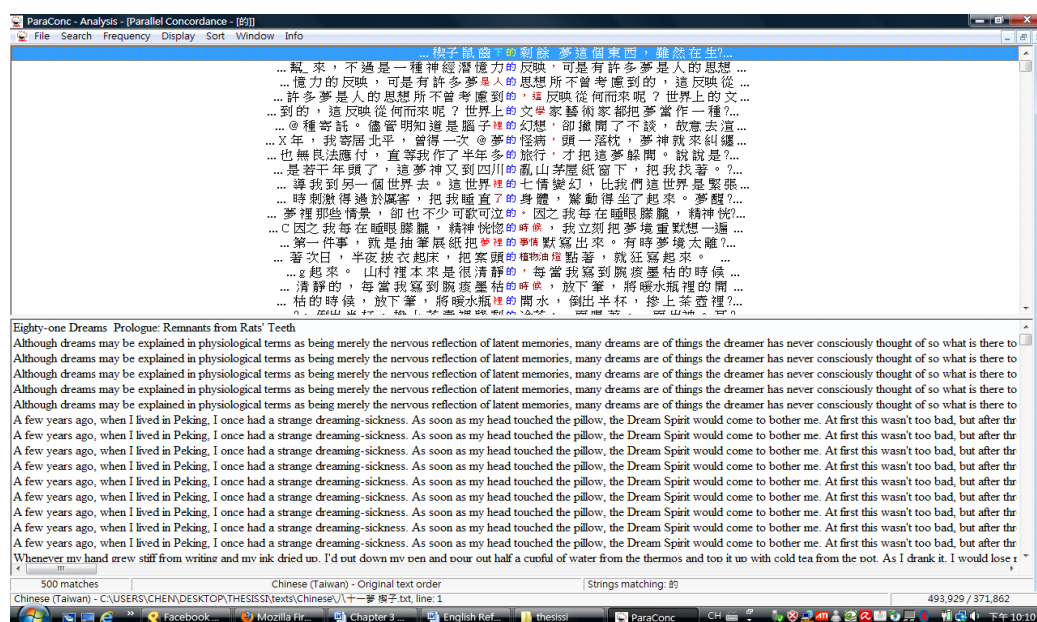


Figure 1 Interface of ParaConc with search results loaded

Name of scholar	Empty words
Bao	adverbs, prepositions, conjunctions, particles, and interjections
Wong	adverbs, prepositions, conjunctions, particles, interjections and onomatopoeia
Ma	adverbs, prepositions, conjunctions, particles, interjections and modal words
Wang	adverbs, prepositions, conjunctions, particles, interjections, compounds and structures

Table 1 Empty words categorisation by different theorists

Search of empty words lists enables the study to find three compilations, and Wang's empty words list (1994) is adopted because she not only provides a list of empty words but also offers detailed definitions for clarification, which is useful when conducting the analysis. In Wang's categorisation, there are 936 empty words that are classified into seven categories: (1) adverbs, (2) conjunctions, (3) prepositions, (4) particles, (5) interjection, (6) compounds and (7) structures. After analyzing all elicited samples, eight translation procedures and one non-procedure were identified. The eight procedures are: (1) Match, (2) Paraphrase, (3) Shared Match, (4) Implication, (5) Amplification, (6) Grammatical Conveyance, (7) Borrowing, and (8) Omission, while the non-procedure is Mismatch. Mismatch means the meaning of translation deviates from that of the original without reason; it is termed non-procedure because it is not a procedure that translators would adopt. The purpose of compiling these procedures is to serve as comparison basis for translators' and self-translators' translation styles.

Regarding the definitions of the eight procedures, they are as follows:

Match: A sample that involves an independent target word(s) that closely corresponds to its source. For example (empty word and its translation highlighted, and the samples for other procedures are presented in the same way):

(4) **ST:**而這力量的形式起初是以國家為單位...

TT:Moreover, this force will first **take** the state **as** its unit...

Paraphrase: A sample in which the source empty word is translated in a different way without producing an extremely dissimilar (or even wrong) meaning and altering the function. For example:

(5) **ST:**天來同貴興商量道...

TT:Tianlai **and** Guixing discussed the matter...

Comparison: Tianlai talked the matter over **to** Guixing...

Although not guaranteed to be a better translation, Comparison is translated by the author of this study to show the real meaning of that empty word in English. In this example, 同 functions as a preposition to indicate that Tianlai speaks to Guixing, and its English counterpart is “to” .

Shared Match: A sample in which one target word involves the meaning of the empty word AND that of other word(s). For example:

(6) **ST:**莫書記急忙追上去...

TT:Mr Mo, the Party secretary, **scurried** after him.

Comparison:Mr Mo, the Party secretary, **ran after** him **hurriedly**...

“Scurried” conveys the meaning of both 急忙 (*ji mang*: hurriedly) and 追上去 (*zhui shang qu*: run to someone)

Implicitation: A sample in which corresponding translation of the source empty word cannot be found, but the message of the source is implied by the context. For example:

(7) **ST:**疑問從此消失。

TT:That was the end of my doubt.

Comparison:My doubt **from now on** vanished.

Amplification: A sample in which the translator increases the amount of information to render the source empty word. For example:

(8) **ST:**哦忘記了。

TT:Oh yes, I almost forgot.

Comparison:Oh, I almost forgot.

Grammatical Conveyance: A sample in which the source empty word is conveyed by the grammatical nature of English. For example:

(9) **ST:**大半的精神病者...

TT:The majority of the mentally ill...

Comparison:The majority of **those** who are mentally ill...

Borrowing: A sample in which the source empty word is phonetically transcribed. For example:

- (10) **ST:** 噯，這樣，我們重新作朋友好不好...
TT: Ai, how about we start over, as friends?
Comparison: Hey, how about we start over, as friends?

Omission: A sample in which the source empty word is not translated. This is regarded as a procedure because it is impossible to tell if a translator has omitted an empty word deliberately or negligently just by examining his/her translation. For example:

- (11) **ST:** ...不但會拖累整個社會，也會大大的敗壞人心。
TT: ...can affect the whole society and turn everyone bad.
Comparison: ...can **not only** affect the whole society, but also turn everyone bad.

Mismatch: When there is a corresponding translation in the target text, but the meaning it conveys deviates from that of the source empty word. For example:

- (12) **ST:** 然而從另一觀點看來，我還是和安老爺表同情的。多取別號畢竟是近於無聊。
TT: But, looking at it from another point of view, I can sympathize with Old Master An. Taking lots of nicknames **soon** becomes quite pointless.
Comparison: But, looking at it from another point of view, I can sympathize with Old Master An. Taking lots of nicknames is, **after all**, quite pointless.

When classifying samples into these nine types, the amount of each type is also calculated. Table 2 shows their amounts, and they are converted into percentages in Table 3.

It can be noted from Table 3 that the most-adopted translation procedure varies word class by word class. However, Match, in most cases, takes the top, followed by Omission, Paraphrase, Grammatical Conveyance, Implication, Amplification, Shared Match, and Borrowing. Meanwhile, the proportion of Mismatch is in the middle. Highest percentage for the procedure of Match manifests that the translators, in most situations, have managed to correctly understand the meaning of the empty words and find corresponding words in English. If translators meet empty words that

have no match in English and cannot be rendered by Grammatical Conveyance, they have to resort to suitable strategies to deal with the words, hence the remaining procedures that this study identified.

Class	Match	Para.	Sh.M.	Impl.	Ampl.	Gram.	Borr.	Omis.	Mism.
Adv. (4760)	2301	315	102	190	38	93	0	1341	380
Conj. (1172)	772	66	0	62	24	5	0	156	87
Prep. (585)	289	32	9	29	4	17	0	199	6
Parti. (558)	107	16	34	10	6	149	0	222	14
Inter. (172)	96	15	0	1	4	0	13	26	17
Comp. (146)	51	34	0	13	3	16	0	21	8
Stru. (188)	101	34	0	8	4	8	0	18	15
Total (7581)	3717	512	145	313	83	288	13	1983	527

Table 2 Translators' use frequencies of all procedures and non-procedure

Class	Match	Para.	Sh.M.	Impl.	Ampl.	Gram.	Borr.	Omis.	Mism.
Adv. (4760)	48.34	6.62	2.14	3.99	0.80	1.95	0	28.17	7.98
Conj. (1172)	65.87	5.63	0	5.29	2.05	0.43	0	13.31	7.42
Prep. (585)	49.40	5.47	1.54	4.96	0.68	2.91	0	34.02	1.03
Parti. (558)	19.18	2.87	6.09	1.79	1.08	26.70	0	39.78	2.51
Inter. (172)	55.81	8.72	0	0.58	2.33	0	7.56	15.12	9.88
Comp. (146)	34.93	23.29	0	8.90	2.06	10.96	0	14.38	5.48
Stru. (188)	53.72	18.09	0	4.26	2.13	4.26	0	9.58	7.98
Average	46.75	10.10	1.40	4.25	1.59	6.74	1.08	22.05	6.04

Table 3 Percentage-based use frequencies of all procedures and non-procedure

Among all the empty words categories, the procedure of Match does not occupy the first place in the category of Particle, and the reason may lie in the nature of Chinese particles to function as auxiliaries for supplementing other words (Wang 1994: 614-615); it is, hence, more likely that they are omitted or translated together with other words. For example,

(13) **ST:** 老曹，什麼事啊？

TT: What's up, Cao?

The word 啊 (*a*) is a particle that smoothes the tone and has no meaning, and English does not come with such words at the end of sentences. Because the meaning of the whole sentence is not altered without such particles, they are omitted, hence the highest percentage in Omission.

The above introduced the data collected from the corpus of translators' translations, and Table 3 will be adopted for comparison with the results of self-translators'.

Constructing the Corpus of Self-translations

Because the previous corpus has Chinese texts as the source and English ones as the target, this corpus also follows suit. Under this premise, only Eileen Chang's (張愛玲) and Xiao Qian's (蕭乾) translations are found to be appropriate before the start of my research. The self-translation of Eileen Chang is *The Golden Cangue* (金鎖記), while that of Xiao Qian is *Selected Master Pieces by Xiao Qian* (蕭乾作品精選).

After the collection work is done, texts are scanned to .pdf images and further processed by ABBYY FineReader, a piece of optical character recognition software, to .doc documents. Subsequently, source texts and target texts are aligned paragraph by paragraph on the platform of ParaConc, and then the database is ready for use. In total, the corpus consists of 90,441 Chinese characters and 53,829 English words.

Finally, this study selects 60 out of 936 empty words by random and aims to compare the results with the "Average" figures shown in Table 3. Through such a smaller-scale exploration, it is expected to understand whether or not translators and self-translators have different translation styles. If so, the author will continue collecting self-translations for a full-scale examination.

Results and Discussion

Based on the definitions of the translation procedures and non-procedure mentioned previously, this study analyses the search results of 60 empty words and classifies all samples to appropriate procedure categories. In the end, two tables of figures are gained.

Total	Match	Para.	Sh.M.	Impl.	Ampl.	Gram.	Borr.	Omis.	Mism.
504	72	22	9	5	2	69	0	317	8

Table 4 Self-translators' use frequencies of all procedure and non-procedure

Corpus	Match	Para.	Sh.M.	Impl.	Ampl.	Gram.	Borr.	Omis.	Mism.
Self-translators	14.26	4.37	1.76	1.00	0.4	13.69	0	62.90	1.59
Translators (Average)	46.75	10.10	1.40	4.25	1.59	6.74	1.08	22.05	6.04

Table 5 Comparison of self-translators' and translators' use frequencies (-%)

The figures in Table 4 are converted into percentages in Table 5 for comparison, and we can note that the most-adopted translation procedure in the self-translation corpus has become Omission, followed by Match, Grammatical Conveyance, Shared Match, Implication, Paraphrase, Amplification, and Borrowing. In addition, Mismatch only accounts for 1.59%, and the drop can be the result from the fact that self-translators create these texts so it is less likely for them to translate in a wrong way. Finally, we have discussed earlier that some theorists consider self-translation to be rewriting and editing, and the jump in the proportion of Omission and the plunge in that of Match may be able to serve as corroboration.

Examining the great variations of figures in Match and Omission, we can deduce that this is brought by the status difference: self-translators' authority and authorial status. According to Jauss's Reception Theory (1982: 23), the aesthetic reception of literary works is closely associated with readers' memories and experience. When readers read, they keep referring the words in the current text to those in earlier texts so as to understand the current text and to expect what is going to take place. If readers come across a piece of information that is new or even contradictory to their knowledge and experience, Jauss holds that they will take in and adjust their horizons of expectations. Nevertheless, Steiner (2000: 188) proposes another scenario: "the native organism will react, endeavoring to neutralize or expel the foreign body". Because it is more likely for texts from a foreign culture to contain information that is new or even contradictory to target readers' knowledge and experience, it is common that translators find it unsuitable to render faithfully because readers may not be able to grasp or may be irritated. When such a conflict takes place, translators will most likely stick to the original for the sake of avoiding the risk of being criticized to be "traitors" of source texts. Self-translators, however, suffer less from this dilemma because they are creators of the texts and own the authority; their status *per se* can be justification for alterations they make in the translation.

As a further step, the search results for Eileen Chang's and Xiao Qian's translations can be separated and probed into.

	Match	Para.	Sh.M.	Impl.	Ampl.	Gram.	Borr.	Omis.	Mism.
Chang	21.08	7.03	2.16	0.54	0.54	22.70	0	43.78	2.16
Xiao	10.35	2.82	1.57	1.25	0.31	8.46	0	73.98	1.25

Table 6 Chang's and Xiao's use frequencies of all procedures and non-procedure

The table above manifests in percentage-based figures the two self-translators' use frequencies of the procedures and non-procedure, and the four most-adopted procedures are Match, Paraphrase, Grammatical Conveyance, and Omission. Although both of them adopt the procedure of Omission most, we can note that Xiao's translation style is very different from Chang's because the procedure of Omission takes a very big proportion in his translation. Moreover, shifting the focus from figures to the translations, we can observe that Xiao omitted sentences and even a whole paragraph from time to time, and the following is an example.

- (14) **ST:**這鬼孩子，剛才我的話你忘記了嗎？**你還告假**。你跟書本怎那麼沒緣！**你叫我寒了心**。

TT: You lazybones! Have you forgotten what I said just now? Are books such enemies?

My Translation: You lazybones! Have you forgotten what I said just now? **And you want to ask for leave.** Are books such enemies? **You make me distressed.**

First of all, we can find that the translation is in fact not completely corresponding to the original meaning because Xiao paraphrases it to some extent; but, the message is not greatly altered. The sentences in bold type, however, are absent, and no compensation can be found, which means Xiao omits them. If they are to be translated, they can become “And you want to ask for leave” and “You make me distressed.” These two sentences are in fact not difficult to translate, but Xiao chooses to skip them.

In addition to the omission of sentences and paragraphs, it is also observed that Xiao sometimes recreates in his translation.

- (15) **ST:**啊，我的孩子們！我的魂消失在紅竿爬黑螞蟻的課卷裡去了。虧了她提醒。趕緊跑到床前看。

TT: Indeed, until she reminded me I had completely forgotten the silkworms.

My Translation: Ah, my kids! My soul had gone into the textbook about black ant climbing the red pole. Thanks to her reminder, I rushed to the bed to check.

- (16) **ST:**晚上自修，我總看不下書去。看到 75 號 椅子空空的，桌上照例擺的 硯臺 也不見了。我就像生活裡丟了一件平時不注意、而如今感到頗可留戀的東西似地那麼愕然。

TT: I could not concentrate on my books that evening, however much I tried. His inkpot was still at place No. 72, but he wasn't there. I felt a blank in my mind.

My Translation: In the evening self-study, I could not concentrate on my books however much I tried. The seat No. 75 was empty, and the inkstone that was often placed on the table was gone. It was like I lost something in my life; a thing that I had not cared in the past but attracted my thought now. I felt a blank in my mind.

In the first example, the sentence in bold type is not translated, and we can see that Xiao also rewrites the other part of this paragraph. In the second example, both recreation and change of source terms (the underlined words) are observed. For translating 75 號 to No. 72, this is evidently a deviation from the original meaning. Regarding 硯臺 (*yen tai*), it is a piece of slab on which Chinese people rub with an inkstick to produce ink for calligraphy. Meanwhile, before the introduction of modern pens, Chinese people write with writing brushes, which also work with ink. Nonetheless, instead of using “inkstone,” Xiao chooses a term that English-speaking people are more familiar with - inkpot. Analysing on the basis of domestication and foreignisation proposed by Venuti (1995), it can be reasoned that Xiao rewrites and changes terms for enhancing the ease of comprehension to target readers.

Compared to Xiao's translation style, Chang is “relatively” faithful to the original text, although her most-adopted procedure is also Omission.

- (17) **ST:** 姑娘急著要嫁，叫我也沒法子。腥的臭的往家里拉。名為是她三嬸給找的人，其實不過是拿她三嬸做個幌子。

TT: Miss couldn't wait to marry, so what can I do? She'd drag home any old smelly stinking thing. It's supposed to be her Third Aunt that found him for her, actually she's just using her Third.

My Translation: Miss couldn't wait to marry, and this **makes** me fall in quandary. She'd drag home smelly and notorious guys. She says to the public that her Third Aunt finds these guys for her, but actually she just takes her aunt as cover.

- (18) **ST:** 大年夫婦此番到上海來，卻是因為他家沒過門的女婿在人家當帳房，光復的時候恰巧在湖北，後來輾轉跟主人到上海來了，因此大年親自送了女兒來完婚，順便探望妹子。

TT: Their present trip to Shanghai had to do with their future son-in-law, a bookkeeper who happened to be in Hupeh when the revolution started. He had

left the place with his employer and finally come to Shanghai. So Ta-nien had brought his daughter here to be married, visiting his sister on the side.

My Translation:However, Ta-nien and his wife came to Shanghai this time for their future son-in-law who worked as a bookkeeper. He happened to be in Hupeh at the time of restoration, and later came to Shanghai with his employer. So, Ta-nien personally brought his daughter to here for marriage and visit his sister at the same time.

Both of the preceded two examples are from the category of Omission, and the words highlighted in bold type are the empty words that are not translated. As we can see, although the empty words are omitted by Chang, the rest of her translation is still similar to the source, which reveals how disparate Chang's translation style is to Xiao's.

From the comparisons can we deduce that self-translators' use frequencies of translation procedures are dissimilar to translators', mainly in the procedures of Match and Omission. The results indicate that the authority and the authorial status that self-translators own really pose great influence. In addition, through analysing Chang's and Xiao's translations on the sentence level, we can put that self-translators hold different attitudes towards translation as source messages rendition or recreation. Chang is still faithful to the source text, whereas Xiao's translation is more like recreation.

Concluding Remarks

The contribution of this study lies in the attempt to investigate the differences between self-translators' and translators' styles on the basis of their use frequencies of translation procedures, and the dissimilarities between translators and self-translators can be resulted from the status difference. Returning to the question proposed earlier by this study: whether or not self-translators follow translation principles as translators do? It can be observed in Table 5 that self-translators adopt the procedure of Omission much often than translators do. Meanwhile, it is further noted that Xiao's inclination to omit is even higher than Chang's. Understanding the two self-translators' translation preferences on the basis of concepts proposed by Jauss (1982: 23) and Steiner (2000: 188), it is reasoned that self-translators omit more often than translators because they are the creators of the original texts and own the authority.

When exploring the issue of "translator style", Saldanha (2011: 31) defines it to be a way of translating which

1. is felt to be recognizable across a range of translations by the same translator,
2. distinguishes the translator's work from that of others,
3. constitutes a coherent pattern of choice,
4. is 'motivated', in the sense that it has a discernable function or functions, and
5. cannot be explained purely with reference to the author or source-text style, or as the result of linguistic constraints.

Although Saldanha's concept is on individual translator, it may still be applicable when we see translators and self-translators as two separate groups. In my opinion, the first three points can be identified in the results of this research because the use frequencies of translation procedures that self-translators adopt are quite different from those of translators, that is to say, the choice of translation procedure in both groups is distinguishable and coherent. Nonetheless, it is hard to examine the last two points because this research is based on a word-level analysis (Chinese empty words); this constitutes one of the research limitations. In addition, the other limitation pertains to corpus size: only two self-translators are included in the corpus of self-translations because it is difficult to find self-translators that satisfy the criteria for this research (those who compose literary texts in Chinese and translate their works into English). Future researchers may construct corpora of larger size by adjusting the criteria.

Finally, this study delves into translators' and self-translators' translation styles with the help of two corpora, which mean the findings are based on translation products. For future research, it will be valuable if examinations can be conducted on self-translators themselves so as to analyse their opinions, thinking patterns and psychological mechanism during translating and to corroborate the findings elicited in this research.

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